

# **READINGTON PUBLIC SCHOOL DISTRICT**

## **Fifth Grade Literacy Curriculum**

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## I. PURPOSE AND OVERVIEW

The Readington School District literacy program provides a balanced instructional approach which includes four main categories: (1) reading, (2) writing, (3) phonics/spelling/word study, and (3) speaking and listening. The fifth grade curriculum is designed to build on the curriculum from previous grades, standing on the shoulders of the instruction that occurred in third and fourth grade. It helps students move forward in their proficiency as independent readers and writers and capitalizes upon the student's command of the basic processes of reading and writing to lead them to a deeper understanding of text and richer, more thoughtful writing. A combination of fiction and non-fiction texts is used in a variety of instructional settings to help students think deeply about text. Students use the writing process to create a non-fiction picture book which includes researching a topic. In word study students build vocabulary by studying the derivation of words and exploring the meanings of roots, prefixes, and suffixes.

Our curriculum is designed to be responsive to the developmental stages. A differentiated workshop approach allows students to be engaged with reading and writing experiences appropriate to their point in development, and our teachers assess students at regular intervals to inform their instructional decisions. Instruction focuses on assisting students to build independence as readers, writers, speakers, listeners, and language users. Students will build a base of knowledge across a wide range of subject matter by engaging with words of quality and substance. They will respond to the varying demands of audience, task, purpose, and discipline.

## II. COMPONENTS OF BALANCED LITERACY

The components of a successful balanced literacy program in the elementary school setting include the following:

- Reading Workshop
- Writing Workshop
- Speaking and Listening
- Word Study/Vocabulary Instruction

### **Reading Workshop: (Approximately 40 minutes daily)**

The reading workshop is one component of a balanced literacy program. The reading workshop is comprised of four parts; the mini-lesson, independent and partner reading time with guided reading, a mid-workshop teaching point, and finally a teaching share. The structure of the reading workshop stays the same, even when the unit changes from month to month and grade to grade. For example, every day in reading workshop, explicit instruction through a brief mini-lesson, long stretches of time to read just-right books (and sometimes books that are a tiny bit challenging) and individual assessment-based conferences and coaching. Most fifth graders will begin the year reading level S books, so they will be reading independently the majority of the time, then meeting with a partner at the end of reading workshop (and perhaps the middle of it too) to talk about their books, just as sixth graders do. Some children may not yet be reading level S books, and their readers workshop work will look more like that in fourth-grade classrooms with guided reading or teacher-lead book clubs assisting to move students up the levels of text difficulty at a quicker pace. All fifth grade students meet in small groups and book clubs within the reading workshop. Additional time for small group instruction is provided for students that are struggling readers. In fifth grade, the reading workshop lasts almost an hour every day, in addition to a daily read aloud.

Mini-Lesson- The mini lesson takes place at the beginning of the reading workshop and should last about 10 minutes (no longer than 15). Students should be gathered at a central location (like a carpet) for the mini-lesson. During this time, the teacher clearly states the teaching point for that lesson. The teacher then models the skill or strategy they are teaching and involves the students in thinking with them as the teacher demonstrates exactly what they want students to learn to do as readers. In third grade this might be testing out whether or not a book feels "just right", generating predictions for the kind of text that is being read, tackling tricky words, monitoring for sense, using fix-up strategies when sense falls apart, making places to share with partners, and so forth. Students then have an opportunity to practice the skill or strategy during the mini-lesson, while receiving support. Later, readers will

draw on this strategy independently, as needed. Finally, the students are given a chance to practice the skill or strategy while still gathered together.

Student Independent Reading Time with Conferring and Small Group Work- In most forty-five minute reading workshops, teachers divide the work time between private time, when students read quietly to themselves, (20 min.) and partner time, when students meet to talk with their reading partners (5-10 min.) or book clubs (5-10 min.). Students build their stamina to read by having time to read and engaging with books. After the mini-lesson students read self-selected just-right books that match the specified unit of study being studied. Students read privately and quietly while the teacher moves around the classroom, conferring with individuals, or meeting with partnerships or clubs. The teacher might also be leading a strategy small group reading lessons during this time. Time for students to read independently and practice using and applying strategies is a critical foundation of readers workshop. Students spend lots of time practicing reading. The length of independent reading time will grow as the year progresses with the goal for fifth grade readers to be able to sustain reading for at least sixty minutes in a reading workshop period. Independent reading is supported by the classroom library and the school media center.

Mid-Workshop Teaching Point- Many times as teachers are conferring with students, they notice that there is either a common difficulty students are having, or that most students seem to grasp the concept and are ready to move on. Thus, the mid-workshop teaching point can be used either to clarify confusion, or to expand upon a strategy to push students to go further in their reading. It can also allow us to correct misconceptions, to remind students of a previous day's lesson that has special relevance, to instruct students about their upcoming partner work, or to rally readers to work harder or longer. The mid-workshop teaching point is most often decided during the workshop and comes as a result of teacher observation. This should take no more than few minutes, during which students generally stay in their reading spots rather than reconvene in the meeting area.

Teaching Share/Partnerships/Book Clubs- At the end of a workshop, after reading time, the teacher takes a couple minutes to wrap up the day's work with a teaching share. Many times the point a teacher makes in the share comes from specific student work from that days' workshop. It is used to share ways in which students have incorporated that day's mini-lesson into their work and to share their new insights or discoveries. The teacher sometime retells a conference or asks a student to share his or her reading work. The share should last no more than a few minutes. This is also the time where students can meet in their partnerships or book clubs to discuss the reading work they have been doing (anywhere from 5-15 minutes).

Small Group Instruction- Small group reading instruction fits into the reading workshop curriculum framework. Often as students read, teachers confer with a couple of readers and then meet with a small group. In some classrooms, however, teachers have a separate time blocked for additional work with small groups of readers. It's important that small group work not substitute for reading workshop, but instead, offer additional opportunities for reading and instruction. One format for small group instruction in the upper elementary school grades is in the form of book clubs.

A suggested schedule for an 80 block of literacy; 40 minutes in Readers Workshop is as follows:

<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>	<b>Friday</b>
Read-Aloud and Talk (about 20 minutes)	Mini-lesson (about 10 min)	Read-Aloud and Talk (about 20 min)	Mini-lesson (about 10 min)	Independent Reading (about 45 min)
Independent Reading (about 25 minutes)	Independent Reading (about 30 minutes)	Independent Reading (about 25 min)	Independent Reading (about 30 min)	Small-Group Work
	Share and/or Partner Talk (about 5 min)		Share and/or Partner Talk (about 5 min)	

### **Writing Workshop: (Approximately 40 minutes daily)**

Like reading workshop, the writing workshop is comprised of 4 parts; (1) the mini-lesson, (2) independent writing time & conferring, (3) mid-workshop teaching point, and (4) share and partnerships. Writers workshop begins with a mini-lesson and is followed by independent writing within a specific genre of writing. Writing is taught like any other basic

skill, with explicit instruction and ample opportunity for practice. Students write for real; they write all kinds of texts just like the ones they see in the world. Writing workshop gives students an opportunity to express themselves as storytellers, authors, and illustrators. Students write daily in writers workshop. Teachers set the stage for writers workshop by using familiar shared reading selections, along with everyday reasons for writing. During independent writing time students write about self-selected topics as the teacher conferences or pulls together small groups of writers who need the same type of support. Frequently the teacher meets with individual students. Teachers use mentor texts to help students refine their writing and make it more interesting. At the end of the writing workshop, there is a teaching share led by the teacher, which often sets up partnership sharing. The four main goals of writing workshop are for students to find and develop his or her own voice as a writer (i.e. translate what he or she knows, thinks, and feels into oral and written, illustrated stories), develop a piece of writing, from choosing topics to starting and ending a piece of writing, learn how to revisit and make changes to a piece, and understand that writing has everyday purposes.

By the time students are fifth graders they are accustomed to writers workshop lasting almost an hour every day. By year end, grade five writers can select purpose and genre for a wide range of texts, including hybrid texts, with more skill as they know many mentor texts well. They also select writers to apprentice with and use their writer's notebooks for useful inquiry and planning. By the time a child is in fifth grade, they youngster should be able to produce a quick and competent flash-draft—perhaps a page and a half or two in length—within a half hour or forty-five minutes. Even more important, a fifth graders should be able to use extended time to plan strategically for work on a piece of writing.

Mini-Lesson- The mini lesson takes place at the beginning of the writing workshop and should last about 10 minutes (no longer than 15). Mini-lessons are meant as intervals for explicit, brief instruction in skills and strategies that then become part of a writer's ongoing repertoire, to be drawn upon as needed. While the mini-lesson sets the tone of for the writing workshop and provides students with another teaching point to add to their repertoire of writing strategies, the main work of the day happens during writing time, when students are bent intently over their work, hands flying down the page or alternating between writing something, rereading it, drawing a line and trying that again, then again. Mini-lessons are only ten minutes long, yet within in those fleeting minutes there are four component parts: Connection, Teaching, Active Engagement, and Link. During this time, the teachers clearly state the teaching point for that day. The teacher then models the skill or strategy they are teaching through his/her own writing. The modeled writing should be written 70% of the time using a topic/scenario that is relevant to the age of the student and 30% of the time using a topic/scenario that is relevant to the age of the teacher. For example, in 5<sup>th</sup> grade teachers are modeling their own writing with topics that are relevant, and in the moment for 5<sup>th</sup> graders. During the mini-lesson students are usually gathered in a meeting area alongside a long-term partner, clustered as close to the teacher as possible. Anchor charts are often created as a tool to further model the teaching point. Students are given a chance to practice the skill or strategy in their own independent writing while the teacher circulates around the room supporting student and conferencing/conferring with individual students to support and scaffold their writing.

Independent Writing Time/Conferring- At this time, students are working independently, most often practicing the skill or strategy that has been taught in that days' mini-lesson. During this time, the teacher is conferencing with students about the work they are doing as writers. This time is a very important time in writers workshop. Students are most often dismissed to write in clusters after being gathered together for the mini-lesson. Of course, children are encouraged to work companionable alongside one another, talking quietly as the work. Most fifth grade students are mature enough to benefit from silent writing time, punctuated with deliberately chosen intervals for talk. The independent writing time is also time for small group strategy lessons.

Mid-Workshop Teaching Point- Many times as teachers are conferring with students, they notice that there is either a common difficulty students are having, or that most students seem to grasp the concept and are ready to move on. Thus, the mid-workshop teaching point can be used either to clarify confusion, or to expand upon a strategy to push students to go further in their writing. The mid-workshop teaching point is most often decided during the workshop and comes as a result of teacher observation. This should take no more than 5 minutes.

Interactive Read-Alouds – Units of study sometimes begin with immersion using picture books or text excerpts as a strategy tool. Interactive read-aloud lessons provide writers with models of fluent reading, thinking about a text, questioning, content, text type, purpose, and genre characteristics. Frequently students are writing about the reading from an interactive read-aloud. Students learn different ways to share their thinking about reading in

explicit mini-lessons. Using modeled or shared writing, the teacher may demonstrate the process and engage the students in the construction of the text. Often, the teacher and students read several examples of a form, identify its characteristics, and try out the type of response. Then, students can select from a range of possible forms when responding to reading (usually in a reader's notebook). Students might write about reading using functional writing such as sketches, drawings to represent a text and provide a basis for discussion of writing or respond to a text by means of a personal response, interpretation, character analysis description, or critique. Students might also respond to reading through information writing. This might be through drawings or illustrations with labels or legends illustrating information from a text or outlines that include headings, subheadings, and sub-subheadings to reflect the organization of the text.

Share/Partnerships - At the end of a workshop, the teacher takes a couple minutes to wrap up the days' work with a teaching share. Many times the point a teacher makes in the share comes from specific student work from that days' workshop. The share should last no more than 5 minutes. This is also the time where students can meet in their partnerships to discuss the work they are doing as writers.

Research Teaching Roundtables: Roundtables are a format for research discussions. A classroom community is able to learn from each other about a specialized topic. Teaching roundtables are most often informally constructed where one student from a group come together and share new understandings. This is usually done quick and informally. Some teachers opt for students to bring some of their favorite texts to the teaching roundtable to share important facts and pages; others might opt for students to prepare a short index card's worth of information to share to the roundtable; with others prefer to have students bring a reading notebook of preplanned writing to the group to share. Either way students share a bit of their newly acquired expertise with peers and reinforce what was learned in order to retain new information.

A suggested schedule for a 40 block of literacy; 40 minutes in Writers Workshop might look something like the following:

Monday	Tuesday	Wednesday	Thursday	Friday
Read-Aloud and Accountable Talk (about 20 minutes)	Mini-lesson (about 10 min)	Read-Aloud and Accountable Talk (about 20 min)	Mini-lesson (about 10 min)	Independent Writing (about 30 min)
Writing About Reading (about 20 minutes)	Independent Writing (about 25 minutes of writing)	Writing About Reading (about 20 min)	Independent Writing (about 25 minutes of writing)	Or
	Share and/or Partner Talk (about 5 min)		Share and/or Partner Talk (about 5 min)	10 minute mini lesson and 20 minutes of writing)
				Small-Group Work (about 10 minutes)

### Speaking and Listening

Students reveal their thinking about books through discussion with others. Their talk is a prelude to writing. They learn language for a variety of purposes. In the fifth grade literacy curriculum we intentionally develop the kind of oral language skills that students need to take them into the future. We focus on three goals:

- Listening and Speaking- Listening and understanding (listening with attention and remembering details), social interaction (social conventions that make conversation work), extended discussions (Sustain a thread of discussion and respond to others), and content (substantive ideas, be able to explain and describe their thinking).
- Presentation of Knowledge and Ideas- The ability to speak effectively to a group; voice (a speaker's personal style), conventions (enunciate words clearly, talk at an appropriate volume, and use an effective pace), word choice (using specific words that match the content), and ideas/content (substantive ideas and content). The ability to report on a topic or text sequencing ideas logically and using appropriate facts and relevant, descriptive details to support the main idea or themes. Use multi-media components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

- **Comprehension and Collaboration-** The ability to effectively engage in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5* topics and texts, building on others' ideas and expressing their own clearly.

### **Vocabulary/Word Study:**

Vocabulary instruction is part of a balanced literacy program where vocabulary is focused on and specifically taught. It is a component for each grade and every level of reader and writer. In grade 5, this instruction can be limited to 15-20 minutes. In 5<sup>th</sup> grade students continue to make use of a range of strategies to determine and clarify the meaning of unknown and multiple-meaning words. The repertoire includes considering the word's use in a broader context that includes the content of the paragraph in which the word appears and the overarching structure of the text. Students will develop their abilities to interpret a variety of figurative language found in what they read, verify their inferences with word meanings, and make distinction among words based on connotation. Students will acquire new words through interactive language use, including informal talk, discussion, and responding to text as well as being taught words directly. This includes a continuing focus on "Tier 2" word and phrases (those that most commonly appear in spoken language), "Tier 3" words and phrases (those that are specific and important to particular disciplines). It is important for word study and vocabulary development to transfer into students' independent reading and writing.

Students in grade 5 participate in a spelling and vocabulary exploration program developed by the Kathy Ganske, the author of *Word Journeys*. Students engage in word study activities that are challenging, interactive, and inquiry based. Students explore words and develop an enduring interest in savoring, puzzling over, and coming to know the language we call English. During word study, students actively engage in thinking and questioning, as they increase their awareness of how words are spelled and what they mean. They look for common characteristics to help them generalize understandings to other words. The vocabulary/word study program in 5<sup>th</sup> grade is a continuation of the K-4 elementary word study program.

The fifth grade curriculum continues to focus on phonics, spelling and word study principles which are organized into broad categories of learning.

- Spelling Patterns
- High Frequency Words- Read and write 500 words that occur with highest frequency in English rapidly and automatically.
- Word Meaning and Vocabulary- Vocabulary instruction is part of a balanced literacy program where vocabulary is focused on and specifically taught. It is a component for each grade and every level of reader and writer.
- Word Structure
- Word-Solving Actions- Strategic moves readers and writers make when they use their knowledge of the language systems while reading and writing continuous text.

An alternative readers/writers workshop schedule for an 80-85 minutes block of literacy while incorporating time for vocabulary/word study instruction might look something like the following:

Monday	Tuesday	Wednesday	Thursday	Friday
30 minutes Extended Read Aloud with Whole Class Discussion	10 minute mini-lesson  30 Minutes Independent Reading	30 minutes Extended Read Aloud with Whole Class Discussion	10 minutes mini-lesson  25 Minutes Independent Reading	10 minutes mini- lesson  25 Minutes Independent Reading
30 minutes Independent Reading	35 minutes Writing (10 minute mini lesson and 25 minutes of writing)	25 minutes Independent Reading	40 minutes Writing (10 minute mini lesson and 25 minutes of writing)	40 minutes Writing (10 minute mini lesson and 25 minutes of writing)
15 minutes Writing about Reading	5-10 minutes Vocabulary/Word Exploration	20 minutes Writing about Reading	10 minutes Vocabulary/Word Exploration	10 minutes Vocabulary/Word Exploration
5-10 minutes Vocabulary/Word Exploration		5-10 minutes Vocabulary/Word Exploration		

### III. RESOURCES

Guiding Readers and Writers, Grades 3-6 by Fountas and Pinnell

Strategies That Work: Teaching Comprehension to Enhance Understanding by Harvey and Goudvis

Mosaic of Thought: Teaching Comprehension in a Readers Workshop by Keene and Zimmerman

Word Journeys by Kathy Ganske

Word Sorts and More by Kathy Ganske

Mindful of Words by Kathy Ganske

Notebook Connections Strategies for the Readers Notebook by Aimee Buckner

Notebook Know-How Strategies for the Writers Notebook by Aimee Buckner

Write Like This Teaching Real World Writing Through Modeling and Mentor Texts by Kelly Gallagher

How's It Going by Carl Anderson

Units of Study for Opinion, Information, and Narrative Writing Grade 4 by Lucy Calkins

Benchmark Assessment System Levels L-Z by Fountas and Pinnell

### IV. GOALS (Linked to Core Curriculum Content Standards)

#### **Reading Standards for Reading Literature:**

##### ***Key Ideas and Details:***

CCSS.ELA-LITERACY.RL.5.1

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.5.2

Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

CCSS.ELA-LITERACY.RL.5.3

Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

##### ***Craft and Structure:***

CCSS.ELA-LITERACY.RL.5.4

Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

CCSS.ELA-LITERACY.RL.5.5

Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

CCSS.ELA-LITERACY.RL.5.6

Describe how a narrator's or speaker's point of view influences how events are described.

##### ***Integration of Knowledge and Ideas:***

CCSS.ELA-LITERACY.RL.5.7

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

CCSS.ELA-LITERACY.RL.5.8

(RL.5.8 not applicable to literature)

CCSS.ELA-LITERACY.RL.5.9

Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

##### ***Range of Reading and Level of Text Complexity:***

CCSS.ELA-LITERACY.RL.5.10

By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.

## **Reading Standards for Reading Informational Text:**

### ***Key Ideas and Details:***

#### CCSS.ELA-LITERACY.RI.5.1

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

#### CCSS.ELA-LITERACY.RI.5.2

Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

#### CCSS.ELA-LITERACY.RI.5.3

Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

### ***Craft and Structure:***

#### CCSS.ELA-LITERACY.RI.5.4

Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

#### CCSS.ELA-LITERACY.RI.5.5

Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

#### CCSS.ELA-LITERACY.RI.5.6

Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### ***Integration of Knowledge and Ideas:***

#### CCSS.ELA-LITERACY.RI.5.7

Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

#### CCSS.ELA-LITERACY.RI.5.8

Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

#### CCSS.ELA-LITERACY.RI.5.9

Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### ***Range of Reading and Level of Text Complexity:***

#### CCSS.ELA-LITERACY.RI.5.10

By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4-5 text complexity band independently and proficiently.

## **Reading Foundational Skills:**

### ***Phonics and Word Recognition:***

#### CCSS.ELA-LITERACY.RF.5.3

Know and apply grade-level phonics and word analysis skills in decoding words.

#### CCSS.ELA-LITERACY.RF.5.3.A

Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

### ***Fluency:***

#### CCSS.ELA-LITERACY.RF.5.4

Read with sufficient accuracy and fluency to support comprehension.

#### CCSS.ELA-LITERACY.RF.5.4.A

Read grade-level text with purpose and understanding.

#### CCSS.ELA-LITERACY.RF.5.4.B

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.



CCSS.ELA-LITERACY.RF.5.4.C

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

**Writing Standards:**

***Text Types and Purposes:***

CCSS.ELA-LITERACY.W.5.1

Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

CCSS.ELA-LITERACY.W.5.1.A

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

CCSS.ELA-LITERACY.W.5.1.B

Provide logically ordered reasons that are supported by facts and details.

CCSS.ELA-LITERACY.W.5.1.C

Link opinion and reasons using words, phrases, and clauses (e.g., *consequently*, *specifically*).

CCSS.ELA-LITERACY.W.5.1.D

Provide a concluding statement or section related to the opinion presented.

CCSS.ELA-LITERACY.W.5.2

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

CCSS.ELA-LITERACY.W.5.2.A

Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.5.2.B

Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

CCSS.ELA-LITERACY.W.5.2.C

Link ideas within and across categories of information using words, phrases, and clauses (e.g., *in contrast*, *especially*).

CCSS.ELA-LITERACY.W.5.2.D

Use precise language and domain-specific vocabulary to inform about or explain the topic.

CCSS.ELA-LITERACY.W.5.2.E

Provide a concluding statement or section related to the information or explanation presented.

CCSS.ELA-LITERACY.W.5.3

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

CCSS.ELA-LITERACY.W.5.3.A

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.5.3.B

Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-LITERACY.W.5.3.C

Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

CCSS.ELA-LITERACY.W.5.3.D

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

CCSS.ELA-LITERACY.W.5.3.E

Provide a conclusion that follows from the narrated experiences or events.

***Production and Distribution of Writing:***

CCSS.ELA-LITERACY.W.5.4

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.5.5

With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 [here](#).)

#### CCSS.ELA-LITERACY.W.5.6

With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

#### ***Research to Build and Present Knowledge:***

#### CCSS.ELA-LITERACY.W.5.7

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

#### CCSS.ELA-LITERACY.W.5.8

Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

#### CCSS.ELA-LITERACY.W.5.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### CCSS.ELA-LITERACY.W.5.9.A

Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

#### CCSS.ELA-LITERACY.W.5.9.B

Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

#### ***Range of Writing:***

#### CCSS.ELA-LITERACY.W.5.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

#### **Speaking and Listening Standards:**

#### ***Comprehension and Collaboration:***

#### CCSS.ELA-LITERACY.SL.5.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

#### CCSS.ELA-LITERACY.SL.5.1.A

Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

#### CCSS.ELA-LITERACY.SL.5.1.B

Follow agreed-upon rules for discussions and carry out assigned roles.

#### CCSS.ELA-LITERACY.SL.5.1.C

Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

#### CCSS.ELA-LITERACY.SL.5.1.D

Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

#### CCSS.ELA-LITERACY.SL.5.2

Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

#### CCSS.ELA-LITERACY.SL.5.3

Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

#### ***Presentation of Knowledge and Ideas:***

#### CCSS.ELA-LITERACY.SL.5.4

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

#### CCSS.ELA-LITERACY.SL.5.5

Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

CCSS.ELA-LITERACY.SL.5.6

Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 [here](#) for specific expectations.)

**Language Standards:**

***Conventions of Standard English:***

CCSS.ELA-LITERACY.L.5.1

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

CCSS.ELA-LITERACY.L.5.1.A

Explain the function of conjunctions, prepositions, and interjections in general and their function in sentences.

CCSS.ELA-LITERACY.L.5.1.B

Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.

CCSS.ELA-LITERACY.L.5.1.C

Use verb tense to convey various times, sequences, states, and conditions.

CCSS.ELA-LITERACY.L.5.1.D

Recognize and correct inappropriate shifts in verb tense.\*

CCSS.ELA-LITERACY.L.5.1.E

Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

CCSS.ELA-LITERACY.L.5.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling in writing.

CCSS.ELA-LITERACY.L.5.2.A

Use punctuation to separate items in a series.\*

CCSS.ELA-LITERACY.L.5.2.B

Use a comma to separate an introductory element from the rest of the sentence.

CCSS.ELA-LITERACY.L.5.2.C

Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).

CCSS.ELA-LITERACY.L.5.2.D

Use underlining, quotation marks, or italics to indicate titles of works.

CCSS.ELA-LITERACY.L.5.2.E

Spell grade-appropriate words correctly, consulting references as needed.

***Knowledge of Language:***

CCSS.ELA-LITERACY.L.5.3

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

CCSS.ELA-LITERACY.L.5.3.A

Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.

CCSS.ELA-LITERACY.L.5.3.B

Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

***Vocabulary Acquisition and Use:***

CCSS.ELA-LITERACY.L.5.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.5.4.A

Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

CCSS.ELA-LITERACY.L.5.4.B

Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).

CCSS.ELA-LITERACY.L.5.4.C

Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

CCSS.ELA-LITERACY.L.5.5

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

CCSS.ELA-LITERACY.L.5.5.A

Interpret figurative language, including similes and metaphors, in context.

CCSS.ELA-LITERACY.L.5.5.B

Recognize and explain the meaning of common idioms, adages, and proverbs.

CCSS.ELA-LITERACY.L.5.5.C

Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

CCSS.ELA-LITERACY.L.5.6

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

## V. ASSESSMENT

Student learning will be assessed through:

- Student/ teacher conferences
- Fountas and Pinnel Reading Level Assessment conducted *at least* three times a year for students beginning in September/October and then again in Feb./March and in May/June.
- Teacher's College Scored Common Assessment Student Writings in Narrative, Opinion, and Information
- Writing samples and student writing portfolios
- Student presentations
- Writing Notebooks and Readers Workshop Notebooks
- Student Performance Checklists for Writing
- Standards Based Writing Rubrics
- Writing Pathways Performance Assessments in Opinion, Information, and Narrative Writing
- Learning Progressions
- Rubrics
- Spelling Developmental Analysis (Screening and Inventory) administered in Sept./October and January

## VI. SCOPE AND SEQUENCE See attached tables on subsequent pages.

	Writer's Workshop	Reader's Workshop
Unit 1 (4 weeks) Sept. – Oct.	The Craft of Narrative Writing	Launching Readers Workshop with Experienced Readers—Active Reading Strategies w/Partner Reading Books
Unit 2 (6 weeks) Oct. - Nov.	Introduction to Essay: Personal Essay & Persuasive Essay	Following Characters into Meaning: <i>Synthesize, Infer, and Interpret</i>
Unit 3 (4 weeks) Nov. – Dec.	Shaping Texts From Essay and Narrative to Memoir	Reading for Author's Purpose; From Perspective to Interpretation
Unit 4 (5 weeks) Dec. - Jan.	Expert Based Non-Fiction Writing	Nonfiction Reading: Using Test Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction
Unit 5 (5 weeks) Jan. - Feb.	Literary and Comparative Essay Writing	Interpretation Text Sets
Unit 6 (2 weeks) Feb.	Writing Like a Detective: <i>Preparation for a Writing Test</i>	Reading Like a Detective; <i>Preparation for a Reading Test</i>
Unit 7 (5 weeks) Mar. – Apr.	The Research Based Argument Essay	Research Based Arguments
Unit 8 (4 weeks) May/ June	Poetry	Launching a Summer of Reading; <i>Preparing for Middle School Rigor</i>

**5<sup>th</sup> GRADE READING**  
**Readers Workshop: Unit 1 Launching Readers Workshop with Experienced Readers—**  
**Active Reading Strategies w/Partner Books**  
**(4 weeks September/October)**  
**First Marking Period**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> During this six week unit students will be learning the workshop rhythms such as quickly and efficiently gathering for a whole-class mini-lesson. This unit of study also allows for teachers to establish a system for take-home reading. At some point during the unit students will establish reading partners, linking students together who are reading the same books at roughly the same rates. During this first unit of study students will become invested in reading logs in which they record titles, levels, pages, minutes, and places of their reading. We strive to set students up to grow substantial ideas by thinking deeply about characters-- making inferences, building theories, and learning life lessons which sets students up to begin to develop themes of texts. This unit of study asks students to become more committed to their reading notebook—more than ever before. Students will be writing about their reading sharpening their reading and thinking skills, looking for significance in a text and trusting that they notice things for a reason. Students will read books and gather in partner groups and small book clubs to identify themes that thread throughout their books. Students will learn that interpretation is not about placing a tag on a book with a pre-made cliché on it (“Work hard and you will succeed”). Instead, students will learn that reading interpretively involves linking ideas and building larger theories. At the end of the unit students will actively discuss themes with their clubs and learn how to compare and contrast the ways in which themes are</p>	<p><b>Bend 1: Helping Readers Agency So They Can Lift Their Reading into a new Orbit</b></p> <ul style="list-style-type: none"> <li>• Making decisions as a reader to read long and strong</li> <li>• Reading actively with engagement and independence</li> <li>• Researching the books we choose to read so we select wisely</li> <li>• Establishing keeping a reading log to track how reading is going</li> <li>• Thinking back over parts of a story in order to decide what is important so far and make conscious decisions about how to retell a story</li> </ul> <p><b>Bend 2: Reading Between the Lines and Coauthoring the Text</b></p> <ul style="list-style-type: none"> <li>• Reading for subtext and well as for text... reading between the lines to see what the details suggest, or imply about a character.</li> <li>• Imaginative readers—readers who pause and create vivid images. Paying attention to details in a story</li> <li>• Strong readers are alert to shifts in time and place.</li> <li>• Working hard to understand references to the past or other parts of a text and to see the meaningful connections between parts of a story</li> <li>• Using reading strategies we already know when a book gets hard</li> </ul> <p><b>Bend 3: The Art of Literary Conversation</b></p> <ul style="list-style-type: none"> <li>• Using a readers notebook to respond to text;</li> <li>• Passion and insight for talking about books—seeing inside the</li> </ul>	<p><b>Mentor Texts (Instructional Read Aloud):</b>  <i>When I Was Your Age</i> Collection Edited by Amy Ehrlich  <i>Knots on a Counting Rope</i> by Jerry Spinelli  <i>Waiting to Waltz</i> by Cynthia Rylant  <i>We Had a Picnic This Last Sunday Past</i> by Jacqueline Woodson  <i>Chicken Sunday</i> by Patricia Polacco  <i>When I Was Young in the Mountains</i> by Cynthia Rylant  <i>The Matchbox Diary</i> by Paul Fleischman  <i>Eleven and Papa Who Wakes Up Tired in the Dark</i>: Two short stories by Sandra Cisneros  <i>Be Good to Eddie Lee</i> by Virginia Fleming  <i>Thank you, Mr. Falker</i> by Patricia Pollacco</p> <p><b>Possible Chapter Book Read-Aloud:</b>  <i>Wonder</i> by R.J. Palacio</p> <p><b>Unit Texts (Texts for students to read in book clubs):</b></p> <p>Fifth Grade Book List Fiction Genre (Reference book list at end of Readers Workshop Unit of Study Curriculum)</p> <p><b>Teacher Resources:</b>  <i>What Really Matters For Struggling Readers</i> by Richard Allington</p> <p>A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, Grade 5 2011-2012 Unit 1 Agency and Independence: <i>Launching Reading with Experienced Readers</i> (Available on the shared drive)</p>

<p>developed <i>across</i> themes.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Self-select books that are appropriate for interest and ability.</li> <li>• Use post-its and/or Think Marks to record thoughts about literature.</li> <li>• Establish a reading log to track reading volume and stamina</li> <li>• Talk about literature with other students.</li> <li>• Respond thoughtfully about literature.</li> <li>• Recognize patterns in their own thinking about literature.</li> <li>• Utilize a variety of comprehension strategies to make meaning of text.</li> <li>• Select text for specific purposes.</li> <li>• Develop an extended vocabulary through independent reading.</li> <li>• Set a purpose for reading</li> <li>• Make predictions before reading.</li> <li>• Justify predictions by using evidence from the text.</li> <li>• Seek verification of predictions through continued reading.</li> <li>• Select just-right books.</li> <li>• Read with stamina and fluency, monitoring and using fix-up strategies when meaning breaks down.</li> <li>• Engage with books.</li> <li>• Empathize with characters.</li> <li>• Monitor for sense.</li> </ul>	<p>heart of the story</p> <ul style="list-style-type: none"> <li>• Talking about more than one book at a time as part of a literary conversation by recalling stories we've read so that we can make comparisons</li> <li>• Reading aloud with a partner with grace and power</li> <li>• Using a reading log to reflect on one's reading life and making plans to outgrow one's self as a reader.</li> </ul> <p><b><u>Word Study /Vocabulary/Grammar:</u></b></p> <p><b>Spelling Patterns:</b> Notice and use frequently appearing long vowel patterns that appear in multi-syllable words</p> <p><b>Word Meaning and Vocabulary:</b> Compound Words- Recognize and use a variety of compound words and hyphenated compound words</p> <p><b>Word Structure:</b> Syllables</p> <p><b>Grammar:</b> Use commas to set off introductory parts of sentences</p> <p>Use commas to show talking directly to someone</p>	<p><u><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i></u> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><u><i>Daily Café</i></u> by Gail Boushey and Joan Moser</p> <p><u><i>Conferring with Readers</i></u> by Jennifer Serravallo</p> <p><u><i>The Art of Teaching Reading</i></u> by Lucy Calkins</p> <p><u><i>Word Journeys Assessment Guided Phonics, Spelling, and Vocabulary Instruction</i></u> by Kathy Ganske</p> <p><u><i>Strategies That Work</i></u> by Anne Goudvis and Stephanie Harvey</p> <p><b>Common Assessment:</b> <b>Fountas and Pinnell Running Record Assessment for all students.</b></p> <ul style="list-style-type: none"> <li>• Reading Rate (170-195 wpm is benchmark for 5<sup>th</sup> grade)</li> <li>• Comprehension</li> <li>• Fluency</li> </ul> <p><b>Teachers College Running Records</b> (Reading Benchmark: Level S/T/U )</p> <p>(Level R : Approaching Expectations)</p> <p>(Level Q or below: Does not meet expectations.)</p> <p><b>Reader's Notebook Responses</b></p> <p><b><u>Word Study Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• <b>Word Journeys Screening Inventory</b> (for any new to the district student)</li> </ul> <p><b>Word Journeys Feature Inventory Form A</b>(Based on previous year's assessments in Letter Name, Within Word, Syllable Juncture, or Derivational Constancy)</p>
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**Readers Workshop Unit 2 ~ Following Characters into Meaning: *Synthesize, Infer, and Interpret***  
**(6 weeks October/November)**  
**First/Second Marking Period**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> Students will continue to read fiction texts in order to focus on character development. In this work readers will develop their skills of synthesis and inference. Students will be taught how to grow their theories into big ideas about characters as they develop thinking that is both more precise and more complex. Finally, during the third part of the unit, students will think interpretively across texts, considering how two or more authors explore similar themes, each in particular ways. The overall goal of the unit is for students to move fluidly between nose-in-the-book, totally engaged, aesthetic reading and the more “professional,” analytic, and efferent reading.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Set a purpose for reading.</li> <li>• Combine separate ideas into a new perspective.</li> <li>• Stop and think about meaning while reading fiction.</li> <li>• Read increasingly difficult texts silently with comprehension and fluency.</li> <li>• Read at different speeds for different purposes.</li> <li>• Use self-correcting strategies to increase fluency.</li> <li>• Demonstrate familiarity with everyday text.</li> <li>• Define new vocabulary essential to informational text comprehension.</li> </ul>	<p><b>Bend 1: Building Theories about Characters</b></p> <ul style="list-style-type: none"> <li>• Growing intellectual ideas about books and centering these ideas on characters</li> <li>• Noticing characters’ actions and using characters’ actions to help us understand the characters better</li> <li>• Developing theories when characters act out of character</li> <li>• Paying attention to objects a character keeps near and dear to them to grow ideas about what kind of person that character is</li> <li>• Examining the ways others treat a character, looking especially for patterns of behavior</li> <li>• Using precise language to describe the character and their actions</li> </ul> <p><b>Bend 2: Theme (from Inference toward Interpretation)</b></p> <ul style="list-style-type: none"> <li>• Organizing ideas by using Post-it notes</li> <li>• Read and reading with theories and big ideas in mind</li> <li>• Paying attention to characters in general to notice their motivations and struggles</li> <li>• Using prompts and phrases to further develop ideas about a character</li> <li>• Noticing things the author mentions again and again and using them to determine the critical essence of a character and a story</li> <li>• Developing goals for myself as a reader to outgrow current habits</li> </ul>	<p><b>Mentor Texts (Instructional Read Aloud):</b></p> <p><i>The Great Gilly Hopkins</i> by Katherine Patterson  <i>Because of Winn Dixie</i> by Kate di Camillo  <i>The Tiger Rising</i> by Kate di Camillo  <i>Those Shoes</i>  <i>Becoming Naomi Leon</i> by Pam Munoz Ryan  <i>Notes from a Liar and Her Dog</i> by Gennifer Choldenko</p> <p><b>Unit Texts (Texts for students to read in book clubs):</b></p> <p>Fifth Grade Book List Fiction Genre (Reference book list at end of Readers Workshop Unit of Study Curriculum)  Fiction texts listed on the district approved book list of titles. Some suggestions are:  <i>Amber Brown is Not a Crayon</i> by Paula Danziger (Level O)  <i>Amber Brown Goes Fourth</i> by Paula Danziger (Level O)  <i>Dear Mr. Henshaw</i> by Beverly Cleary (Level Q)  <i>Tales of a Fourth Grade Nothing</i> – (Level Q)  <i>How to Eat Fried Worms</i> by Thomas Rockwell- (Level R)  <i>Midnight Fox</i> by Betsy Byars- (Level R)  <i>Pigs Might Fly</i> by Dick King-Smith- (Level R)  <i>Shiloh</i> by Phyllis Reynolds Naylor- (Level R)  <i>Brian’s Winter</i> by Gary Paulsen- (Level R)  <i>Hatchet</i> by Gary Paulsen –(Level R)  <i>Johnny Hangtime</i> by Dan Gutman- (Level R)  <i>Poppy</i> by Avi- (Level S)  <i>Borrowers</i> by Mary Norton- (Level S)  <i>Broccoli Tapes</i> by Jan Slepian- (Level S)  <i>Esperanza Rising</i> by Pam Munoz Ryan</p>



	<p><b>Bend 3: Reading Across Books and Characters: Seeing Similarities and Differences and Growing Bigger Theories</b></p> <ul style="list-style-type: none"> <li>Placing characters alongside each other to compare character traits and qualities</li> <li>Comparing characters' challenges and situations across texts</li> <li>Looking across texts to uncover parallel threads that we may not have noticed before</li> <li>Describing what one notices to a partner and using a partner to notice new patterns or details</li> <li>Asking questions about a character to push our thinking</li> <li>Comparing a character to our own lives; our struggles, dreams, victories in order to identify and learn life-lessons</li> </ul> <p><b><u>Word Study /Vocabulary/Grammar:</u></b></p> <p><b>Spelling Patterns:</b> Notice and use frequently appearing long vowel patterns that appear in multi-syllable words</p> <p><b>Word Meaning and Vocabulary:</b> Compound Words- Recognize and use a variety of compound words and hyphenated compound words</p> <p><b>Word Structure:</b> Syllables</p> <p><b>Grammar:</b> Use commas to set off introductory parts of sentences; Use commas to show talking directly to someone</p>	<p>(Level V) <i>The Dreamer</i> by Pam Munoz Ryan (Level V) <i>Becoming Naomi Leon</i> by Pam Munoz Ryan (Level V) <i>Stargirl</i> by Jerry Spinelli (Level V) <i>The Higher Power of Lucky</i> by Susan Patron (Level W) <i>Walk Two Moons</i> by Sharon Creech (Level W)</p> <p><b>Teacher Resources:</b></p> <p><a href="http://readingandwritingproject.com">http://readingandwritingproject.com</a></p> <p>Core Curriculum Content Standards</p> <p><a href="http://www.corestandards.org/the-standards/english-language-arts-standards">http://www.corestandards.org/the-standards/english-language-arts-standards</a></p> <p>Visit the website above for common core anchor papers in writing. Anchor papers provide examples of real student work aligned with the Common Core Writing Standards.</p> <p><b>Assessment: Teacher Resources:</b></p> <p>A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, Grade 5 2011-2012 (Available on the shared drive)</p> <p><b>Common Assessment: Teachers College Running Record Assessment for any student not on benchmark from September.</b></p> <ul style="list-style-type: none"> <li>Reading Rate (170-195 wpm is benchmark for 5<sup>th</sup> grade)</li> <li>Comprehension</li> <li>Fluency</li> </ul> <p><b>Teachers College Running Records</b></p> <p>(Reading Benchmark: Level T/U/V)</p> <p>(Level S: Approaching Expectations)</p> <p>(Level R or below: Does not meet</p>
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		<p>expectations.)</p> <p><b>Reader's Notebook Responses</b></p>
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**Readers Workshop Unit 3 ~ Reading for Author's Purpose; From Perspective to Interpretation**  
**(4 weeks November/December)**  
**Second Marking Period**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> This unit is designed as a four-week-long unit of study to help sharpen students' awareness of perspective and how to read interpretatively. Short texts take the forefront for this unit of study in reader's workshop. Students will read for author's purpose, determine central themes, and analyze the development of the themes in an author's writing. All the while students will be trained to be analytical in their reading—gathering evidence from the texts to support the claim about the author's intent in a piece. In the first part of the unit students read texts that have been written to clearly reveal two (or more) different points of view. These texts will help readers think and talk about the different perspectives that different characters bring and help them speculate on the reasons for those different interpretations. At the end of the unit students will explore ways to apply their learning to understand the perspective to all texts, particularly those in which only one perspective is explicitly stated.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Set purpose for reading.</li> <li>• Infer specific word meanings in the context of reading passages.</li> <li>• Use self-correcting strategies to increase fluency.</li> <li>• Demonstrate familiarity with everyday text.</li> <li>• Define new vocabulary essential to informational text comprehension.</li> <li>• Read increasingly difficult texts silently with comprehension and fluency.</li> <li>• Read at different speeds for different purposes.</li> <li>• Use self-correcting strategies to</li> </ul>	<p><b>Bend 1: Readers read texts in which multiple perspectives are given</b></p> <ul style="list-style-type: none"> <li>• Determining narrator</li> <li>• Being attentive to the perspective in a story</li> <li>• Take notice of ways in which language, including dialogue, is different depending on who is telling the story</li> <li>• Reading and saving up things to talk about with reading partners who have read the same text.</li> </ul> <p><b>Bend 2: Readers combine characters' perspectives in texts in which more than one perspective is given in order to fashion a more complete understanding of the story and of the characters</b></p> <ul style="list-style-type: none"> <li>• Noticing details that are highlighted in the story that help us to understand characters' perspectives</li> <li>• Reading between the lines to know what characters are thinking</li> <li>• Noticing major factors in characters' lives and determining how these factors affect characters internal and external struggles or strengths</li> <li>• Compiling ideas about characters in order to construct bigger ideas</li> <li>• Thinking about lessons characters learn and how these lessons apply to our own lives</li> </ul> <p><b>Bend 3: Readers consider whose perspective is being given when reading all texts.</b></p> <ul style="list-style-type: none"> <li>• Readers ask "Who is telling the story?" when reading all fiction texts.</li> <li>• Paying attention to ways in which the perspective in a story influences the descriptions readers are given of</li> </ul>	<p><i>When I Was Your Age Volume 1 Original Stories About Growing Up</i>  Edited by Amy Ehrlich  <i>"Eleven,"</i> by Sandra Cisneros from <i>Woman Hollering Creek</i>  <i>The Pain and the Great One</i> by Judy Blume  <i>Freedom Summer</i> by Deborah Wiles  <i>Voices in the Park</i> by Anthony Browne  <i>Black and White</i> by David Macaulay  Memoirs from Barbara Kingsolver (i.e., <i>Buster</i> from <i>High Tide in Tucson</i>)  Memoirs from Joan Didion  Memoirs from David Sedaris  <i>Quiet Struggling</i> by Kelly Boland Hohne (available on the CD-ROM)  The <i>Memory Box</i> by Mary Bahr and David Cunningham  <i>"Everything Will Be Okay,"</i> by James Howe  <i>The Relatives Came</i> by Cynthia Rylant  <i>Been to Yesterday: Poems of a Life</i> by Lee Hopkins  <i>What You Know First</i> by Cynthia Rylant  <i>The Matchbox Diary</i> by Paul Fleischman  <i>My Life with the Chimpanzees</i> by Jane Goodall  <i>Knucklehead: Tall Tales and Almost-True Stories of Growing Up Scieszka</i> by Jon Scieszka  <i>Night in the Country</i> by Cynthia Rylant</p> <p><b>Unit Texts written with multiple voices: (Texts for students to read in book clubs):</b>  <i>(Ideally most readers will read one book a week, with those students working with easier texts reading more of them, of course. These books are arranged more or less in order of difficulty, from less difficult to more difficult.)</i></p>

<p>increase fluency.</p> <ul style="list-style-type: none"> <li>• Demonstrate familiarity with everyday text.</li> <li>• Analyze characters strengths and struggles</li> <li>• Examine the ways in which a character's perspective have on the story itself</li> <li>• Notice ways in which language, including dialogue, is different depending upon who is telling the story</li> <li>• Talk to book club members about details in a story, as well as details that are left out of a story</li> <li>• Compile ideas about characters in order to construct bigger ideas about particular characters</li> <li>• Track who is telling a story and think about why it is important that a particular character is telling a story</li> <li>• Pay attention to the ways in which a perspective in a story influences the descriptions readers are given of events and characters</li> </ul>	<p>events and characters.</p> <ul style="list-style-type: none"> <li>• Noticing details included and missing in a story</li> <li>• Readers think about the “truth”, aware that what seems to be real or true changes depending</li> <li>• Pushing ourselves toward deeper thinking and higher levels of understanding in our reading by sharing our ideas with others.</li> </ul> <p><b>Bend 4: Readers consider how the story might change if told from a different perspective and develop big ideas about the characters, the events, and the power structures in the story</b></p> <ul style="list-style-type: none"> <li>• Readers identify characters whose perspectives are not revealed and try to bring out those perspectives.</li> <li>• Understand that secondary characters serve a purpose to knowing more about main characters</li> <li>• Readers consider how non-perspective characters are portrayed, noticing how a main character talks about and interacts with a non-perspective character</li> <li>• Imagining how a non-perspective character might tell the story differently</li> </ul> <p><b>Word Study /Vocabulary/Grammar:</b></p> <p><b>Spelling Patterns:</b> Notice and use other vowel patterns that appear in multi-syllable words (-al, always; , -au, author; -aw, awfully; -ea, weather; -i, sillier; i-e, police; -tion, attention; -sion, tension; -y, reply; -oi, noisy; -oy, enjoy; -ou about; -ow, power; -oo, booster; -ove, remove; -u, tuna; -ook, looking; -oot, football; -ood, woodpile; -ul (l), grateful)</p> <p><b>Word Meaning and Vocabulary:</b> Figurative Language- Recognize and use words as metaphors and similes to make comparisons</p> <p><b>Word Structure:</b> Plurals- Understand</p>	<p><i>The Pain and the Great One</i> by Judy Blume (Level M)</p> <p><i>Drita, My Homegirl</i> by Jenny Lombard (Level Q)</p> <p><i>Because of Anya</i> by Margaret Peterson Haddix (Level Q)</p> <p><i>Morning Girl</i> by Michael Dorris (Level S)</p> <p><i>The Daydreamer</i> by Ian McEwan (Level S) ( A good chapter book read aloud)</p> <p><i>Never Mind! A Twin Novel</i> by Avi and Rachel Vail (Level T)</p> <p><i>Salem Witch: My Side of the Story</i> by Patricia Hermes (Level T)</p> <p><i>My Side of the Story</i> Series by Various Authors (Level S/T/U)</p> <p><i>Ernestine and Amanda</i> series by Sandra Belton (Level U)</p> <p><i>Flipped</i> by Wendelin Van Draanen (Level U)</p> <p><i>The Wanderer</i> by Sharon Creech (Level V)</p> <p><i>The Music of Dolphins</i> by Karen Hesse (Level V)</p> <p><i>The Whale Rider</i> by Witi Ihimaera (Level V)</p> <p><i>Seedfolks</i> by Paul Fleischman (Level W)</p> <p><i>Tuck Everlasting</i> by Natalie Babbitt (Level W) ( A good chapter book read-aloud)</p> <p><i>Bull Run</i> by Paul Fleischman (Level Y)</p> <p><i>If a Tree Falls at Lunch Period</i> by Gennifer Choldenko (Level Z)</p> <p><i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i> by Laura Amy Schlitz (Level Z)</p> <p><b>Teacher Resources:</b></p> <p><i>From Perspective to Interpretation</i> by Anna Gratz from <i>Units of Study for Teaching Reading</i> pgs. 284-300 (Electronic version on shared drive)</p> <p><b>Assessments:</b></p> <ul style="list-style-type: none"> <li>• Teachers College Performance</li> </ul>
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	<p>the concepts of plurals and plural forms: adding <i>-s</i> (<i>dogs, cats, apples, cats, desks, faces, trees, monkeys</i>); adding <i>-es</i> (when words end in <i>x, ch, sh, s, ss, tch, zz</i>); changing spelling (<i>foot/feet, goose/geese, man/men, mouse/mice, woman/women</i>). Changing <i>-y</i> to <i>-i</i> and adding <i>-es</i>; adding an unusual suffix (<i>ox/oxen, child/studetns</i>), keep the same spelling in plural and singular form (<i>deer, lamb, sheep, mouse</i>), add either <i>-s</i> or <i>-es</i> in words that end in a vowel and <i>o</i> or a consonant and <i>o</i> (<i>radios, kangaroos, zeroes, heroes, potatoes, volcanoes</i>)</p> <p><b>Grammar:</b> Use commas to set off introductory parts of sentences, such as <i>One day at the park, I went on the slide.</i> Use commas to show talking directly to someone, such as <i>Are you mad, Mom?</i></p> <p>Editing to Match Sound to Meaning- Listen to writing carefully and choose words, structures, punctuation that help to convey the content, mood, tone, and feelings of the piece. Vary the ways to begin sentences Vary the length of sentences Use punctuation to create sound</p>	<p>Assessment PARCC like assessments to help students view multiple texts and a video:</p> <ul style="list-style-type: none"> <li>• <a href="http://readingandwritingproject.com/resources/assessments/performance-assessments.html">http://readingandwritingproject.com/resources/assessments/performance-assessments.html</a></li> </ul> <p><b>Teachers College Running Record Assessment for any student not on benchmark from last assessment.</b></p> <ul style="list-style-type: none"> <li>• Reading Rate (170-195 wpm)</li> <li>• is benchmark for 5<sup>th</sup> grade)</li> <li>• Comprehension</li> <li>• Fluency</li> </ul> <p><b>Teachers College Running Records</b></p> <p>(Reading Benchmark: Level T/U/V)</p> <p>(Level S: Approaching Expectations)</p> <p>(Level R or below: Does not meet expectations.)</p> <p><b>Reader's Notebook Responses</b></p>
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**Readers Workshop Unit 4 ~ Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction**  
**(5 weeks December and maybe into January)**  
**Second/Third Marking Period**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b>  This unit of study aims to teach children about reading non-fiction texts—reading not simply to find cool facts or to answer specific questions, but instead reading to learn what it is the author wants to teach. This unit places an emphasis on determining importance, grasping the main idea and the supportive details, synthesis, summary, and reading to learn (and eventually to teach). Readers will be learning to read grade level nonfiction texts with fluency and do so in ways that allow them to determine importance and to ascertain the main ideas. Students will leave the unit with knowing how to recognize text structures of nonfiction texts and expect that nonfiction texts have an infrastructure of big ideas followed by supportive information. Students will learn how to use white space, text features, and transitional phrases to help them discern that infrastructure matters and often contains an overwhelming amount of raw information. A portion of the unit will teach readers how to read expository text and narrative nonfiction, then spend time working across diverse texts, including many that have hybrid structures.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Set a purpose for reading.</li> <li>• Determine what is important when reading information.</li> <li>• Highlight essential details in non-fiction.</li> <li>• Read for answers for specific questions.</li> <li>• Utilize text features to locate information.</li> <li>• Reread to make sense of difficult text.</li> <li>• Define new vocabulary essential to informational text comprehension.</li> <li>• Reread informational text for</li> </ul>	<p><b>Bend 1: Determining Importance and Synthesizing in Expository Nonfiction</b></p> <ul style="list-style-type: none"> <li>• Readyng our minds to read nonfiction</li> <li>• Looking for structure within a nonfiction text</li> <li>• Choosing just-right texts and reading with stamina in non-fiction</li> <li>• Becoming experts and teaching others from nonfiction texts</li> <li>• Grasping main idea in nonfiction texts</li> <li>• Talking to grow ideas about nonfiction texts</li> <li>• Reading differently because of conversations</li> </ul> <p><b>Bend 2: Navigating Nonfiction and Hybrid Nonfiction Texts</b></p> <ul style="list-style-type: none"> <li>• Identifying non-fiction text structures and adjusting reading rate</li> <li>• Reading nonfiction narratives as stories with main characters</li> <li>• Seeking underlying ideas in narrative non-fiction</li> <li>• Achievement texts, disaster texts: Templates in Narrative Nonfiction</li> <li>• Envisioning (And other strategies) to figure out unknown words</li> </ul> <p><b>Bend 3: Writing a Non-fiction Article about a specific topic</b></p> <ul style="list-style-type: none"> <li>• Becoming experts on a nonfiction topic</li> <li>• Using the lingo of experts</li> <li>• Writing to think about nonfiction</li> <li>• Reading critically: How and why is the author making me feel?</li> </ul>	<p><b>Mentor Texts (Instructional Read Aloud):</b></p> <p><i>Bust a Move: Break Dancing</i> (Level K)  <i>Michael Jackson: King of Pop</i> (Level L)  <i>Alaska: A State of Extremes</i> (Level M)  <i>Hooray! It's Children's Day</i> (Level M)  <i>Meet Michele Obama, Our First Lady</i> (Level O)  <i>Tornadoes</i> (Level N)  <i>Penguins Are Amazing Birds</i> (Level N)  <i>Yum Yum: Plants That Eat Meat</i> (Level N)  <i>Orchestras: A Music Team</i> (Level N)  <i>Start Your Engines</i> (Level N)  <i>Tsunami</i> (Level P)  <i>Animals in Crisis</i> (Level Q)  <i>Outstanding Ostriches</i> (Level R)  <i>The Weird and Wonderful Octopus</i> by Anna Grats (Level R)  <i>Vomiting Isn't Just Gross!</i> (Level R)  <i>Give the Kid a Medal</i> (Level R)  (All available on the shared drive for 5<sup>th</sup> grade. Other titles are also available for download and printing.)</p> <p><b>Unit Texts (Texts for students to read in book clubs):</b></p> <p>(There are many texts available to students on a wide range of guided reading levels. Below are some titles. Use the HBS book closet for a complete overview.)</p> <p><b>Teacher Resources:</b>  <i>A Curricular Plan for The Reading Workshop</i> Unit 3 "Nonfiction Reading Using Text Structures to Comprehend Expository, Narrative, and Hybrid Text Structures" pgs. 54-69 by Lucy Calkins and colleagues at the</p>

<p>clarity.</p> <ul style="list-style-type: none"> <li>• Use self-correcting strategies to increase fluency.</li> <li>• Recognize the characteristics of informational text.</li> <li>• Differentiate between fact and opinion, bias and propaganda found in informational text.</li> <li>• Ask “how”, and “Why”, and “What if” questions of informational text.</li> <li>• Identify and summarize central ideas.</li> <li>• Demonstrate familiarity with everyday text.</li> <li>• Define new vocabulary essential to informational text comprehension.</li> <li>• Determine importance and find main ideas and supportive details in a nonfiction text</li> <li>• Determine the main idea of a passage</li> <li>• Synthesize information and teach others</li> <li>• Respond to, and ask questions of what they learn while reading nonfiction</li> <li>• Tackle unfamiliar vocabulary</li> <li>• Examine the structure of nonfiction texts</li> <li>• Draw on prior knowledge as one reads</li> <li>• Learn information and also learn to grasp and grow ideas</li> <li>• Navigate hybrid texts</li> </ul>	<p><b>Word Study /Vocabulary/Grammar:</b></p> <p><b>Spelling Patterns:</b> Notice and use other vowel patterns that appear in multi-syllable words (-al, always; , -au, author; -aw, awfully; -ea, weather; -i, sillier; i-e, police; -tion, attention; -sion, tension; -y, reply; -oi, noisy; -oy, enjoy; -ou about; -ow, power;-oo, booster; -ove, remove; -u, tuna; -ook, looking; -oot, football; -ood, woodpile; -ul (l), grateful)</p> <p><b>Word Meaning and Vocabulary:</b> The words one knows in oral and written language. For comprehension and coherence, students need to know the meaning of the words in the texts they read and write.</p> <p>Word Origins- Understand English words come from many different sources (other languages, technology, place names)</p> <p><b>Word Structure:</b></p> <p>Plurals- Understand the concepts of plurals and plural forms: adding -s (<i>dogs, cats, apples, cats, desks, faces, trees, monkeys</i>); adding -es (when words end in <i>x, ch, sh, s, ss, tch, zz</i>); changing spelling (<i>foot/feet, goose/geese, man/men, mouse/mice, woman/women</i>). Changing -y to -i and adding -es; adding an unusual suffix (<i>ox/oxen, child/students</i>), keep the same spelling in plural and singular form (<i>deer, lamb, sheep, mouse</i>), add either -s or -es in words that end in a vowel and o or a consonant and o (<i>radios, kangaroos, zeroes, heroes, potatoes, volcanoes</i>)</p> <p><b>Grammar:</b> Prefixes</p> <p>Recognize and use common prefixes (<i>re-, un-, im-, in-, il-, dis-, non-, mis-</i>) as well as prefixes that refer to numbers (<i>uni-, bi-, tri-, cent-, dec-, mon-, multi-, cot-, pent-, poly-, quad-, semi-</i>)</p>	<p>Teachers College Reading and Writing Project</p> <p><u><i>Navigating Nonfiction in Expository Texts Determining Importance and Synthesizing</i></u> by Lucy Calkins and Kathleen Tolan</p> <p><b>Assessments:</b></p> <p><b>Teachers College Running Record Assessment for any student not on benchmark from last assessment.</b></p> <ul style="list-style-type: none"> <li>• Reading Rate (170-195 wpm)</li> <li>• is benchmark for 5<sup>th</sup> grade)</li> <li>• Comprehension</li> <li>• Fluency</li> </ul> <p><b>Teachers College Running Records</b></p> <p>(Reading Benchmark: Level T/U/V</p> <p>(Level S: Approaching Expectations</p> <p>Level R or below: (Does not meet expectations.)</p> <ul style="list-style-type: none"> <li>• <b>Reader’s Response Notebook entries</b></li> </ul>
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**Readers Workshop Unit 5 ~ Interpretation Text Sets**  
**January/Early February**

## Second Marking Period 4-5 weeks

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> This unit will help students interpret the motivations of characters' actions and feelings and construct theories about events, places, and people in their novels. In this unit students will sharpen their analytical skills even further, studying texts deeply to grow big ideas as they read. Students will be analytical and persuasive as they back up their ideas with evidence from the texts they are reading. Students will learn that just as their books are about more than one idea, ideas live in more than one book—and we call those ideas themes. Students will be working collectively, in partnerships and small book clubs so they can talk and discuss what they are reading. This unit expects that students will like to study texts deeply and to engage in intellectual work—they will enjoy analyzing and arguing the nuances of how stories are different.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Recognize themes</li> <li>• Compare how themes are developing in different texts</li> <li>• Home reading and the ideas they are growing to be more nuanced, deliberate, and finely calibrated</li> <li>• Use Post-it notes to infer about characters in the stories being read and synthesize the narrative elements in the story.</li> <li>• Read books, at minimum, at level P and above</li> <li>• Regularly infer about characters' emotions, traits, and changes in books being read</li> <li>• Think for one's self about themes in books and use analytical reading practices to discover themes</li> <li>• Reconsider and reread prior events in texts.</li> </ul>	<p><b>Bend 1: Consider the Implication of Stories</b></p> <ul style="list-style-type: none"> <li>• Analytical thinkers develop ideas about events and experiences</li> <li>• Talking with partners about ideas in stories they've read so far</li> <li>• Supporting ideas with evidence and listening closely to each other to add on to ideas</li> <li>• Reconsidering real-life moments for ideas and life-lessons texts suggest</li> <li>• Moments in books teach life lessons—considering mentor texts we've read so far this year</li> <li>• Using textual evidence to support ideas about theme</li> <li>• Using boxes-and-bullets to substantiate ideas and gather evidence.</li> </ul> <p><b>Bend 2: Themes May be the same across books, but they're usually developed differently</b></p> <ul style="list-style-type: none"> <li>• Noticing how themes live in more than one text; studying classroom charts to document themes</li> <li>• Reading and studying texts in order to analyze and talk about these books in context of other books read before</li> <li>• Revisiting readers notebook to remember stories read before and consider new understandings</li> <li>• Studying the differences in characters' backgrounds, perspectives, and traits</li> <li>• Powerful readers read not to just study themes as an intellectual exercise, but to learn how to live from the characters in stories</li> <li>• Readers draw conclusions about characters' traits from how they respond to trouble</li> </ul>	<p><i>Every Living Thing</i> by Cynthia Rylant Cynthia Rylant picture books Patricia Polacco picture books <i>"The Marble Champ"</i> from <i>Baseball in April</i> by Gary Soto <i>House on Mango Street</i> by Sandra Cisneros <i>Because of Winn Dixie</i> by Kate di Camillo (A highly suggested chapter book read aloud) <i>Tiger Rising</i> by Kate diCamillo (A highly suggested chapter book read aloud) <i>Oliver Button is a Sissy</i> by Tomie DePaola <i>The Other Side</i> by Jacqueline Woodson <i>The Paper Bag Princess</i> <i>Your Move</i> by Eve Bunting <i>Fly Away Home</i> by Eve Bunting <i>Those Shoes</i> by Maribeth Boelts</p> <p><b>Unit Texts (Texts for students to read in book clubs):</b> <b>Fiction Texts:</b> <i>Poppy</i> by Avi- Level S <i>Borrowers</i> by Mary Norton- Level S <i>Broccoli Tapes</i> by Jan Slepian- Level S <i>Tales of Blackberries</i> by Buchanan Smith- Level S <i>From the Mixed up Files of Mrs. Basil E. Frankweiler</i> by E.L. Koningsburg- Level S <i>The Brixen Witch</i> by Stacy DeKeyser- Level S <i>Sleepers Wake</i> by Paul Samuel Jacobs- Level U <i>The Summer of Swans</i> by Betsy Byars – Level U <i>The View from Saturday</i> – by E.L. Koningsburg- Level U <i>My Side of the Mountain</i> by Jean Craighead George- Level U <i>The Music of Dolphins</i> by Karen Hesse- Level V</p>

<ul style="list-style-type: none"> <li>• Discover that texts are never about just one idea</li> <li>• Compare two or more texts to investigate how an author develops a theme</li> <li>• Use analytical lenses for interpretation that focus on symbolism and literary craft</li> <li>• Be alert to metaphors in texts they encounter</li> <li>• Notice the differences in nuance of the message or in an author's treatment of a message</li> <li>• Contrast how an author presents or develops meaning, tone, theme, or character in conversation--- and then in writing</li> <li>• Monitor comprehension and stamina</li> </ul>	<ul style="list-style-type: none"> <li>• Using our repertoire as readers to track ideas, collect moments along the way that support those ideas;; weigh our lives and decisions with those characters make, have epiphanies.</li> </ul> <p><b>Bend 3: Symbolism and Literary Devices and Their Relationships to the Meanings and Themes of Stories</b></p> <ul style="list-style-type: none"> <li>• Investigating and articulating symbolism</li> <li>• Analyzing by foreshadowing by synthesizing across texts and holding on to unexplained questions as one reads</li> <li>• Noticing repetition, parallel scenes, or moments, when things are almost the same</li> <li>• Analyze and compare the significance of character's perspectives to the possible meanings of a story</li> </ul> <p><b>Word Study /Vocab/Grammar:</b></p> <p><b>Spelling Patterns:</b> Notice and use other vowel patterns that appear in multi-syllable words (-al, always; , -au, author; -aw, awfully; -ea, weather; -i, sillier; i-e, police; -tion, attention; -sion, tension; -y, reply; -oi, noisy; -oy, enjoy; -ou about; -ow, power;-oo, booster; -ove, remove; -u, tuna; -ook, looking; -oot, football; -ood, woodpile; -ul (l), grateful)</p> <p><b>Word Meaning and Vocabulary:</b> Word Origins- Understand English words come from many different sources (other languages, technology, place names) Figurative Language- Recognize and use words as metaphors and similes to make comparisons</p> <p><b>Word Structure:</b> Suffixes- Recognize and use suffixes that change verbs and nouns for different functions (-er, -es, -r, -ing, -ily, -able, -ible, -ar, -less, -ness, -ous, -cious, -tious)</p>	<p><i>The Dreamer</i> by Pam Munoz Ryan- Level V</p> <p><i>Black Beauty</i> by Anna Sewell – Level Z</p> <p><b>Fantasy Texts:</b></p> <p><i>Fantastic Mr. Fox</i> by Roald Dahl- Level P</p> <p><i>Shoebag</i> by Mary James- Level P</p> <p><i>The Spoon in the Bathroom Wall</i> by Tony Johnston- Level P</p> <p><i>Help, I'm Trapped : In the First Day of Summer Camp</i> by Todd Strasser- Level Q</p> <p><i>Spiderwick Chronicles: Book 1 The Field Guide</i> by Holly Tony &amp; Black Diterlizzi- Level Q</p> <p><i>James and the Giant Peach</i> by Roald Dahl- Level Q</p> <p><i>Charlie and the Chocolate Factory</i> by Roald Dahal- Level R</p> <p><i>Guardians of Ga-Hoole Book 1: The Capture</i> by Kathryn Lasky- Level R</p> <p><i>Poppy</i> by Avi- Leel S</p> <p><i>Matilda</i> by Roald Dahl- Level S</p> <p><i>Borrowers</i> by Mary Norton- Level S</p> <p><i>Where the Moon Meets the Mountain</i> by Lin Grace- Level T</p> <p><i>The Emerald Atlas</i> by John Stephens- Level S/T</p> <p><i>The BFG</i> by Roald Dahl- Level U</p> <p><i>The Fire Chronicles</i> by John Stephens</p> <p><i>Tuck Everlasting</i> by Natalie Babbitt- Level V</p> <p><i>The Guardians of Ga'Hoole Series, Book 1 The Capture</i> by Kathryn Lasky Level: V</p> <p><i>The Guardians of Ga'Hoole Series, Book 2 The Journey</i> by Kathryn Lasky Level: V</p> <p><i>The Phantom Tollbooth</i> by Norton Juster- Level W</p> <p><i>Walk Two Moons</i> by Sharon Creech- Level W</p> <p><i>Redwall</i> by Brian Jacques- Level X</p> <p><b>Teacher Resources:</b></p> <p><i>A Curricular Plan for The Reading Workshop</i> Unit 6 "Interpretation Text Sets" pgs. 110-128 by Lucy Calkins and colleagues at the Teachers College Reading and Writing Project (Available on the shared</p>
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	<p><b>Grammar:</b> Complex sentence structure Appositive commas Beginning sentences with dependent clauses</p>	<p>drive in a folder by the same title.)</p> <p><u>Following Characters into Meaning Building Theories, Gathering Evidence Volume</u> by Lucy Calkins and Kathleen Tolan from the Units of Study for Teaching Reading Grades 3-5 A Curriculum for the Reading Workshop (Resources available on the shared drive in a folder by the same title.)</p> <p><b>Assessments:</b> <b>Optional Pre-Assessment at beginning of unit</b> Performance assessment across two texts. Students articulate ideas about a mentor text in writing, with substantive evidence gathered and cited from the texts. (Students would need photocopied pages of mentor texts.)</p> <p><b>Teachers College Running Record Assessment for any student not on benchmark from last assessment.</b></p> <ul style="list-style-type: none"> <li>• Reading Rate (170-195 wpm is benchmark for 5<sup>th</sup> grade)</li> <li>• Comprehension</li> <li>• Fluency</li> </ul> <p>Reading Benchmark: Level T/U/V</p> <p>Level S: Approaching Expectations</p> <p>Level R or below: (Does not meet expectations.)</p> <ul style="list-style-type: none"> <li>• <b>Reader's Response Notebook entries</b></li> </ul> <p><b>Word Study Assessments:</b> <b>Word Journeys Screening Inventory</b> (for any new to the district student)</p> <p><b>Word Journeys Feature Inventory Form B</b> (Based on September assessments in Letter Name, Within Word, Syllable Juncture, or Derivational Constancy)</p>
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Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> The best preparation for any reading test is to be a strong reader with stamina to read long and strong and having the comprehension to understand what is being read. The major aim of this unit is to support students in bringing forward strategies for each genre that they have been taught during the year. This unit is also about supporting students in thinking logically and flexibly and in transferring all they know to their test-taking. Students will need to maintain focus and use a repertoire of strategies across many texts over sixty to seventy minutes. Students will be asked to accumulate and synthesize information and ideas across these longer texts. . In this unit of study the emphasis is not on practicing answering testing questions. The Preparing for a Reading Test unit does provide students with experience in a testing scenario and with experience with on-line testing procedures. However, rather than students repeatedly sampling test items and answering questions based on main idea, supporting detail, providing evidence, describing a character, identifying a theme, and drawing conclusions students are taught within this unit to read test passages better. Students are taught to figure out unknown words, make sense of sentences, and read silently with real understanding.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Practice with PARCC-like test questions.</li> <li>• Holding onto meaning of passages while reading longer texts</li> <li>• Review of strategies already known for each genre</li> <li>• Identification strategies to identify each genre and predictable questions for each type</li> <li>• Reading flexibly across multiple</li> </ul>	<ul style="list-style-type: none"> <li>• Reinforcement of reading strategies</li> <li>• Predictable Questions</li> <li>• Strategies for answering multiple-choice questions</li> <li>• Strategies for reading too-hard texts; skimming, summarizing, underlining, jotting, and using pictures and headings</li> <li>• Reading question stems and predicting answers before looking at the answer choices.</li> <li>• Writing answers to questions before seeing the answers</li> <li>• Determining the meaning of vocabulary words by reading them in context</li> <li>• Determining the main idea or theme by referring to a big lesson the character learns or that we learn as readers</li> <li>• Together, the class works on reading one text and answering the questions. The teacher leads the class by providing the students with prompts and strategies that will help them navigate and hold on to the text, as well as demonstrating think-alouds.</li> <li>• Underline important places where information is learning and annotate when they learn something about a character, jot in margins any problems the character may face, note instances when characters change, identify big ideas of article sections.</li> </ul> <p><b>Other possible mini-lessons:</b> Stamina and Resilience Reading Passages Actively Introducing Students to Questions Wrong-Answer Types Teaching Students to Deal with Difficulty Small Group Work Read Alouds Things to Work On with Struggling Test Takers</p>	<p>Short texts that are stories, poems, articles from multiple sources:</p> <p><i>Highlights</i> <i>Cricket</i> <i>Cobblestone</i> <i>Read and Rise</i> <i>Story Works</i> <i>Sports Illustrated for Kids</i></p> <p><b>Teacher Resources:</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.achievethecore.org">www.achievethecore.org</a></li> <li>• <a href="http://practice.parcc.testnav.com/#">http://practice.parcc.testnav.com/#</a></li> </ul> <p><u><i>A Curricular Plan for The Reading Workshop</i></u> Unit 7 “<i>Test Preparation</i>” pgs. 129-154 by Lucy Calkins and colleagues at the Teachers College Reading and Writing Project (Available on the shared drive in a folder by the same title.)</p> <p><b>PARCC To Do Items:</b> Explore training and support materials designed specifically for the PARCC Try out sample test questions on the technology platform Gain familiarity with the computer based tools and features that will appear on the PARCC assessments. Have students try out a full length practice test with a buddy. Try out headphones on laptops to ensure that students can hear audio.</p>

<p>genres</p> <ul style="list-style-type: none"><li>• Marking up of texts, writing answers, and matching answers to choices.</li></ul> <p>Previewing texts to ascertain the subject and structure, making a quick reading plan and breaking the text into manageable chunks.</p>		
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**Unit 7 Research Based Argument**  
**March/April (5 weeks)**  
**Third/Fourth Marking Period**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> Students will work in a research community to get smart about a particular topic ranging from “Health and Wellness” to “Recycling” to “Green Energy” or “Censorship”. Students will take on different aspects of a topic to learn and teach others. In order to organize the learning students will first break off into subgroups to begin to establish common knowledge and then specialize as they break into teams to cover a specific aspect of the topic. This unit requires that students be able to read a great variety of texts, at levels they can understand, and that they can read more than one text on a subject. Readers will read short text excerpts, texts on a particular topic, and text sets created for a specific topic. Students will participate in teaching roundtables for the research community to learn about other topics. The Common Core State Standards emphasize the importance of short research projects that build knowledge through investigation of different aspects of a topic. This unit assists students to become researchers—to generate questions and pursue answers, annotate texts, write initial thoughts, reactions, and questions while reading. One of the most important part of this unit is teaching students to be a curious wonderer of life... and reading to find out the whole truth.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Share books and information with book club partners</li> <li>• Read silently</li> <li>• Synthesize information</li> <li>• Write quick Post-its while reading</li> <li>• Participate in big conversations</li> </ul>	<p><b>Bend 1: Forming a Research Community and Reading to Build Background Knowledge</b></p> <ul style="list-style-type: none"> <li>• Researchers gather ideas and get a broad overview of the topic—the biggest conflicts, important vocabulary, significant happenings</li> <li>• Use Post-it notes to mark information that might be important, read more, then share findings at the end of class</li> <li>• Use strategies one already knows to quickly walk through a book looking at how it is organized, and starting with a book one can read comfortably.</li> <li>• Participating in teaching roundtables to share what has been learned thus far</li> <li>• Using concept maps to further understanding</li> </ul> <p><b>Bend 2: Becoming Specialists and Researchers--- Synthesizing, Analyzing, and Exploring Essential Questions in Subtopics</b></p> <ul style="list-style-type: none"> <li>• Asking questions and pursuing answers while reading</li> <li>• Readers look across a page and synthesize information gained from captions, sidebars, and the main text</li> <li>• Gather evidence and sort deciding on claim, reasons, and evidence</li> </ul> <p><b>Bend 3: Exploring Point of View and Perspective of Texts when Forming Theories and Ideas</b></p> <ul style="list-style-type: none"> <li>• Readers arrive at new understandings of the world</li> <li>• Internalizing and carrying into the future new understandings</li> <li>• Noticing that all texts have a perspective</li> <li>• Thinking about which voices are heard and not heard in an argument text, which side does</li> </ul>	<p><b>Text Sets (Texts, both visual and written, gathered at a variety of levels so that all students can read texts they can understand, and that they can read more than one text on a subject)</b></p> <p>Nonfiction Text Sets to Support work in Argument Essay Writing (See Shared drive for a file with the same name.)</p> <p><b>Unit Texts (Texts for students to read in book clubs):</b></p> <p><u><i>Fast and Furious On Land, In the Air, and on the Water</i></u> by Octopus Publishing Level: (Level T)</p> <p><u><i>The Tarantula Scientist</i></u> Level U</p> <p><u><i>Extreme Machines</i></u> (Level U)</p> <p><u><i>A Place Called Heartbreak</i></u> (Level U)</p> <p><u><i>Dear Benjamin Banne</i></u> (Level U)</p> <p><u><i>Remember the Ladies</i></u> (Level U)</p> <p><u><i>Sea Otter Rescue</i></u> (Level V)</p> <p><u><i>Anne Frank Life in Hiding</i></u> Level V</p> <p><u><i>Feats and Failures</i></u> (Level V)</p> <p><u><i>Chew on This</i></u> by Eric Schollosser and Charles Wilson- (Level Y)</p> <p><u><i>The Great Fire</i></u> (Level Y)</p> <p><u><i>Immigrant kids</i></u> (Level X/Y/Z)</p> <p><u><i>Disasters The Biggest Disasters in History from Salt in the Indus Valley to Hurricane Sandy</i></u> by K. Connolly- (Level Y/Z)</p> <p><u><i>The Revolutionary War</i></u> by John Malam (Level: X/Y/Z)</p> <p><u><i>Civil War The Conflict that Created Modern America</i></u> by Peter Level: (Level X/Y/Z)</p> <p><u><i>Bomb The Race to Build and Steal the World's Most Dangerous Weapon</i></u> by Steve Sheinkin (Level: Y/Z)</p> <p><b>Text Excerpts from:</b></p> <p><u><i>Weekly Reader</i></u></p> <p><u><i>Time for Kids</i></u></p> <p><u><i>National Geographic for Kids</i></u> and other literary resources</p>

<p>after reading lots of pages</p> <ul style="list-style-type: none"> <li>• Draw central ideas and information from primary and secondary sources</li> <li>• Teach others about a specified topic</li> <li>• Gather relevant information from a lot of different sources through multiple print and digital sources</li> <li>• Draw inferences from informational texts to support analysis, reflection, and research</li> <li>• Process information that is being collected; make lists of information; describe an important scene; explain something using boxes-and-bullets structure to organize information; discuss a specific cause-and-effect relationship; or explore the dynamics of a topic by comparing and contrasting</li> <li>• Integrate information from several texts on the same topic and draw on information from multiple print or digital sources</li> <li>• Rank evidence so that the most important is either first or last</li> <li>• State a position with a big, bold claim</li> <li>• Use transitions to make a point more powerful (i.e., <i>most importantly...</i>; <i>surprisingly...</i>; <i>and another thing...</i>)</li> <li>• Frame evidence by retelling the part of the story it's from, and then explaining it</li> <li>• Sort out the logic of claim/reasons/evidence</li> <li>• Note and respond to an opponent's points and perspective</li> <li>• Argue to come to new thinking, not argue to prove a point</li> </ul>	<p>one often hear more about, which side are we left wondering about?</p> <ul style="list-style-type: none"> <li>• Readers pay attention to feelings they have while reading</li> </ul> <p><b>Bend 4: Building and Presenting Knowledge to Others—Teaching Others with New Knowledge Gained</b></p> <ul style="list-style-type: none"> <li>• Turning what one has learned into writing projects, or small group or class-wide projects</li> <li>• Using writing to reflect, synthesize, and teach the new content being learned</li> <li>• Presenting and sharing accumulated knowledge and ideas with others</li> </ul> <p><b>Word Study/Vocab/Grammar:</b></p> <p><b>Spelling Patterns:</b> Notice and use other vowel patterns that appear in multi-syllable words (-<i>al</i>, <i>always</i>; -<i>au</i>, <i>author</i>; -<i>aw</i>, <i>awfully</i>; -<i>ea</i>, <i>weather</i>; -<i>i</i>, <i>sillier</i>; -<i>i-e</i>, <i>police</i>; -<i>tion</i>, <i>attention</i>; -<i>sion</i>, <i>tension</i>; -<i>y</i>, <i>reply</i>; -<i>oi</i>, <i>noisy</i>; -<i>oy</i>, <i>enjoy</i>; -<i>ou</i> <i>about</i>; -<i>ow</i>, <i>power</i>; -<i>oo</i>, <i>booster</i>; -<i>ove</i>, <i>remove</i>; -<i>u</i>, <i>tuna</i>; -<i>ook</i>, <i>looking</i>; -<i>oot</i>, <i>football</i>; -<i>ood</i>, <i>woodpile</i>; -<i>ul</i> (<i>l</i>), <i>grateful</i>)</p> <p><b>Word Meaning and Vocabulary:</b></p> <p>Acronyms- Recognize and use words that re made by combining initials (NATO, UNICEF)</p> <p>Word Origins- Understand English words come from many different sources (other languages, technology, place names)</p> <p><b>Word Structure:</b></p> <p>Prefixes- Recognize and use common prefixes (<i>re-</i>, <i>un-</i>, <i>im-</i>, <i>in-</i>, <i>il-</i>, <i>dis-</i>, <i>non-</i>, <i>mis-</i>) as well as prefixes that refer to numbers (<i>uni-</i>, <i>bi-</i>, <i>tri-</i>, <i>cent-</i>, <i>dec-</i>, <i>mon-</i>, <i>multi-</i>, <i>cot-</i>, <i>pent-</i>, <i>poly-</i>, <i>quad-</i>, <i>semi-</i>)</p> <p>Abbreviations- Recognize and use abbreviations (state names; weights; <i>Sr.</i>, <i>Jr.</i>, <i>Ph.D.</i>)</p> <p><b>Grammar:</b></p> <p>Complex sentence structure</p> <p>Appositive commas</p> <p>Beginning sentences with dependent clauses</p>	<p><b>Resources:</b></p> <p><u><i>A Curricular Plan for The Reading Workshop</i></u> Unit 8 “<i>Informational Reading</i>” pgs. 155-172 by Lucy Calkins available on the shared drive in a folder by the same title.</p> <p><b>Assessments:</b></p> <p><b>Teachers College Running Record Assessment for any student not on benchmark from last assessment.</b></p> <ul style="list-style-type: none"> <li>• Reading Rate (170-195 words per minute is benchmark for 5<sup>th</sup> grade)</li> <li>• Comprehension</li> <li>• Fluency</li> </ul> <p><b>Teachers College Running Records</b></p> <p>Reading Benchmark: Level U/V</p> <p>Level T: Approaching Expectations</p> <p>Level S or below: (Does not meet expectations.)</p> <ul style="list-style-type: none"> <li>• <b>Reader’s Response Notebook entries</b></li> <li>• <b>Possible non-fiction texts to be added to the classroom library about the topic studied and learned about</b></li> <li>• <b>Possible informative writing or idea-based writing</b></li> </ul>
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**Readers Workshop Unit 8 ~ Launching a Summer of Reading: *Preparing for Middle School Rigor***  
**(4 weeks May/June)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> This unit of study sets students up to continue the habits they have set up this year and maintain their stamina by reading long and strong. During the last three weeks of school students will be selecting texts to read over the summer and getting started in these texts in small book clubs. The real job of this unit is motivating students to read all through the summer. Favorite authors and series books will be reintroduced in order to create book buzz and excitement around newly accessible books. The main thrust of the unit is to get students to think deeply about their author's work and to become more passionate and informed readers.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate familiarity with everyday text.</li> <li>• Define new vocabulary essential to informational text comprehension.</li> <li>• Summarize and identify central theme of the story.</li> <li>• Establish summer reading habits to continue to read over the summer.</li> <li>• Self-select book based on interest and readability.</li> <li>• Meeting with book clubs to talk about favorite moments, sentences, and words</li> <li>• Discussing decisions that an author must have made into developing a plotline</li> <li>• Complete a summer reading log of titles read.</li> </ul>	<p><b>Bend 1: When Readers Read More Than One Book by an Author, We Come to Know That Author</b></p> <ul style="list-style-type: none"> <li>• Selecting books to read over the summer; maybe rereading a favorite books by a favorite author or selecting a new book altogether</li> <li>• Becoming an expert on an author, not by interviewing them, but by devouring as many books by that author as one can get their hands on</li> <li>• Reading and rereading favorite parts, underlining the lines that make us laugh aloud or stop to think again</li> <li>• Studying closely books looking for author's fingerprints</li> <li>• Stopping to take notice when we find ourselves laughing out loud, gasping with excitement, brushing away a tear, or other ways of being impressed with an author's work</li> <li>• Readers pay attention to the settings the author creates in his or her book</li> <li>• Collecting our favorite parts in our readers notebooks to visit over and over</li> <li>• Moving past retelling a story to asking analytical questions about a text</li> </ul> <p><b>Bend 2: When We Read Many Books by an Author We Love, We Appreciate Ourselves to that Author's Craft</b></p> <ul style="list-style-type: none"> <li>• Noting and noticing specific craft moves favorite authors make (i.e., Roald Dahl, Kate diCamillo vs. Jon Scieszka)</li> <li>• Noticing the ways authors use repetition and symbolism, how they select specific words in their books, and how they might start or end</li> </ul>	<p><b>Mentor Texts (Instructional Read Aloud):</b>          (It is suggested that a read aloud is chosen from a series that students are not reading from as a mentor text. A text from an author that students are familiar with such as from a read-aloud earlier such as Kate diCamillo.)</p> <p><b>Unit Texts (Texts for students to select to read for summer reading):</b>  <u><i>Absolutely Normal Chaos</i></u> by Sharon Creech  <u><i>The Boy on the Porch</i></u> by Sharon Creech  <u><i>Ruby Holler</i></u> by Sharon Creech  <u><i>Chasing Redbird</i></u> by Sharon Creech  <u><i>Pleasing the Ghost</i></u> by Sharon Creech  <u><i>Powerless</i></u> by Matthew Cody  <u><i>Super</i></u> by Matthew Cody  <u><i>The Guardians of Ga'Hoole Series</i></u> (Book 1, 2, or 3)  <u><i>Travel Team</i></u> by Mike Lupica  <u><i>Hero</i></u> by Mike Lupica  <u><i>The Big Field</i></u> by Mike Lupica  <u><i>Rules</i></u> by Cynthia Lord  <u><i>Touchblue</i></u> by Cynthia Lord  <u><i>Turtle in Paradise</i></u> by Jennifer L. Holm  <u><i>Penny from Heaven</i></u> by Jennifer L. Holm  <u><i>Vet Volunteers Fight for Life</i></u> by Laurie. H. Anderson  <u><i>Vet Volunteers Treading Water</i></u> by Laurie. H. Anderson  <u><i>Vet Volunteers Homeless</i></u> by</p>

	<p>their books or chapters in similar or different ways</p> <ul style="list-style-type: none"> <li>Analyzing short sections of a favorite author's text in our reading notebook to study for sentence variation, punctuation, and word choice</li> </ul> <p><b>Bend 3: Making Future Reading Plans</b></p> <ul style="list-style-type: none"> <li>Setting students up to read two, or even more, books by their favorite authors this summer.</li> <li>Thinking about an author's style while reading this summer; <i>Does the author write about relationships between friends and family members or about something in society at large—a social issue? Does the main character lose one thing but find something of deeper value—and what is this newfound thing exactly? Is every book a battle between good and evil, or is it about growing up? Or finding the courage within? Or about being resilient and fighting challenges? What is the main character's journey of growth?</i></li> </ul>	<p>Laurie. H. Anderson</p> <p><b>Teacher Resources:</b>  <u><i>A Curricular Plan for The Reading Workshop</i></u> Unit 9 “<i>Author Study Reading Like a Fan</i>” by Lucy Calkins and colleagues at the Teachers College Reading and Writing Project</p> <p><b>Assessment Benchmarks:</b>  Reading Benchmark: Level V/W/X)</p> <p>(Level U: Approaching Expectations)</p> <p>Level T or below: (Does not meet expectations.)</p> <ul style="list-style-type: none"> <li>Reader's Response Notebook Entries</li> <li>Summer reading log set up with first book title written down</li> </ul>
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## **Fifth Grade Book List Arranged by Genre and Guided Reading Level**

(Texts are available in Holland Brook's book closet in blue bins. The Humanities Curriculum office continues to add texts to the collection. At time of curriculum publication the following books were located in the book closet, along with many, many others.)

### **Fiction**

Junie B. Jones is Captain Field Day- Level M  
The Littles Go Exploring- Level M  
Amber Brown is Feeling Blue- Level N  
Be a Perfect Person in Just Three Days- Level N  
Lily and Ms. Liberty- Level N  
Blossom Promise- Level O  
Ms. Rumphius- Level O  
Pippi Longstocking- Level O  
Skinny Bones – Level O  
Boxcar Children: The Animal Shelter Mystery- Level O  
The World According to Humphrey – Level O  
The Iron Giant by Ted Hughes- Level O  
Felita by Nicolasa Mohr- Level P  
The Spoon in the Bathroom Wall by Tony Johnston- Level P  
Stone Fox – Level P  
The Hundred Penny Bos – Level P  
Wanted... Mud Blossum – Level P  
Jim Ugly – Level Q  
Spiderwick Chronicles: Book 1 The Field Guide by Holly Tony & Black Diterlizzi- Level Q  
Tales of a Fourth Grade Nothing - Level Q  
How to Eat Fried Worms by Thomas Rockwell- Level R  
Midnight Fox by Betsy Byars- Level R  
Pigs Might Fly by Dick King-Smith- Level R  
Shiloh by Phyllis Reynolds Naylor- Level R  
Brian's Winter by Gary Paulsen- Level R  
Everest: Book 1 The Contest by Gordon Korman- Level R  
Hatchet by Gary Paulsen  
Johnny Hangtime by Dan Gutman- Level R  
Poppy by Avi- Level S  
Borrowers by Mary Norton- Level S  
Broccoli Tapes by Jan Slepian- Level S  
Tales of Blackberries by Buchanan Smith- Level S  
From the Mixed up Files of Mrs. Basil E. Frankweiler by E.L. Koningsburg- Level S  
Scat by Carl Haaisen- Level S/T  
Sleepers Wake by Paul Samuel Jacobs- Level U  
The Summer of Swans by Betsy Byars – Level U  
The View from Saturday – by E.L. Koningsburg- Level U  
My Side of the Mountain by Jean Craighead George- Level U  
The Music of Dolphins by Karen Hesse- Level V  
The Dreamer by Pam Munoz Ryan- Level V  
Chomp by Carl Haaisen- Level W  
Black Beauty by Anna Sewell – Level Z

### **Fantasy**

Dragonbreath by Ursula Vernon- Level L



*My Father's Dragon* by Ruth Stiles Gannett- Level M  
*The Littles Go Exploring*- Level M  
*The Secrets of Droom: The Hidden Stairs and The Magic Carpet* by Tony Abbot- Level M  
*Catwing's Return* by Ursula Leguin- Level N  
*The Iron Giant* by Ted Hughes- Level O  
*Fantastic Mr. Fox* by Roald Dahl- Level P  
*Shoebag* by Mary James- Level P  
*The Spoon in the Bathroom Wall* by Tony Johnston- Level P  
*Help, I'm Trapped : In the First Day of Summer Camp* by Todd Strasser- Level Q  
*Spiderwick Chronicles: Book 1 The Field Guide* by Holly Tony & Black Diterlizzi- Level Q  
*Charlie and the Chocolate Factory* by Roald Dahal- Level R  
*Guardians of Ga-Hoole Book 1: The Capture* by Kathryn Lasky- Level R  
*Poppy* by Avi- Leel S  
*Borrowers* by Mary Norton- Level S  
*Where the Moon Meets the Mountain* by Lin Grace- Level T  
*The Emerald Atlas* by John Stephens- Level S/T  
*Tuck Everlasting* by Natalie Babbitt- Level V  
*The Guardians of Ga'Hooole Series, Book 1 The Capture* by Kathryn Lasky Level: V  
*The Guardians of Ga'Hooole Series, Book 2 The Journey* by Kathryn Lasky Level: V  
*The Phantom Tollbooth* by Norton Juster- Level W  
*Walk Two Moons* by Sharon Creech- Level W  
*Redwall* by Brian Jacques- Level X

## Historical Fiction

*Molly Pilgrim* by Barbara Cohen –Level M  
*I Survived: The Bombing of Pearl Harbor* by Lauren Tarshis- Level N  
*Bound for Oregon* by Jean Van Leeuwen- Level P  
*Plain Girl* by Virginia Sorensen- Level Q  
*Sarah Plain and Tall* by Patricia MacLachlan- Level R  
*Snow Treasure* by Marie McSwigan- Level R  
*Family Under the Bridge* by Natalie Savage Carlson- Level R  
*Ben and Me* by Robert Lawson – Level S  
*In the Year of the Boar and Jackie Robinson* by Bette Bao Lord- Level S  
*The Star Fisher* by Laurence Yep- Level S  
*Wonder Struck* by Brian Sleznick- Level S  
*Bonanza Girl* by Patricia Beatty- Level T  
*Dear America: The Girl Who Chased Away Sorrow* by Ann Turner- Level T  
*Mickey and Me* by Dan Gutman- Level T  
*Souder* by William H. Armstrong- Level T  
*Ballad of Lucy Whipple* by Karen Cushman- Level T  
*Moon Over Manifest* by Clare Vanderpool – Level U  
*The True Confessions of Charlotte Doyle* by Lauren Tarshis Level: V  
*Jacob's Rescue* by Michael Malka & Halperin Drucker- Level Y  
*Sour Land* by William H. Armstrong – Level Z

## Mystery

*Wanted....Mud Blossom* by Betsy Byars- Level P  
*Encyclopedia Brown: Carries on* by Donald J. Sobol- Level P  
*Bunnicula* by James Howe\_-Level Q  
*Chasing Vermeer* by Blue Balliett- Level S  
*Wonderstruck* by Brian Sleznick- Level S  
*Something Upstairs* by Avi- Level T

Flossie and the Fox by Patricia C. McKissack- Level O  
American Tall Tales by Mary Pope Osborne- Level Q  
Favorite Medieval Tales by Troy Howell & Mary Pope Osborne- Level Q  
Folktales from China by Barbara Lawson- Level Q  
The Tortoise Shell and Other African Stories by Geoff Smith- Level R  
The Tall Tale of John Henry by David Nuefeld- Level T

### **Folktales/ Fables/and Tall Tales**

American Tall Tales by Mary Pope Osbourne- Level Q

### **Non-fiction**

Power Passers by K. C. Kelley Level: Unleveled  
What's the Big Idea, Ben Franklin? By Jean Fritz- Level O  
Look what came from Mexico Level O  
Desert life Level O  
The Story of Ruby Bridges Level O  
The Emperor's Egg. Level O  
Growing Crystals Level O  
Burp! The Most Interesting Book You'll Ever Read about Eating by Diane Swanson Level P  
Exploring the Titanic Level Q  
Octopuses, Squids, and Cuttlefish Level R  
Extreme Sports Fast Track Level R  
Crickets Level R  
The Tortoise Shell Level R  
Ben Franklin From Wit to Wisdom by Alan Schroeder- Level S  
The Discovery of Americas Level S  
Cuts, scrapes, and Scabs Level S  
Hiroshima Level S  
The Chicago Fire Level S  
Earthquake Level S  
Christopher Columbia Level S  
The Librarian Who Measured the Earth Level S  
Weather Level S  
The Amazing Impossible Erie Canal Level S  
Super Trucks The Biggest, Fastest, Coolest Trucks Published by DK Level: S/T  
Deadly Animals Meet the World's Most Dangerous Creatures Published by Tick Tock Level: S/T  
My Dog is a Hero Published by Scholastic Level- S/T  
Lady Liberty a Biography level T  
The Amazing Life of Benjamin Franklin Level T  
Frozen Man Level T  
Earthquakes Level T  
The Big Lie Level T  
The story is Levi's Level T  
Black holes Level T  
Rainforests level T  
Land Predators of North America Level T  
Where are the Wolves? Level T  
Volcano Level T  
Cornerstone of freedom Level T

The double life of Pocahontas Level T  
Geysers When Earth Roars Level T  
The Life and Death of Stars Level T  
Fast and Furious On Land, In the Air, and on the Water by Octopus Publishing Level: T/U  
The Tarantula Scientist Level U  
Extreme Machines Level U  
A Place Called Heartbreak Level U  
Dear Benjamin Banne Level U  
Remember the Ladies Level U  
Sea Otter Rescue Level V  
Anne Frank Life in Hiding Level V  
Feats and Failures Level V  
Chew on This by Eric Schollosser and Charles Wilson- Level Y  
The Great Fire Level Y  
Immigrant kids (Level X/Y/Z)  
Disasters The Biggest Disasters in History from Salt in the Indus Valley to Hurricane Sandy by K. Connolly-Level Y/Z  
The Revolutionary War by John Malam Level: X/Y/Z  
Civil War The Conflict that Created Modern America by Peter Level: X/Y/Z  
Bomb The Race to Build and Steal the World's Most Dangerous Weapon by Steve Sheinkin Level: Y/Z

### **Mentor Texts for Readers and Writers Workshop:**

(Books are available in each classroom in a mentor text blue bin. The Humanities Curriculum office continues to add texts to the collection. At time of publication of the curriculum the following books were located in each teachers' collection.)

My Grandmother's Clock by Geraldine McCaughrean  
When I was Young in the Mountains  
Fox by Margaret Wild and Ron Brooks  
Picnic at Mud Sock Meadow by Patricia Polacco  
Marshfield Dreams: When I Was a Kid by Ralph Fletcher  
A Writer's Notebook: Unlocking the Writers Within You by Ralph Fletcher  
Be Good to Eddie Lee by Virginia Fleming  
Thank you Mr. Falker by Patricia Pollacco  
The Blue and the Gray by Eve Bunting  
Nettie's Trip South by Ann Turner  
Freedom School, Yes! By Amy Littlesugar  
Pink and Say by Patricia Polacco  
Dear Austin by Elvira Woodruff  
Henry's Freedom Box by Ellen Levine  
Saturdays and Teacakes by Lester L. Laminack  
The Matchbox Diary by Paul Fleischman  
When Jessie Came Across The Sea by Amy Hest  
The Other Side by Jacqueline Woodson  
Night Driving by John Coy  
Knucklehead by Jon Scieszka  
Childtimes by Eloise Greenfield  
When I Was Your Age: Original Stories about Growing Up, Vol 1  
Who Settled the West? (Life in the Old West Series) by Bobbie Kalman  
Eleven and Papa Who Wakes Up Tired in the Dark: Two short stories by Sandra Cisneros  
Saturdays and Teacakes by Lester Laminack  
Baseball Saved Us by Ken Mochizuki

## 5<sup>th</sup> GRADE WRITING

### Writers Workshop ~ The Craft of Narrative Writing

#### ~Unit 1 September (4 weeks)

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b>  In this unit of study, students develop a deeper understanding of narrative writing through examining strong samples of mentor texts, elaborating with details and descriptions in order to convey experiences and events precisely and vividly, as well as orchestrating the pacing of events. This narrative unit focuses on students becoming clear why they are telling a story and craft their decisions with purposes in mind. Student writers purposefully craft the angling of their stories to highlight themes and central meanings. Essentially, students become conscious decision makers as they approach crafting stories of personal significance in which the story is dramatized not summarized. Students are immersed in mentor texts, step into the shoes of characters, and write from that point of view with details relevant to unfolding the story. Students select a seed story, work to craft and revise in order to communicate meaning through decisive moves. Students also develop their skills at analyzing mentor texts in order to parallel the craft moves of published authors. Building on the work of the previous years, fifth grade students will draw on all they know from prior years of work with narrative writing. Instead of jotting any possible topic onto a list, fifth grade writers will generate ideas and dismiss most of them, recording only the best possible candidates. Our fifth grade writers know all about what makes for a powerful</p>	<p><b>Bend 1: Generating Personal Narratives</b></p> <ul style="list-style-type: none"> <li>Starting with turning points</li> <li>Dreaming the dream of the story</li> <li>Letting Other Author's words awaken our own</li> <li>Telling the story from inside it</li> <li>Taking stock and setting goals</li> </ul> <p><b>Bend 2: Moving Through the Writing Process: Rehearsings, Drafting, Revising and Editing</b></p> <ul style="list-style-type: none"> <li>Flash-drafting: Putting our stories on the page</li> <li>What's this story really about? : Redrafting to bring out meaning</li> <li>Bringing for the story arc</li> <li>Elaborating on important parts</li> <li>Adding scenes from the past and future</li> <li>Ending stories</li> <li>Putting on the final touches</li> </ul> <p><b>Bend 3: Learning from Mentor Texts</b></p> <ul style="list-style-type: none"> <li>Reading with a writer's eyes</li> <li>Taking writing to the workbench</li> <li>Stretching out the tension</li> <li>Catching the action or image that produced the emotion</li> <li>Every character plays a role</li> <li>Editing: the power of commas</li> <li>Mechanics of writing</li> <li>A ceremony of celebration</li> </ul> <p>Additional teaching points:</p> <ul style="list-style-type: none"> <li>Elaborate on ideas and thoughts for narrative writing.</li> <li>Use detail and description when writing narrative writing.</li> <li>Use a variety of narrative techniques to develop the story, and more specifically, the characters.</li> <li>Manage the story, conveying the experiences and events precisely and vividly, and the</li> </ul>	<p><u><i>When I Was Your Age, Volume Two: Original Stories About Growing Up</i></u> by Amy Ehrlich</p> <p><u><i>Knots on a Counting Rope</i></u> by Jerry Spinelli</p> <p><u><i>Waiting to Waltz</i></u> by Cynthia Rylant</p> <p><u><i>We Had a Picnic This Last Sunday Past</i></u> by Jacqueline Woodson</p> <p><u><i>Chicken Sunday</i></u> by Patricia Polacco</p> <p><u><i>When I Was Young in the Mountains</i></u> by Cynthia Rylant</p> <p><u><i>Saturday and Teacakes</i></u> by Lester L.Laminack</p> <p><u><i>The Matchbox Diary</i></u> by Paul Fleischman</p> <p><u><i>Eleven and Papa Who Wakes Up Tired in the Dark</i></u>: Two short stories by Sandra Cisneros</p> <p><b>Teacher Resources:</b>  A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, Grade 5 2011-2012 Unit 1 Memoir (Available on the shared drive)</p> <p><u><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i></u> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><u><i>Units of Study for Narrative, Opinion, and Information Writing</i></u> written by Lucy Calkins and colleagues at The Reading and Writing Project Grade 5 Unit 1 <u><i>Narrative Craft</i></u> Published by Heinemann</p> <p><b>Assessment:</b>  <b>Narrative Essay scored with Teachers College Rubric</b> (Scores recorded into Genesis) Reference <u><i>Writing Pathways Performance</i></u></p>

<p>story idea. As writers they will move past little vignettes and write about work that is important; writing stories that are of personal significance, answering the question “<i>What’s the real story here?</i>”</p> <p><b>Outcomes</b></p> <ul style="list-style-type: none"> <li>• Writers use turning point moments as ideas for narrative essays.</li> <li>• Writers use other authors’ words to spark ideas.</li> <li>• Writers pause to take stock and use checklists to assess their own growth and set new goals.</li> <li>• Writers look past the story to find out the larger meaning of what they’re trying to get at.</li> <li>• Writers use multiple strategies to elaborate varied details such as full characters and clearly designed scenes.</li> <li>• Writers revise to resolve problems, develop big meanings in story, have characters learn lessons, and evoke emotions or thoughts in readers.</li> <li>• Be clear on why they are telling a story... “<i>What is this story really about?</i>”</li> <li>• Make craft decisions with purposed in mind</li> <li>• Read interpretively</li> </ul>	<p>pacing of events.</p> <ul style="list-style-type: none"> <li>• Draw on strategies with increasing independence and facility.</li> <li>• Use interpretation skills to bear on their own emerging drafts.</li> <li>• Highlight the central ideas that are to be drawn from the written text.</li> </ul> <p><b>Punctuation:</b></p> <p>Reasons writers use punctuation</p> <p>Red lights and yellow lights: periods and commas</p> <p>Exclamation points and question marks—a little goes a long way</p> <p>Use quotation marks and related punctuation correctly in passages of dialogue.</p>	<p><u><i>Assessments and Learning Progressions</i></u> by Lucy Calkins pg. 182</p>
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**Writers Workshop ~The Personal and Persuasive Essay**  
**Unit 2 (6 weeks September/October)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> Students begin this unit by writing personal essays structured in a main claim/supportive examples or reasons fashion. During the second part of the unit students will be developing their personal essays. They will gather evidence in the form of stories and lists, organize their materials, flash-draft, revise and edit, ending the first bend by assessing their work. After less than three weeks of work on personal essays the focus of the unit will shift to persuasive essays, probably written around the same topic as the personal essay. The work with persuasive essays proceeds more quickly, with students transferring and applying all they have learning with greater independence. The overall goals of the unit are for students to develop their confidence as essay writers and strengthen their expository writing muscles. The focus of the unit remains on powerful expository writing, not research or collecting information on unfamiliar topics. During this unit students read and write essays defending particular opinions as they explore elements of persuasive essays. Students closely examine their support for compelling evidence and for congruence between evidence and thesis within will-structured paragraphs. Transitions, introductions, and conclusions are then aligned and integrated into the essay. Revising, editing, and publishing round out the process of finalizing</p> <p><b>Outcomes</b></p> <ul style="list-style-type: none"> <li>• Write about personal topics</li> <li>• Choose topics that one knows well and can write well about</li> <li>• Guided practice sessions co-creating a quick personal essay on a shared topic (e.g., I love ice-cream.)</li> <li>• Choosing a topic and developing a thesis</li> <li>• Planning in boxes and bullets</li> <li>• Write with rigor and stamina</li> </ul>	<p><b>Bend 1: Grow compelling ideas in writer's notebooks</b></p> <ul style="list-style-type: none"> <li>• Guided practice sessions co-creating a quick personal essay on a shared topic (e.g., I love ice-cream.)</li> <li>• Channeling to write to learn</li> <li>• Growing compelling ideas through the writer's notebook</li> <li>• Using boxes and bullets to generate lots of ideas</li> <li>• Zooming in on one sentence-long idea that becomes a thesis statement for an essay</li> </ul> <p><b>Bend 2: Developing Essays</b></p> <ul style="list-style-type: none"> <li>• Discovering a topic</li> <li>• Generating insights and anecdotes that could become part of an essay</li> <li>• Recognizing big topics of one's life</li> <li>• Listing people who matter the most and then ideas one has about these people</li> <li>• Collecting small moment stories related to one of those ideas or taking one of those ideas and generating new thinking</li> <li>• Taking an object related to a topic (i.e., a backpack) and jotting ideas on that object.</li> <li>• Gathering evidence</li> <li>• Sort and organize materials</li> </ul> <p><b>Bend 3: Raising the Quality of essay writing by going through the cycle with greater independence and writing a persuasive essay</b></p> <ul style="list-style-type: none"> <li>• Using free-writing to generate ideas and phrases</li> <li>• Writing entries to grow ideas by free-writing in the writers notebook</li> <li>• Using precise words to capture thoughts and possibly metaphors for thoughts that don't fit easily into words</li> </ul>	<p><u><i>Should There Be Zoos? A Persuasive Text</i></u> by Tony Stead</p> <p><u><i>"Bugs are Creepy"</i></u> Exemplar Mentor essay written by a 4<sup>th</sup> grade student</p> <p><u><i>"I Love Insects"</i></u> Exemplar Mentor essay written by a 4<sup>th</sup> grade student</p> <p><u><i>"Helping Other Countries"</i></u> Exemplar mentor essay written by a 4<sup>th</sup> grade student</p> <p><u><i>War of the Woods The Pacific Northwest Logging Argument</i></u> by Terry Miller Shannon</p> <p><b>Teacher Resources:</b></p> <p><u><i>Units of Study for Narrative, Opinion, and Information Writing</i></u> written by Lucy Calkins and colleagues at The Reading and Writing Project Grade 5 Unit 1 <u><i>If... Then...</i></u> <u><i>Curriculum Assessment-Based Instruction</i></u> pgs. 2-14 Published by Heinemann</p> <p>Writing Persuasive Conference Tracking Notes (Word Document)</p> <p>Writing Persuasive Conference Tracking 2 Notes (Word Document)</p> <p><u><i>Lucy Calkins Units of Study for Teaching Writing, Grades 3-5, Book 3: Breathing Life into Essays</i></u>, Lucy Calkins</p> <p><u><i>Teaching The Qualities of Writing Lesson Kit</i></u> by Ralph Fletcher and Joann Portalupi (supplemental and added into lessons as needed)</p> <p><u><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i></u> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><b>Assessment:</b></p> <p>Possible assessments include: debates on topics, filming essays as</p>

<ul style="list-style-type: none"> <li>• Spell grade-appropriate words correctly using tools as a resource for spelling accuracy (i.e., word wall, dictionaries)</li> <li>• Combine simple sentences into more complex sentences</li> <li>• Paragraph new ideas</li> <li>• Use abstract vocabulary that signals connections (i.e., <i>and</i>, <i>thus</i>, <i>furthermore</i>, <i>rather</i>)</li> <li>• Compare and contrast a viewpoint (i.e., <i>however</i>, <i>on the other hand</i>)</li> <li>• Advance an idea using interjections (i.e., <i>or</i>, <i>yet</i>)</li> <li>• Modify a draft by adding or eliminating information. (ex: internal thinking, word choice, dialogue, figurative language)</li> <li>• Proofread drafts for spelling, punctuation, and grammar</li> <li>• Write an opening that gets a reader interested.</li> <li>• State opinion clearly in the first paragraph.</li> <li>• Give several different reasons that support the opinion.</li> <li>• Restate the opinion at the end of the essay.</li> <li>• Generate opinions and choose topics</li> <li>• Identify the purpose of persuasive fiction and nonfiction</li> <li>• Use reasons to support opinions</li> <li>• Write clear statements of opinions</li> <li>• Explore strong openings and conclusions</li> </ul>	<p><b>Bend 4: Celebrating Persuasive Writing: Finding a Place for Our Opinions in the World</b></p> <p><b>Punctuation:</b></p> <p>Use commas to set off introductory parts of sentences, for example, <i>At this time in history</i>, and <i>it was common to...</i></p> <p>Use a variety of punctuation to fix run-on sentences.</p>	<p>speeches, create podcasts around one's work</p>
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**Writers Workshop Unit 3 ~ Shaping Texts From Essay and Narrative to Memoir**  
**October/November (4 weeks)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b>  In this unit students are offered the chance to write about connections between texts and themselves, and trying their hand at writing essays interpreting characters. The unit asks students to discern meaning, convey events and experiences precisely, and logically link opinions and evidence. The unit brings together the learning from personal essay to the art of a memoir. The emphasis of the first part of the unit is to help students to write lot, to work productively and cycle through the writing process with independence and a sense of repertoire. Then time will be spent helping children meld the learning they have done with narrative and opinion writing. The unit will focus on getting students to write long and strong by providing them choice of topics—topics that they know a lot about and are passionate about—knowledge from their lived experience.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Collect memories in a notebook</li> <li>• Write with volume routinely over extended time frames (time for research, reflection, and revision)</li> <li>• Write for shorter time frames (a single sitting or a day or two)</li> <li>• Use notebooks to research their lives, collecting both entries and idea-based writing</li> <li>• Write “big” and “small” about large ideas or theories and then zoom in to write about one time when that idea was true</li> </ul>	<p><b>Bend 1: Generating Ideas About Our Lives and Finding Depth in the Moments We Choose</b></p> <ul style="list-style-type: none"> <li>• What makes a memoir; studying the qualities of memoir</li> <li>• Noticing the specific elements of memoir and also the ways in which the genre draws heavily on what is known about personal essay, persuasive essays, and personal narratives</li> <li>• Interpreting comings and goings of life</li> <li>• Writing small about big things; watermelon topics vs. seed topics</li> <li>• Reading literature to inspire writing</li> <li>• Choosing a seed idea</li> <li>• Expecting depth from your writing</li> </ul> <p><b>Bend 2: Structuring, Drafting, and Revising a Memoir</b></p> <ul style="list-style-type: none"> <li>• Studying and planning structures</li> <li>• The inspiration to draft</li> <li>• Being your own teacher</li> <li>• Revising the narrative portion of a memoir</li> <li>• Editing for voice</li> </ul> <p><b>Bend 3: A Second Memoir</b></p> <ul style="list-style-type: none"> <li>• Seeing again, with new lenses: Interpreting your own story</li> <li>• Flash-drafting</li> <li>• Revising the expository portions of a memoir</li> <li>• Reconsidering the finer points</li> <li>• Rereading your draft and drawing on all that you know to revise</li> <li>• Metaphors can convey big ideas</li> <li>• Editing to Match sound to meaning</li> <li>• Celebrating in the company of others</li> </ul> <p><b>Punctuation:</b>  Use commas to set off introductory parts of sentences, for example, <i>At this time in history</i>, and <i>it was common to...</i>  Use a variety of punctuation to fix run-on sentences.</p>	<p>Memoirs from Barbara Kingsolver (i.e., <i>Buster</i> from <i>High Tide in Tucson</i>)  Memoirs from Joan Didion  Memoirs from David Sedaris  <i>Quiet</i> Struggling by Kelly Boland Hohne (available on the CD-ROM)  The <i>Memory Box</i> by Mary Bahr and David Cunningham  <i>“Everything Will Be Okay”</i>, by James Howe  <i>The Relatives Came</i> by Cynthia Rylant  <i>Been to Yesterday: Poems of a Life</i> by Lee Hopkins  <i>When I Was Your Age: Original Stories about Growing Up</i> by Amy Ehrlich  <i>What You Know First</i> by Cynthia Rylant  <i>“Eleven,”</i> by Sandra Cisneros from <i>Woman Hollering Creek</i>  <i>The Matchbox Diary</i> by Paul Fleischman  <i>My Life with the Chimpanzees</i> by Jane Goodall  <i>Knucklehead: Tall Tales and Almost-True Stories of Growing Up</i> Scieszka by Jon Scieszka</p> <p><b>Teacher Resources:</b>  <i>Units of Study for Narrative, Opinion, and Information Writing</i> written by Lucy Calkins and colleagues at The Reading and Writing Project  Grade 5 Unit 3 Memoir <i>Shaping Texts From Essay and Narrative to Memoir</i> Published by Heinemann  <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><b>Assessment:</b>  <b>The Opinion Writing Checklist</b>  <b>Grade 4, 5, and 6</b></p> <p><b>Opinion Writing Common Assessment Scored with Teachers College Opinion Rubric</b> (See pg. viii in <i>Shaping Texts From Essay and Narrative to Memoir</i>)</p>



## Writers Workshop Unit 4 ~ Expert Based Non-Fiction Writing

**November/December (5 weeks)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b></p> <p>In this unit students will learn that focus is as important in informational writing as it is in narrative writing. The purpose of this unit is to help students harness all they know about writing well in the service of creating texts that teach readers. In addition, students will progress, with experience and instruction, from writing rather cursorily about very broad, generic topics towards being able to zoom in on more specific topics and therefore write with a greater density of relevant information. Through this unit, fifth graders will develop the skills to write more structured, better elaborated, and further researched feature articles, moving from relaying basic facts in their writing to elaborating in ways that demand analysis of which information is most important and why. A big transition to this fifth grade informational unit compared to past informational writing units is that students will be asked to embark in researching as a way to strengthen the depth of the writing content.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>plan how a text will go making sure that their information is organized logically with a progression of information.</li> <li>use all that one knows about informational writing to write and rewrite chapters that teach readers about their subtopics. Above all, they write and elaborate incorporating a wealth of specific information, including terms and definitions that are specific to their topics, precise details and factual information.</li> <li>choose to write articles with subheadings, or subordinate parts, instead of writing books with chapters. The form doesn't really change the work that writers do.</li> </ul>	<p><b>Bend 1: Organize Information and Plan a Featured Article</b> (about one week)</p> <ul style="list-style-type: none"> <li>Information writers plan different ways that articles can go; coming up with big categories, then adding examples and important terms to each</li> <li>Learning ways topics can be divided</li> <li>Researching ideas</li> <li>Categories are like files storing information</li> <li>Determining which "files" need more revision</li> </ul> <p><b>Bend 2: Draft and Revise in Ways that Teach Others</b> (about one week)</p> <ul style="list-style-type: none"> <li>Writers plan sections of non-fiction articles just as they plan whole books, keeping organization in mind as they draft using headings and subheadings</li> <li>Continuing to revise improving writing through elaboration strategies</li> <li>Using linking words and phrases to keep all the information together</li> <li>Continuing to conduct research while drafting</li> <li>Using expert vocabulary, writing for an audience, and writing a thoughtful conclusion</li> <li>Drafting through the revision and drafting process through several days</li> </ul> <p><b>Bend 3: Revise, Format, and Edit to Best Teach Readers</b></p> <ul style="list-style-type: none"> <li>Assessing our writing using the information checklist</li> <li>Incorporating text features into drafts</li> <li>Editing while paying attention to spelling and setting off definitions using commas</li> <li>Using phrases like <i>in addition</i> and <i>furthermore</i> to advance an idea</li> </ul> <p><b>Bend 4: Punctuation:</b></p> <ul style="list-style-type: none"> <li>Setting off definitions with commas</li> <li>Dashes</li> </ul>	<p><b>Mentor Texts (Instructional Read Aloud):</b></p> <p><i>Who Settled the West</i> by Bobbie Kalman</p> <p><i>Outstanding Ostriches</i> (Level R)</p> <p><i>The Weird and Wonderful Octopus</i> by Anna Grats (Level R)</p> <p><i>Vomiting Isn't Just Gross!</i> (Level R)</p> <p><i>Give the Kid a Medal</i> (Level R)</p> <p>(All available on the shared drive for 5<sup>th</sup> grade. Other titles are also available for download and printing.)</p> <p><b>Teacher Resources:</b></p> <p><i>Units of Study for Narrative, Opinion, and Information Writing</i> written by Lucy Calkins and colleagues at The Reading and Writing Project Grade 5</p> <p><i>If... Then... Assessment Based Instruction</i> pgs. 15-39</p> <p><i>"Information Writing: Reading, Research, and Writing in the Content Areas and Information Writing: Feature Articles on Topics of Personal Expertise"</i> Published by Heinemann</p> <p><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><b>Assessment:</b></p> <p>See Unit of Study on the Shared Drive</p> <p><b>Common Assessment in Argument Writing Scored with Teachers College Information Rubric Checklists for Information Writing Grades 4, 5, &amp; 6</b></p>

**Writers Workshop Unit 5 ~ Literary and Comparative Essay Writing**  
**January/February (5 weeks)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> This unit gives writers the chance to really pay attention to characters and ideas in books. The unit aims to make reading a more intense, thoughtful experience for children, equipping them with the tools they need to write expository essays that advance an idea about a piece of literature. In the previous essay unit students were offered the chance to write about connections between texts and themselves, and trying their hand at writing essays interpreting characters. This unit aims to give students more practice and provide time to raise the level of their work in writing arguments about texts. Students will move from exploring an idea about one piece of literature to comparing and contrasting that idea across two pieces of literature. Students will first learn to craft literary essay or to inform their thinking about the first text with the help of another text. In the parallel unit of study in readers workshop students are reading sets of texts that go together in some way and thinking interpretively about the lessons or themes inherent in these texts. The overall goal of the unit is for students to strengthen and hone their essay-writing skills. This unit also offers the opportunity to teach into and shore up weaker areas in students' argument writing. In addition this unit also will prepare students for the demands of writing quick, well-structured essays grounded in textual evidence that they will encounter on a standardized test.</p> <p><b>Possible Mini-Lessons</b></p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Write logically by grouping ideas appropriately within an essay</li> <li>• Provide logically ordered reasons</li> </ul>	<p><b>Bend 1: Writing Literary Essays about Texts</b></p> <ul style="list-style-type: none"> <li>• (Goal: Tackle a literary essay about one short text.)</li> <li>• Collect ideas about themes in texts by reading closely and doing some thinking on pages in writers notebooks.</li> <li>• Choosing a seed idea to write about</li> <li>• Develop thesis statements and supports for an essay in boxes and bullets format</li> <li>• Find evidence that supports the structure chosen for an essay</li> <li>• Draft and revise a cohesive essay</li> <li>• Use all that one knows about structure and elaboration in argument writing</li> <li>• Write quick essays taking no more than 10-12 minutes to transfer and apply all that has been learned</li> <li>• Self-assess using the opinion checklist for 5<sup>th</sup> grade</li> </ul> <p><b>Bend 2: Write across Texts</b></p> <ul style="list-style-type: none"> <li>• (Goal: Try a hand at a comparative essay in which one explores two texts.)</li> <li>• Collect big ideas and important details by digger deeper into texts to write more sophisticated interpretations</li> <li>• Noticing the subtle nuances and details of a text in order to uncover themes</li> <li>• Making complex interpretations of texts—moving past single descriptions of characters, such as “Gabriel is a lonely boy.”</li> <li>• Looking for a single object or image and thinking about why and how it is used to bring out the significance of the text</li> <li>• Noticing when characters have strong feelings or reactions and thinking about why the character is feeling or reacting this way</li> <li>• Paying close attention to when characters have insights or learn something</li> <li>• Find evidence to support a thesis statement</li> <li>• Study a theme and its development</li> </ul>	<p><b>Mentor Texts (Instructional Read Aloud):</b></p> <p><i>Every Living Thing</i> by Cynthia Rylant</p> <p><i>Stray</i> by Cynthia Rylant</p> <p><i>Those Shoes</i> by Maribeth Boelts</p> <p>Cynthia Rylant picture books (i.e., <i>Fly Away Home</i>)</p> <p><i>Because of Winn Dixie</i> by Kate di Camillo</p> <p>Patricia Polacco picture books</p> <p><i>“The Marble Champ”</i> from <i>Baseball in April</i> by Gary Soto</p> <p><i>House on Mango Street</i> by Sandra Cisneros</p> <p><i>Alone</i> by Jacqueline Woodson</p> <p><i>“Statue”</i> by Ralph Fletcher</p> <p><i>“Eating the World”</i> by Ralph Fletcher</p> <p><i>“Regrets”</i> by Richard Margolis</p> <p><i>“Mr. Entwistle”</i> by Jean Little</p> <p>Sample Essay 1 (pg. 53 Grade 5 <i>If... Then... Assessment Based Instruction</i> )</p> <p>Sample Essay 2 (pg. 53 Grade 5 <i>If... Then... Assessment Based Instruction</i> )</p> <p><b>Teacher Resources:</b></p> <p><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><i>Units of Study for Narrative, Opinion, and Information Writing</i> written by Lucy Calkins and colleagues at The Reading and Writing Project Grade 5 <i>If... Then... Assessment Based Instruction</i> pgs. 41-55Published by Heinemann</p>

<ul style="list-style-type: none"> <li>• Make intentional choices about how to organize their work</li> <li>• Use the opinion checklist to reflect on one's writing</li> <li>• Write arguments about topics and texts</li> <li>• Compare <i>and</i> contrast texts</li> <li>• Revise a seed idea so that it is a clear thesis, making sure it is a claim or an idea, not a fact, phrase, or question, and this it works across two or more texts</li> <li>• Write comparative essays using a second text</li> <li>• Draft, revise, and edit with independence</li> </ul>	<ul style="list-style-type: none"> <li>• across two texts</li> <li>• Searching for universal lessons in moments of insight</li> <li>• Write comparative essays using a second text</li> <li>• Draft, revise, and edit with independence</li> </ul> <p><b>Bend 3: Edit and Publish:</b> <b>Prepare Essays to Share with the World</b></p> <ul style="list-style-type: none"> <li>• (Goal: Choose one essay to edit and publish.)</li> <li>• Choose one essay to edit and publish</li> <li>• Celebrate the work accomplished</li> </ul> <p><b>Punctuation &amp; Grammar:</b></p> <ul style="list-style-type: none"> <li>• Complex sentence structure</li> <li>• Appositive commas</li> <li>• Beginning sentences with dependent clauses</li> </ul>	<p><b>Assessment:</b></p> <p><b>Common Assessment in Opinion Writing Scored with Teachers College Narrative Rubric</b></p> <p>Opinion Writing Checklist for Grades 4, 5, &amp; 6 Argument Checklist for Grades 4, 5, &amp; 6</p> <p><b>Assessment and Celebration Options:</b> Published opinion essays on a digital book review site to inform others so that readers can learn from their interpretations.</p> <p>Publish essay on two texts</p> <p>Use the first literary essay next to the comparative essay and visit each other's writings, complimenting as they go.</p> <p>Use a rotating display in the classroom that highlights two books as a pair, with the comparative essays tucked inside one of the books, creating a suggested path of reading for others in the class</p> <p>Post on <a href="http://www.goodreads.com">www.goodreads.com</a></p>
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**Writers Workshop Unit 6 ~ Writing Like a Detective: Preparation for a Writing Test  
(PARCC Test Prep)  
Late February (2 weeks)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> The best preparation for any reading test is to be a strong reader with stamina to read long and strong and having the comprehension to understand what is being read. The major aim of this unit is to support students in bringing forward strategies for each genre that they have been taught during the year. This unit is also about supporting students in thinking logically and flexibly and in transferring all they know to their test-taking. Students will need to maintain focus and use a repertoire of strategies across many texts over sixty to seventy minutes. Students will be asked to read longer texts with the average of one to two full pages in grade 5. Students will be asked to accumulate and synthesize information and ideas across these longer texts.</p> <p>Fifth grade students will have a reading/test-prep workshop, in which they practice how to read, talk about and answer questions about short test-like texts, as well as multiple-choice strategies.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>Practice with PARCC-like test questions.</li> <li>Holding onto meaning of passages while reading longer texts</li> <li>Review of strategies already known for each genre</li> <li>Identification strategies to identify each genre and predictable questions for each type</li> <li>Reading flexibly across</li> </ul>	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p><b>Bend 1: Literary Analysis Task</b></p> <ul style="list-style-type: none"> <li>Read complex text closely to carefully consider literature and compose an analytic essay.</li> </ul> <p><b>Bend 2: Narrative Task</b></p> <ul style="list-style-type: none"> <li>Convey experiences or events, real or imaginary. Students will write a story, detail a scientific process, write a historical account of important figures, or describe an account of events, scenes, or objects.</li> <li>Write from the perspective of others, using the point of view of different characters that include not only characters that are human, but characters that are animals.</li> </ul> <p><b>Bend 3: Research Simulation Task</b></p> <ul style="list-style-type: none"> <li>Students will evaluate evidence across a series of text types to analyze an informational topic presented through several articles or multimedia stimuli. Students will read a text that will serve as an anchor text that introduces the topic then engage with the text by answering a series of questions and synthesize information from multiple sources to write two analytic essays.</li> </ul> <p>Reinforcement of reading strategies</p> <ul style="list-style-type: none"> <li>Predictable Questions</li> <li>Strategies for answering multiple-choice questions</li> <li>Strategies for reading too-hard texts; skimming, summarizing, underlining,</li> </ul>	<p>Short texts that are stories, poems, articles from multiple sources:</p> <p><i>Highlights</i> <i>Cricket</i> <i>Cobblestone</i> <i>Read and Rise</i> <i>Story Works</i> <i>Sports Illustrated for Kids</i> Mentor texts from previous units of study</p> <p><b>Teacher Resources:</b></p> <ul style="list-style-type: none"> <li><a href="http://www.achievethecore.org">www.achievethecore.org</a></li> <li><a href="http://practice.parcc.testnav.com/#">http://practice.parcc.testnav.com/#</a></li> </ul> <p><b>PARCC To Do Items:</b> Explore training and support materials designed specifically for the PARCC Try out sample test questions on the technology platform Gain familiarity with the computer based tools and features that will appear on the PARCC assessments. Have students try out a full length practice test with a buddy. Test headphones to make sure the fit with a laptop and student can hear audio.</p>

<p>multiple genres</p> <ul style="list-style-type: none"> <li>• Marking up of texts, writing answers, and matching answers to choices.</li> <li>• Previewing texts to ascertain the subject and structure, making a quick reading plan and breaking the text into manageable chunks.</li> <li>• Accurate and full comprehension of central ideas expressed in a text and references the texts refers to</li> <li>• Address a prompt and show effective development of a topic and/or narrative elements by using reasoning, details, text-based evidence, and/or description</li> <li>• Develop a writing that is largely appropriate to the task and purpose</li> <li>• Purposeful and controlled introduction and conclusion</li> <li>• Demonstrate command of the conventions of Standard English consistent with effectively edited writing.</li> </ul>	<p>jotting, and using pictures and headings</p> <ul style="list-style-type: none"> <li>• Reading question stems and predicting answers before looking at the answer choices.</li> <li>• Writing answers to questions before seeing the answers</li> <li>• Determining the meaning of vocabulary words by reading them in context</li> <li>• Determining the main idea or theme by referring to a big lesson the character learns or that we learn as readers</li> <li>• Together, the class works on reading one text and answering the questions. The teacher leads the class by providing the students with prompts and strategies that will help them navigate and hold on to the text, as well as demonstrating think-alouds.</li> <li>• Underline important places where information is learning and annotate when they learn something about a character, jot in margins any problems the character may face, note instances when characters change, identify big ideas of article sections.</li> </ul> <p><b>Other possible mini-lessons:</b>  Stamina and Resilience  Reading Passages Actively  Introducing Students to Questions  Wrong-Answer Types  Teaching Students to Deal with Difficulty  Small Group Work  Read Alouds  Things to Work On with Struggling Test Takers</p>	
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**Writers Workshop Unit 7 ~ The Research Based Argument Essay**  
**March/April (5 weeks)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> Students will write opinion pieces, supporting a point of view with reasons and information. Particular attention will be paid to help students create an organizational structure in which ideas are logically grouped to support the writer's purpose. The overall goal of the unit is to teach students to argue logically by analyzing texts, weighing evidence, consider logical reasoning. Students will learn to consider audience appeal and counterargument. New emphasis will be put on partner talk in this unit with students taking deliberate positions and engage in an information debate. Students will learn how to argue with evidence and logic. Students will begin to learn how to shift from offering their personal opinions and preferences to staking claims and backing those claims with reasons and evidence. Finally, just like within other units, this unit also supports efficiency, taking students through more than one round of writing and providing them with multiple opportunities to write flash-drafts; writing powerfully in short periods of time, transferring writing skills developed through slower, deeper work into more compressed time frames.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• Structure writing so that includes claims that are supported by reasons that are backed by evidence</li> <li>• Sort, weigh, and order evidence</li> <li>• Suspend judgment</li> <li>• Read critically</li> <li>• Note-taking</li> <li>• Build an argument</li> </ul>	<p><b>Bend 1: Establishing and Supporting Positions</b></p> <ul style="list-style-type: none"> <li>• Investigating to understand and argument</li> <li>• Flash drafting arguments</li> <li>• Using evidence to build arguments (Opinions to evidence based arguments)</li> <li>• Structuring the Essay</li> <li>• Redrafting and adding more evidence</li> </ul> <p><b>Bend 2: Building Powerful Arguments</b></p> <ul style="list-style-type: none"> <li>• Developing Collections; focused positions, weighing reasons, selecting evidence</li> <li>• Taking Arguments up a notch</li> <li>• Bringing a critical perspective to writing</li> <li>• Rehearsing the whole, refining a part</li> <li>• Rebuttals, Responses, and Counterclaims</li> <li>• Evaluating Evidence</li> <li>• Appealing to the Audience</li> <li>• Panel Presentations, Reflection and Goal Setting</li> </ul> <p><b>Bend 3: Writing for Real Life Purposes and Audience</b></p> <ul style="list-style-type: none"> <li>• Taking Opportunities to Stand and Be Counted</li> <li>• Everyday Research</li> <li>• Taking Stock and Setting Writing Tasks</li> <li>• Using all you know from other types of writing to make your arguments more powerful</li> <li>• Evaluating the validity of your argument</li> <li>• Paragraphing Choices</li> <li>• Celebration: Taking Positions, Developing Stances</li> </ul> <p><b>Punctuation and Grammar:</b></p> <ul style="list-style-type: none"> <li>• Parentheses</li> <li>• Quotation Marks</li> <li>• Colons</li> </ul>	<p><b>Mentor Texts:</b>  Found on the CD-ROM from the Units of Study:  Chocolate milk vs. White milk articles and videos  <i>"Nutrition in Disguise: What the Midwest Dairy Council Has to Say about Chocolate Milk"</i>  <i>"Chocolate Milk: More Harmful Than Healthy"</i>  <i>"Sugar Overload"</i> (video)  <i>"Flavored Milk: Tasty Nutrition"</i> (video)  Writings from "Jack" a sixth grader and Kennedy</p> <p><b>Teacher Resources:</b>  <u><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i></u> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><u><i>Units of Study for Narrative, Opinion, and Information Writing</i></u> written by Lucy Calkins and colleagues at The Reading and Writing Project Grade 5 <u><i>The Research-Based Argument Essay</i></u> Unit 4 Grade 5 Published by Heinemann</p> <p><b>Assessment:</b>  Opinion/Argument Writing Learning Progression</p> <p>Opinion Checklist Grades 4, 5, &amp; 6</p>

<ul style="list-style-type: none"> <li>• Revise, rethink, and rebuild</li> <li>• Use a checklist to assess their writing</li> <li>• Study and emulate the work of mentor writers</li> <li>• Draw on a host of revision and editing strategies as well as knowledge of good writing to improve drafts</li> <li>• Meet publishing deadlines</li> <li>• Help each other in a community of writers</li> </ul>		
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## Writers Workshop Unit 8 ~ Poetry

### May/ June (4 weeks)

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p><b>Goals:</b> In the first part of this unit, students will be immersed in the reading of poems. Students will read poems to visualize, retell, infer and analyze as well as think about author's purpose. Students use what they learn from published poets to help them craft and revise their own poems. Writers will collect poems in their writer's notebooks. Using various collecting strategies, the focus will be on the gathering of ideas for poems, rather than structure and rules. Using literary technique, craft and structure, writers will make changes to their works. Students will use what they have learned about analyzing poems to write an analysis of a poem. Together, the class will first write a class analysis on a shared mentor poem. Then, students will choose a favorite poem to reread and dissect for deeper reading. Students will each publish a literary analysis.</p> <p><b>Outcomes:</b></p> <ul style="list-style-type: none"> <li>• reread a poem and make changes so that the reader reads the poem as intended</li> <li>• rewrite an original poem using a totally new format – i.e., from free verse to rhyme</li> <li>• reread mentor poems to think about how authors use punctuation in poems</li> <li>• reread mentor poems to think about how authors do not use punctuation in poems</li> <li>• make deliberate, punctuation choices in their poems</li> <li>• Investigate using the following in the writing of poetry: <ul style="list-style-type: none"> <li>○ Metaphor/simile</li> <li>○ Line breaks</li> </ul> </li> </ul>	<p><b>Bend 1: Create a class anthology</b> Spend several days creating a class anthology around a common theme, demonstrating ways to take on different perspectives and approaches within the same topic. This will set the tone for the students' own work, teaching them that anthologies can be created with a mission to explore a topic from a number of points of view, through different kinds of poetry.</p> <p><b>Bend 2: Generate ideas for anthologies and collect poems</b> Spend a few more days helping kids gather ideas for their own anthologies and try out some poems to go with those topics. Children will learn ways to select poems to go with topics. Children will learn ways to select poems for an anthology and ways to revise toward a bigger theme, perhaps writing new poems to round out their ideas or frameworks. Mentor poems will be used in this bend to help maintain a sense of exploration and inspiration as young poets strive to mimic the work of published authors.</p> <p><b>Bend 3: Get strong drafts going and revise all along</b> A continued emphasis on the fact that drafting and revising go hand in hand. Children will continue to write new poems but also spend time revisiting and revising. Children will be encouraged to zoom in on a small collection of poems on which to apply revision strategies. Students will learn how to turn prose into poetry by focusing on the structure and to revise to bring out the intended meaning of each poem.</p> <p><b>Bend 4: Edit Poems and Assemble Anthologies for Publication</b> This bend will help students prepare</p>	<p><i>Ubiquitous</i> by Joyce Sidman  <i>Fury</i> by Lucille Clifton  <i>All the Poems and Fourteen More</i> by Valerie Worth  <i>Falling Down the Page</i> by Georgia Heard  <i>Knock at a Star: A Child's Introduction to Poetry</i> by X.J. Kennedy  <i>Red Suitcase</i> by Naomi Shibab Nye  <i>Technically It's Not My Fault</i> by John Grandits</p> <p><b>Teacher Resources:</b></p> <p>Unit of study written by 5<sup>th</sup> grade team available on the shared drive titled Poetry Unit Grade 5</p> <p><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p>A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, Grade 5 2011-2012 Unit 7 "<i>Poetry</i>" (Available on the shared drive)</p> <p><i>Units of Study for Narrative, Opinion, and Information Writing</i> written by Lucy Calkins and colleagues at The Reading and Writing Project Grade 5 <i>If... Then...</i> <i>Assessment Based Instruction "Poetry Anthologies"</i> pgs. 56-67 Published by Heinemann</p> <p><i>Getting the Knack: 20 Poetry Writing Exercises</i> by Stephen Dunning and William Stafford</p>



<ul style="list-style-type: none"> <li>○ White space</li> <li>○ Stanzas/ lines</li> <li>○ Repetition</li> <li>○ Font Size</li> <li>○ Personification</li> <li>○ Alliteration</li> <li>○ Onomatopoeia</li> <li>• convey meaning to his or her audience <ul style="list-style-type: none"> <li>• Write opinion pieces on texts (poems), supporting a point of view with reasons and information.</li> <li>• Write narratives (or poems) to develop real or imagined experiences or events using effective techniques, descriptive details.</li> <li>• Determine a theme of a poem from details in the text; how the speaker in a poem reflects upon a</li> <li>• Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</li> <li>• Describe how a narrator's or speaker's point of view influences how events are described.</li> </ul> </li> </ul>	<p>for publication. In addition to editing this means creating illustrations to go with the central image of the poem they've written or rehearsing reading their poems aloud in a way that makes their meaning clear to the audience. Children will also refine their work in ways that are appropriate to the form of the publication chosen.</p> <p><b>Grammar:</b></p> <p>The semicolon</p>	<p><u><i>A Kick in the Head: An Everyday Guide to Poetic Forms</i></u> Edited by Paul. B. Janeczko</p> <p><u><i>Wham! It's a Poetry Jam: Discovering Performance Poetry</i></u> by Sara Holbrook</p> <p><u><i>Handbook of Poetic Forms</i></u> edited by Ron Padgett</p> <p><u><i>A Note Slipped Under the Door: Teaching Poems We Love</i></u> by Nick Flynn and Shirley McPhillips</p> <p><u><i>Awakening the Heart: Exploring Poetry in the Elementary and Middle School</i></u> by Georgia Heard</p> <p><b>Assessment:</b></p> <p>Poetry anthology (10 student created poems)</p> <p>Poetry reflection</p> <p>Response to literature: Students will craft an essay in response to a favorite poem.</p>
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## Bibliography

\*Quotations and citations were not specifically referenced in the curriculum document, but much credit should be given to The Reading and Writing Project and Lucy Calkins, as well as her colleagues at The Reading and Writing Project. Credit should also be given to Irene Fountas and Gay Su Pinnell for their work on the Continuum of Literacy Learning. Our curriculum document would not be possible without the thinking and research of these individuals and organizations.

*Units of Study in Opinion, Information, and Narrative Writing* Written by Lucy Calkins with Colleagues from The Reading and Writing Project

*A Curricular Unit of Study for Readers Workshop and Writers Workshop, Grade 5* Written by Lucy Calkins with Colleagues from The Reading and Writing Project, 2011-2012.

*The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching* Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann