

READINGTON PUBLIC SCHOOL DISTRICT

Seventh Grade Literacy Curriculum

Authored by: Kari McGann, Stacey Skene, & Cathy Smith

Reviewed by: Dr. Barbara Sargent
Superintendent Curriculum

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**Readington Township Public Schools
52 Readington Road, Whitehouse Station, NJ 08889**

www.readington.k12.nj.us

I. PURPOSE AND OVERVIEW

The Readington School District middle school literacy program provides a balanced instructional approach which includes study of authentic and rich literature, and experience and practice in effective writing traits within a workshop approach. By the time our students are in seventh grade they are better able to handle difficult texts. Students will focus on reading texts in the 6-8 grade band level (70 percent) independently as well as begin to practice through shared reading and close reading with texts in the 9-10 grade band level as “stretch” texts (30 percent), which will require scaffolding by teachers. Students will read a wide variety of genres; narratives, dramas, poetry, and informational text. At this grade level students will read subgenres of adventure stories, biographies, memoirs, historical fiction, mysteries, folktales, legends, fables, tall tales, myths, fantasy, science fiction, realistic fiction, and graphic novels. Poetry in form of narrative poems, lyrical poems, free verse, odes, ballads, and epics will be read. At this level, students will read expository as well as argument in the form of essays, opinion pieces as well as other documents and digital media sources on a range of topics.

In writers workshop students focus on specific text types: narrative, informative and explanatory text, and argument. In the study of vocabulary students focus both on understanding words and their nuances and on acquiring new words through conversation and reading and by being taught them directly. Students will grow to understand the proper meanings of words, with the means (context, word analysis, and so on) so that they can select words based on the situation. Our curriculum is designed to be responsive to the developmental stages. Our 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.

The seventh grade curriculum is organized by units of study, which engage the maturing reader and writer in a variety of opportunities to interact with outstanding young adult literature and to use the writing workshop structure to create fluent and cohesive works of writing in the forms of narrative, argument, and information writing. Vocabulary and spelling development are taught as an integral part of the reading and writing units of study.

II. COMPONENTS OF BALANCED LITERACY

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

- Reading Workshop
- Writing Workshop
- 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 reading time with conferring, a mid-workshop teaching point, and finally a teaching share, partnership, or book club discussions.

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. 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.). 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.

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 a 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 day's workshop. It's 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 middle school grades is in the form of book clubs.

Book Clubs- Book clubs in the middle school setting involve four or five readers who talk across a whole line of books. This structure allows a teacher to teach reading skills while small groups of students read, talk, and write about shared texts. Book clubs generally meet about two times a week, sometimes more, to discuss a text they are reading in sync with one another, usually about 15-20 minutes at a time. Since the conversation relies heavily on students having read to the same point in their texts, students assign themselves several chapters a night. Book clubs provide teachers with another opportunity to push readers to read more. Usually there is an expectation that club members will prepare for conversations by doing some writing about the issue that is at the forefront of the conversation. Members of any one club need to be fairly well-matched by reading level. The group profits if the group members reflect diversity of gender and ethnicity.

Interactive Read Aloud- Read aloud in 7th grade consists of mentor texts that are selected by the teacher in order to demonstrate a reading strategy. Teachers schedule an "anchor experience" that is an interactive read aloud to introduce a series of lessons or work. Short texts often work well for these read alouds, or excerpts that are self-contained enough to illustrate and prompt for good reading and interpretation. During this time, students discuss their thoughts and ideas about the text, either as a group or in a partnership. These partnerships may be informal ("turn to your neighbor") or longer-lasting. When choosing read aloud texts, teacher aim to include a range of levels, genres, tones, and authors. Often the read aloud text is integral to many mini-lessons within a unit of study. The interactive read-aloud lessons provide instruction for students in reading strategies; thinking about the text, questioning, content, text type, purpose, and genre characteristics are just a few.

Close Reading- Another method of read aloud is to do a close reading session. Students do not do close reading all the time, but rather when the teacher wants them to closely examine the specific strategies of a writer or to mull over and rethink what a text is saying to them as a reader. In 7th grade close readings are often done as a class on a poem, primary document, text excerpt from a novel or book, an article, etc. that is central to the theme of a unit. Teachers prompt students to look closely at one specific text, and connect the work with the larger work of studying the author's craft.

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

| 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 Reading (about 45 min; 10 minute mini lesson and 35 minutes reading) |
| Independent Reading (about 25 minutes) | Independent Reading (about 30 minutes) | Independent Reading (about 25 min) | Independent Reading (about 30 min) | Small-Group Work (about 10 minutes) |
| | Share and/or Partner Talk (about 5 min) | | Share and/or Partner Talk (about 5 min) | |

Writing Workshop: (Approximately 40 minutes daily)

Writing for different purposes in different forms for different audiences is something seventh graders need to be prepared to do. To understand what it means to write well students need time to study the art of writing and the time to write. Having a writing workshop will afford students both of these things. Just like reading workshop, the writing workshop is comprised of 4 parts. It begins with a mini-lesson and is followed by independent writing within a specific genre of writing. During this 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. At times the teacher meets with individual students. At the end of the writing workshop, there is a teaching share led by the teacher, which often sets up partnership sharing. The teacher often stops conferencing time, mid-workshop teaching point, and a teaching share.

As students write for a variety of authentic purposes, middle school writers develop a deep understanding of writing for many purposes and audiences. They select mentor texts and construct hybrid texts and multimedia presentations with authority and skill. The behaviors and understandings also apply well to their developing skills as high school writers.

In order to have a successful writers workshop teachers should consider (among many other ideas)...

- Establish consistent writing workshop procedures (i.e., include your name and date on all pieces of writing; using a writer’s notebook to collect, draft, and revise; publish; and share work with peers).
- Writing needs to be taught like any other basic skill, with explicit instruction and ample opportunity for practice. Almost every day, children in seventh grade need between fifty and sixty minutes for writing instruction and writing.
- Students deserve to write for real, to write the kinds of texts that they see in the world--- nonfiction chapter books, persuasive letters, stories, lab reports, review, poems—and to write for an audience of readers, not just for the teacher’s red pen.
- Writers write to put meaning on the page. Young people will especially invest themselves in their writing if they write about subjects that are important to them. The easiest way to support investment in writing is to teach children to choose their own topic most of the time.
- Children deserve to be explicitly taught how to write. Instruction matters—and this includes instruction in spelling and conventions as well as qualities and strategies of good writing.
- Children deserve the opportunity and instruction necessary for them to cycle through the writing process as they write; rehearsing, drafting, revising, editing, and publishing their writing.
- Writers read. For children to write well, they need opportunities to read and to hear texts read, and to read as insiders, studying what other authors have done that they could try too.
- Children need clear goals and frequent feedback. They need to hear ways their writing is getting better and to know what their next steps might be. Conference with some children every day to support and scaffold their writing.
- Systematically collect and analyze children’s work to inform instruction.

Mini-Lesson- The mini lesson takes place at the beginning of the writing workshop and should last about 10 minutes (no longer than 15). 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. Often times a mini-lesson will include a close reading using a mentor text in order to focus on a single skill or strategy. Teachers will model the skill or strategy and guide students as they practice the skill or strategy together. 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 7th grade teachers are modeling their own writing with topics that are relevant, and in the moment for 7th graders. In addition, anchor charts are often created as a tool to further model the teaching point. Finally, the students are given a chance to practice the skill or strategy in their own independent 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 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.

Share/Partnerships - At the end of a workshop, 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. 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.

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.

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

| 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; about 30 minutes total; 10 minute mini lesson and 20 minutes of writing) |
| Writing About Reading (about 25 minutes) | Independent Writing (about 30 minutes total; 10 minute mini lesson and 20 minutes of writing) | Writing About Reading (about 25 min) | Independent Writing (about 30 minutes total; 10 minute mini lesson and 20 minutes of writing) | Small-Group Work (about 10 minutes) |
| | Share and/or Partner Talk (about 5 min) | | Share and/or Partner Talk (about 5 min) | |

Vocabulary/Word Study:

Vocabulary instruction is part of a balanced literacy program where vocabulary is focused on and specifically taught. The language arts curriculum in 7th grade encourages the appreciation and curiosity for words and their meanings, as well as direct instruction to help students learn essential academic vocabulary terms used throughout the units of study. Vocabulary instruction is a component for each grade and every level of reader and writer. In grade 7, this instruction can be limited to 15-20 minutes. In 7th 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. To do this, teacher coach students to draw on what they’ve learned during word study as they read or write on their own.

During grade 7 teaching and instruction focuses on word meaning, word structure, and word-solving actions.

Word Meaning

- **Figurative Language**
Recognize and use words as metaphors and similes to make comparisons
- **Idioms**
Recognize and use metaphors that have become traditional sayings and in which the comparisons are not evident (*raining cats and dogs*)
- **Word Origins**
Understand many English words are derived from new inventions, technology, or current events
- **Words With Latin Roots**
Understand many English words have Latin roots- *ab, and, bene, cap, ce, cide, cor, cred, dic, duce, equa, fac, fer, form, grac, grad, hab, ject, lit, loc, man, mem, miss, mob, mimr, ped, pens, port, pos, prim, uet, scub, sep, sist, spec, train, tract, val, ven, vens, vid, voc*
- **Words with Greek Roots**
Understand many English words have Greek roots- *aer, arch, aster, bio, centr, chron, eye, dem, dermat, geo, gram, graph, dyd, ology, meter, micro, phon, photo, phs, pol, scope, sphere, tel*

Word Structure

- **Syllables**
Recognize and use syllables: open syllable (*ho-tel*), closed syllable (*lem-on*), syllables with a vowel and silent *e* (*hope-ful*), syllables with vowel combinations (*poi-son, cray-on*), syllables with a vowel and *r* (*corn-er, cir-cus*), syllables in words with V-V pattern (*ri-ot*), syllables with double consonants (*lad-der*), syllables with consonant and *le* (*ta-ble*).
- **Plurals**
Understand the concept of plurals and plural forms: adding *-s* (*dogs, cats, apples, cans, desks, faces, trees, monkeys*); adding *-es* (when words end in *d, ch, sh, s, ss, tch, zz*); changing *-y* to *-I* and adding *-es*; changing spelling (*foot/feet, goose/geese, man/men, mouse/mice, woman/women*); adding an unusual suffix (*ox/oxen, child/students*), keep the same spelling in singular and plural form (*deer, lamb, sheep, mouse*) add either *-s* or *-es* in words that end in a vowel and *o* or a consonant and *o* (*radios, rodeos, kangaroos, zeroes, heroes, potatoes, volcanoes*)
- **Verb Endings**
Recognize and form various tenses by adding endings (*-es, -e, -ing, -d, -ful*) to verbs
- **Endings for Adjectives**
Recognize and use endings for adjectives that add meaning or change the adjective to an adverb (*-ly, -ally*)
Recognize and use endings for adjectives that add meaning or change the adjective to a noun (*-tion, -ible* for partial words; *-abel* for whole words) and some exceptions
- **Nouns**
Recognize and use nouns that are formed by adding *-tion, -ion, -sion, -ment, -ant, -ity, -ence, -ance, -ure, -ture*, including words that end in silent *e* or *y*
- **Adverbs**
Recognize and use adverbs that end in *e* (keep or drop the *e*: *truly, merely*), that end in *-ic* (*tragically, frantically*)
- **Suffixes**
Recognize and use suffixes that change verbs and nouns for different functions, such as adjectives and adverbs (*-er, -es, -r, -ing, -ily, -able, -ible, -ar, -less, -ness, -out, -coius, -tious*)
- **Contractions**
Recognize and understand multiple contractions with *not* and *have* (*shouldn't've*)
- **Possessives**
Recognize and use possessives that add an apostrophe and an *s* to a singular noun (*dog/dog's, woman/woman's, girl/girl's, boy/boy's*), that *its* does not use an apostrophe, and that a plural possessive like *women* uses an apostrophe and an *s* (*students/children's; men/men's*)

• **Prefixes**

Recognize and use common prefixes (*re-, un-, im-, in-, il-, dis-, non-, mis-, trans-, pre-, en-, em-, inter-, intra-, con-, com-, sub-, super-, mal-, ex-, per-, circum-, in-, ad-, ob-, subj-, com-, dis-, ex-*) as well as prefixes that refer to numbers (*uni-, bi-, tri-, cent-, dec-, mon-, multi-, con-, pent-, poly-, quad-, semi-*)

Recognize and use assimilated prefixes that change form to match the root word: *in-* (*immigrate, illegal, irregular*), *ad-* (*address, approach, aggressive*), *ob-* (*obstruct, opportunity*), *sub-* (*subtract, suppose, surround*), *com-* (*commit, collide, corrode*), *dis-* (*distinguish, difference*), *ex-* (*expand, expose, eccentric, efficient*)

• **Abbreviations**

Recognize and use abbreviation (state names; weights; *Sr., Jr., Ph.D.*)

• **Word Solving Actions**

Use the context of the sentence, paragraph, or whole text to help determine the precise meaning of a word

Connect words that are related to each other because they have the same base or root word (*direct, direction, directional*)

Use the dictionary; an electronic or a hard copy to discover word history

Distinguish between multiple meanings of words when reading texts

Recognize and use the different types of dictionaries: general, specialized (synonyms, abbreviations, theme or topic, foreign language, thesaurus, electronic)

Understand the concept of *analogy* and its use in discovering relationships between words and among words

Use knowledge of Greek and Latin roots in deriving the meaning of words while reading texts

Use knowledge of prefixes, root words, and suffixes to derive the meaning of words while reading texts

An alternative readers/writers workshop schedule for an 80-85 minutes block of literacy while incorporating time for vocabulary/word study instruction is as follows:

| 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. GOALS (Linked to [New Jersey Learning Standards](#))

Reading Standards for Reading Literature:

Key Ideas and Details:

NJSLS.RL.7.1

Cite several pieces of textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.

NJSLS.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

NJSLS.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure:

NJSLS.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

NJSLS.RL.7.5

Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning

NJSLS.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas:

NJSLS.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

NJSLS.RL.7.8

(RL.7.8 not applicable to literature)

NJSLS.RL.7.9

Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Range of Reading and Level of Text Complexity:

NJSLS.RL.7.10

By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.

Reading Standards for Reading Informational Text:

Key Ideas and Details:

NJSLS.RI.7.1

Cite several pieces of textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.

NJSLS.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

NJSLS.RI.7.3

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure:

NJSLS.RI.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

NJSLS.RI.7.5

Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

NJSLS.RI.7.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Integration of Knowledge and Ideas:

NJSLS.RI.7.7

Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

NJSLS.RI.7.8

Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

NJSLS.RI.7.9

Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

Range of Reading and Level of Text Complexity:

NJSLS.RI.7.10

By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Writing Standards:

Text Types and Purposes:

NJSLS.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

NJSLS.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

NJSLS.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

NJSLS.W.7.1.C

Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.

NJSLS.W.7.1.D

Establish and maintain a formal style/academic style, approach, and form.

NJSLS.W.7.1.E

Provide a concluding statement or section that follows from and supports the argument presented.

NJSLS.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

NJSLS.W.7.2.A

Introduce a topic; organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aiding comprehension.

NJSLS.W.7.2.B

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

NJSLS.W.7.2.C

Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.

NJSLS.W.7.2.D

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

NJSLS.W.7.2.E

Establish and maintain a formal style/academic style, approach, and form.

NJSLS.W.7.2.F

Provide a concluding statement or section that follows from and supports the information or explanation presented.

NJSLS.W.7.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

NJSLS.W.7.3.A

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

NJSLS.W.7.3.B

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

NJSLS.W.7.3.C

Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.

NJSLS.W.7.3.D

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

NJSLS.W.7.3.E

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

Production and Distribution of Writing:

NJSLS.W.7.4

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

NJSLS.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7 here.)

NJSLS.W.7.6

Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.

Research to Build and Present Knowledge:

NJSLS.W.7.7

Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

NJSLS.W.7.8

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

NJSLS.W.7.9

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

NJSLS.W.7.9.A

Apply *grade 7 Reading standards* to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").

NJSLS.W.7.9.B

Apply *grade 7 Reading standards* to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").

Range of Writing:

NJSLS.W.7.10

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

Speaking and Listening Standards:

Comprehension and Collaboration:

NJSLS.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

NJSLS.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

NJSLS.SL.7.1.B

Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.

NJSLS.SL.7.1.C

Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

NJSLS.SL.7.1.D

Acknowledge new information expressed by others and, when warranted, modify their own views.

NJSLS.SL.7.2

Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

NJSLS.SL.7.3

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Presentation of Knowledge and Ideas:

NJSLS.SL.7.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

NJSLS.SL.7.5

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

NJSLS.SL.7.6

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language Standards:

Conventions of Standard English:

NJSLS.L.7.1

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

NJSLS.L.7.1.A

Explain the function of phrases and clauses in general and their function in specific sentences.

NJSLS.L.7.1.B

Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.

NJSLS.L.7.1.C

Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*

NJSLS.L.7.2

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

NJSLS.L.7.2.A

Use a comma to separate coordinate adjectives (e.g., *It was a fascinating, enjoyable movie* but not *He wore an old [,] green shirt*).

NJSLS.L.7.2.B

Spell correctly.

Knowledge of Language:

NJSLS.L.7.3

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

NJSLS.L.7.3.A

Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*

Vocabulary Acquisition and Use:

NJSLS.L.7.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 7 reading and content*, choosing flexibly from a range of strategies.

NJSLS.L.7.4.A

Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

NJSLS.L.7.4.B

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

NJSLS.L.7.4.C

Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

NJSLS.L.7.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

NJSLS.L.7.5

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

NJSLS.L.7.5.A

Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.

NJSLS.L.7.5.B

Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

NJSLS.L.7.5.C

Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *refined*, *respectful*, *polite*, *diplomatic*, *condescending*).

NJSLS.L.7.6

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Reading History and Social Studies

Key Ideas and Details:

RH.6-8.1.

Cite specific textual evidence to support analysis of primary and secondary sources.

RH.6-8.2.

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.3.

Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

Craft and Structure:

RH.6-8.4.

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. RH.6-8.5. Describe how a text presents information (e.g., sequentially, comparatively, causally).

RH.6-8.6.

Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Integration of Knowledge and Ideas:

RH.6-8.7.

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

RH.6-8.8.

Distinguish among fact, opinion, and reasoned judgment in a text.

RH.6-8.9.

Analyze the relationship between a primary and secondary source on the same topic.

Range of Reading and Level of Text Complexity:

RH.6-8.10.

By the end of grade 8, read and comprehend history/social studies texts in the grades 6-8 text complexity band independently and proficiently.

Writing History, Science and Technical Subjects

Text Types and Purposes:

WHST.6-8.1.

Write arguments focused on discipline-specific content.

A. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

B. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.

C. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.

D. Establish and maintain a formal/academic style, approach, and form.

E. Provide a concluding statement or section that follows from and supports the argument presented.

WHST.6-8.2.

Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

A. Introduce a topic and organize ideas, concepts, and information using text structures (e.g. definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g. headings, graphics, and multimedia) when useful to aiding comprehension.

B. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

C. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

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

E. Establish and maintain a formal/academic style, approach, and form.

F. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Production and Distribution of Writing:

WHST.6-8.4.

Produce clear and coherent writing in which the development, organization, voice, and style are appropriate to task, purpose, and audience.

WHST.6-8.5.

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

WHST.6-8.6.

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently. Research to Build and Present Knowledge

WHST.6-8.7.

Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

WHST.6-8.8.

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

WHST.6-8.9.

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

Range of Writing:

WHST.6-8.10.

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

IV. ASSESSMENT

Student learning will be assessed through:

- Student/ teacher conferences
 - One-to-one writing and reading conferences are especially important to assess where writers and readers are in their learning. Teachers will meet with students to provide teaching opportunities. Watch with a record sheet in hand, and if children do something you regard as significant to the unit, make a note of it. If you teach a child a particular skill or strategy then record that teaching point.
 - Conferring with a writer always begins with a teacher pulling alongside a writer and asking, “What are you working on as a writer?” and “What are you trying to do?” and “What are you planning to do next?” (Calkins)
 - When conferring with a reader a teacher sits alongside a reader and reads over the shoulder of the student for a few seconds then asks, “Tell me about what you’re reading” or “How’s it going today?” or “What are you working on? Show me a place in the text where you tried this” or “What can I help you with? Is there anything you want help with?” or “Can you tell me some of the thinking you recorded on post-its or in your notebook? Will you walk me through some of the thinking you have been doing?” or “Can you read aloud from where you were a bit?” Any of these starting questions are a great beginning in order to research a little about the reader. Teachers then decide what to teach, compliment the reader, and teach a tip to the reader that will help them as a reader, not just with the book, then link the teaching point to what the student is reading.
 - Teachers generally use some type of system to record notes about readers, either in their own readers notebook, a journal, or an electronic device. These anecdotal notes provide evidence needed for upcoming conferences.
- Reading response journals/Readers Notebooks
- Reading Logs
 - Reading pace and stamina- Students will *reflect* on their statistics as a reader, keeping track of their reading pace and stamina. “How is the reading going for me? What conditions seem to help me get the most reading done? What fix-up strategies might I use to improve my reading?”
 - Students should be able to read approximately three-quarters of a page to a page per minute, a little less when the pages become denser. In grade 7 students should read between 215-245 words per minute to be considered in the average range of adequate reading rate. (Harris and Sipay, 1990)
- Contributions to book clubs
- Teacher’s College Reading Level Assessment conducted at least three times a year for students that are below benchmark at the beginning of 8th grade. A student that is on reading benchmark for comprehension, pace, and accuracy at the beginning of 8th grade does not need to have a running record in order to assess reading skills, other methods may be utilized.
- Teacher’s College Scored Common Assessment Student Writings in Narrative, Argument and Information
- Writing samples and student writing portfolios
- Student presentations
- Writer’s Notebooks
- Student Performance Checklists

- Student self-reflection
- Standards Based Writing Rubrics
- Writing Pathways Performance Assessments
- Learning Progressions
 - Students will collect moments and experiment with writing craft. They'll rehearse stories, gather research, reflect, and make plans. Some entries are evaluated using a rubric. In class students will collect towards a genre of study, such as in this unit of memoir.
- Rubrics
 - Used to evaluate the published piece in a unit of study

V. SCOPE AND SEQUENCE (See details of units of study on attached tables on subsequent pages.)

| | Writer's Workshop | Reader's Workshop |
|----------------------|---|--|
| Unit 1 Sept./Oct. | Writing Realistic Fiction Symbolism, Syntax, and Truth | Setting Up Independence While Reading Fiction |
| Unit 2 Oct./Nov. | Argument Essays | Strategies for Close Reading |
| Unit 3 Nov./Dec. | Informational Writing on Researched Topics | Non-Fiction Reading for Information |
| Unit 4 Jan. | Literary Essays: Writing About Themes and Characters In and Across Texts | Social Issues/Fiction Reading |
| Unit 5 Feb. | Writing Prompted Essays for the PARCC Exam | Reading for a Test: Preparation for the PARCC Exam |
| Unit 6 March/Apr. | Writing About Reading | Dystopian & Fantasy Book Clubs |
| Unit 7 April/May | Poetry: Immersion and Innovation | Poetry |
| Unit 8 May/June | Memoir Writing to Reflect on Experience and Suggest Thematic Connections | Fiction Reading & Setting Up For Summer Reading |

7th GRADE READING

**Readers Workshop: Unit 1 Setting up Independence While Reading Fiction
(5-6 weeks September/October)
First Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: Students will start the unit talking with peers about their summer reading. This unit of study establishes the volume and pace of reading for the year. Students will work hard on their reading with emphasis placed on personal responsibility and self-initiation. Readers will notice the craft of writers and how they create action-filled plots and believable characters. In this fiction unit of study in readers workshop and the parallel unit of writing of narratives in writers workshop novels such as <i>My 13th Winter A Memoir</i> by Samantha Abeel and <i>Chicken Soup for the Soul: Teens Talk Middle School: 10 Stories of Life, Love, and Learning for Younger Teens</i> by Jack Canfield as used as mentor texts. Students learn a variety of reading strategies including making predictions, making inferences, making meaningful connections and preparing for literature circles and book club discussion groups.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> Analyze meaningful characters Noticing author’s craft and how the author adds to a scene, dialogue, and endings. Deep talk about characters Readers will keep track of their reading Self-monitor comprehension Increased power and independence in reading Intellectual engagement with texts Attention to story elements in narrative fiction Envision Predict Develop theories Think across texts Establish systems for keeping track | <p>Teaching Points (Possible Mini-Lessons)</p> <p>See individual unit plans for narrative/memoir unit of study on the district shared drive.</p> <p><u>Setting up Readers Workshop:</u></p> <p>Bend 1: Taking Charge of Our Reading Lives and Becoming Active Learners</p> <ul style="list-style-type: none"> Choosing Books Wisely Using Reading Logs as Artifacts to help us reflect on and improve our reading The Art of Literary Conversation; Setting up Book Clubs <p><u>Reading Fiction on a Higher Level:</u></p> <p>Bend 2: Getting to know characters and reading text closely with different lenses</p> <ul style="list-style-type: none"> Analyzing Meaningful stories and characters <p>Bend 3: Determine authors’ purpose and point of view</p> <ul style="list-style-type: none"> Reading between the lines Imagining the Scenes in Our Stories | <p>Mentor Texts (Instructional Read Aloud):</p> <p><i>My 13th Winter A Memoir</i> by S. Abeel <i>Chicken Soup for the Soul: Teens Talk Middle School: 10 Stories of Life, Love and Learning for Younger Teens</i> by J. Canfield <i>The Junkyard Wonders</i> by P. Polacco <i>Writing Magic</i> by Gail Carson Levine <i>Local News</i> by Gary Soto <i>A Fire in my Hands</i> by Gary Soto <i>Funny Business: Conversations with Writers of Comedy</i> by L. Marcus (Ed.) <i>Baseball, Snakes, and Summer Squash</i> by Donald Graves <i>How to Write Your Life Story</i> by R. Fletcher <i>Knots in My Yo-Yo String</i> by J. Spinelli <i>Thank-you, Mr. Falker</i> by P. Polacco <i>When I Was Your Age, Vol. 2</i> by A. Ehrlich <i>Going where I’m Coming From</i> by Anne Mazer <i>We Had a Picnic This Sunday Past</i> by Jacqueline Woodson (A picture book to demonstrate memoir writing.) <i>Eleven</i> by Sandra Cisneros <i>Woman Hollering Creek and Other Stories</i> <i>Not Enough Emilys</i> from <i>Hey World Here I Am</i> by Jean Little <i>Grandmother’s Hair</i> by Cynthia Rylant <i>Thank-you Ma’am</i> by Langston Hughes</p> <p>Possible Chapter Book Read Alouds: <i>Edward’s Eyes</i> by Patricia MacLachlan (Level S) <i>Bridge to Terabithia</i> by Katherine Paterson (Level T)</p> <p>Unit Texts (Texts for students to read in book clubs): <i>City of Ember</i> by Jeanne DuPrau (Level W) <i>Fire Girl</i> by Tony Abbot (Level V) <i>Julie of the Wolves</i> by Jean Craighead George (Level U)</p> |

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| <p>of reading volume</p> <ul style="list-style-type: none"> • Discussion of characters, plots, and places within texts | | <p><u>Holes</u> by Louis Sachar (Level V) <u>Knots in my Yo-Yo String</u> by Jerry Spinelli (Level U) <u>The Circuit: Stories From the Life of a Migrant Child</u> by Francisco Jimenez (Level Z) <u>Emerald Atlas</u> by John Stephens <u>The Fire Chronicles</u> by John Stephens <u>The Black Stallion</u> by Walter Farley <u>Island of the Blue Dolphins</u> by Scott O'Dell <u>Gregor the Overlander</u> by Suzanne Collins <u>Inheritance</u> series books by Christopher Paolini <u>The Westing Game</u> by Ellen Raskin</p> <p>Students may also be selecting independent novels and using reading from the required summer reading texts for incoming 7th graders</p> <p>Teacher Resources: <u>When Kids Can't Read What Teachers Can Do</u> by Kylee Beers <u>What Really Matters For Struggling Readers</u> by Richard Allington <u>Notice and Note Strategies for Close Reading</u> by Kylee Beers and Bob Probst</p> <p>A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, Grade 7 2011-2012 (Available on the shared drive)</p> <p>Common Assessment: Teachers College Running Record Assessment for any student not on benchmark from the end of the year in 6th grade.</p> <ul style="list-style-type: none"> • Reading Rate (215-245 wpm is benchmark for 7th grade) • Comprehension • Fluency <p>Teachers College Running Records</p> <p>(Reading Benchmark: Level Y)</p> <p>(Level X: Approaching Expectations)</p> <p>(Level W or below: Does not meet expectations.)</p> |
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**Readers Workshop Unit 2 Strategies for Close Reading
(5-6 weeks) October/November
First/Second Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: This unit of study fosters rigorous reading and high-level thinking while honoring students' needs to interact with what they are reading. Students will be taught to respond to complex text. The strategies taught within this unit of study will awaken students' critical eye and direct them to explore text elements that might be otherwise ignored. Close reading will assist students to analyze and respond to any text. Students will read multiple texts within the six weeks of the unit of study. They will be alert, observant, responsive, responsible, and self-reliant readers. Within this unit students will use multiple short passages to analyze. There will be intense focus on feelings, memories, and thoughts evoked from a passage. Students will explore the significance of individual important words, the sequence of ideas and events, the connections among elements within the passage. Six features will be noted for students so that the pause and reflect as a reader, notice the signs in the text and make note of them. The "signposts" taught within this unit are Contrast and Contradictions, Aha Moment, Tough Questions, Words of the Wiser, Again and Again, and Memory Moment. Students will use various comprehension processes such as visualizing, predicting, summarizing, clarifying, questioning, inferring, and making connections in multiple texts.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Keep a record of the "stats" of one's reading using a reading log to record the book title, date started and finished, and the time read daily. • Keep notes about books through records of signposts • Expand, deepen, challenge and clarify one's own knowledge about texts. • Use evidence from more than one | <p>Bend 1: Establishing a Readers Notebook to Keep Track of Reading; Reading Records and Book Notes Readers use reading records and/or reading logs to keep the "stats" of the books read during the unit of study. Developing goals based on our reading logs Using the readers notebook to keep notes about the books read. Keeping record of signposts you notice and thoughts behind each signpost Using a pencil/pen while reading to jot notes and keep track of thoughts Taking note of new, hard, funny, thought-provoking vocabulary words</p> <p>Bend 2: The Signposts Gather information about each signpost and applying learning to texts. Notice contrasts and contradictions of characters that offer insight into internal conflict, theme, or relationship of the setting to the plot. Identify moments when a characters' sudden insight or understanding helps the reader understand the plot's movement, the development of a character, or the internal conflict he faces. Recognize moments of uncertainty a character has to gain insight into the character's development, his internal conflicts, and theme. Draw conclusions about the conflict in a novel by noticing the moments when a wiser character imparts his or her wisdom to learn a guiding lesson. Analyze and synthesize information from multiple signposts to gain insight of the theme of a text. Support ideas with details and examples from multiple texts gained from images, words, or situations that are repeated. Describe and illustrate information</p> | <p>Mentor Texts (Instructional Read Aloud): Any text listed below under Unit Texts might be used as a possible mentor text Unit Texts and/or Texts to Use for Shared Reading of Excerpts: <i>Riding Freedom</i> by Pamela Muñoz Ryan (Level P) <i>Hatchet</i> by Gary Paulsen (Level R) <i>Edward's Eyes</i> by Patricia MacLachlan (Level S) <i>Bridge to Terabithia</i> by Katherine Paterson (Level T) <i>The Watsons Go To Birmingham—1963</i> by Christopher Curtis (Level U) <i>Bud, Not Buddy</i> by C. P. Curtis (Level U) <i>Number the Stars</i> by Lois Lowry (Level U) <i>Emerald Atlas</i> by John Stephens (Level U) <i>Esperanza Rising</i> by Pamela Muñoz Ryan (Level V) <i>Crash</i> by Jerry Spinelli (Level V) <i>Walk Two Moons</i> by S. Creech (Level W) <i>Tuck Everlasting</i> by N. Babbit (Level W) <i>Roll of Thunder, Hear My Cry</i> by Mildred Taylor (Level W) <i>A Long Walk to Water</i> by Linda Sue Park (Level W) <i>The Wednesday Wars</i> by Gary Schmidt (Level X) <i>Anne Frank: The Diary of a Young Girl</i> by Anne Frank (Level Y) <i>Among the Hidden</i> by Margaret Haddix <i>The Giver</i> by Lois Lowry (Level Y) <i>The Outsiders</i> by S.E. Hinton (Level Z) <i>Hope Was Here</i> by Joan Bauer (Lexile 710) <i>Half and Half</i> by Lensey Namioka (Lexile 800) <i>Thank You, Ma'm</i> by Langston Hughes</p> <p>Teacher Resources: <i>When Kids Can't Read What Teachers Can Do</i> by Kylene Beers <i>What Really Matters For Struggling Readers</i> by Richard Allington <i>Notice and Note Strategies for Close</i></p> |

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| <p>text to back up claims.</p> <ul style="list-style-type: none"> • Make connections within a text. • Make connections across texts. • Refer to what was learned in previously read texts. • Hypothesize about texts. • Consider alternate positions and ask questions such as, “What if?” • Provide evidence for statements and opinions. • Present information in some sort of logical order—cause and effect, sequential, lists of reasons and examples. • Avoid “just because” statements. • Recognize faulty assumptions and helpfully encourage each other to examine those assumptions. • Recognize persuasive techniques. • Question the author’s motives when appropriate to do so. • Use language that reflects one’s understanding of vocabulary specific to the topic under discussion. • Ask for clarification of words they see and hear but do not understand. | <p>about a character, the conflict, the theme, and/or the setting of multiple texts.</p> <p>Develop a logical argument about characters in a text based on memories that interrupt the flow of a story to reveal something important about a character.</p> | <p><u>Reading</u> by Kylene Beers and Bob Probst <u>Falling in Love With Close Reading</u> by Kate Roberts <u>Notice and Note Literature Log A Place to Note What You Notice</u> by Kylene Beers and Bob Probst <u>The Book Whisperer</u> by Donalyn Miller <u>Making the Match: The Right Book for the Right Reader at the Right Time</u> by Teri Lesesne www.goodreads.com http://nerdybookclub.wordpress.com</p> <p>Common Assessment: Teachers College Running Record Assessment for any student not on benchmark from the end of the year in 6th grade or at the beginning of the year in 7th grade.</p> <ul style="list-style-type: none"> • Reading Rate (215-245 wpm is benchmark for 7th grade) • Comprehension • Fluency <p>Teachers College Running Records</p> <p>(Reading Benchmark: Level Y)</p> <p>(Level X: Approaching Expectations)</p> <p>(Level W or below: Does not meet expectations.)</p> |
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**Readers Workshop Unit 3 Non-Fiction/Reading for Information
(4 weeks November/December)
Second Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
|---|--|---|
| <p>Goals: Students will select non-fiction narrative texts to read. As in all units of study in readers workshop, students will have stretches of time to read whole text – reading not to answer a specific question, or to mine for an interesting fact, or to follow just the features of the text but rather to learn all that the author wants to teach. This unit of study spotlights the skills of determining importance, finding the main ideas and supportive details, summary, synthesis, and reading to learn. During the second part of the unit students will continue with their non-fiction understanding by increasing their expertise with interpretation, cross-text comparisons, synthesis, research, and nonfiction projects. Students will come to understand that narrative nonfiction focuses on the goals and struggles of a central character, that the text conveys an underlying idea, and that many nonfiction narratives culminate in an achievement or a disaster. One of the most important take-aways from this unit of study is that students will learn that narrative nonfiction text structure tells a story that teaches both information <i>and</i> ideas.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> Grasp a non-fiction text’s infrastructure of ideas and supporting details. Write essays during writers workshop while they engage in nonfiction reading work. Recognize expository texts and compare to a narrative text structure. Use knowledge of narrative nonfiction (literary nonfiction) text structures to help approach the text differently than a expository text structure Use decoding strategies to read accurately new, interesting, and difficult words. | <p>See individual unit plans for informational non-fiction reading.</p> <p>Readers Workshop Bends in the unit:</p> <p>Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction</p> <ul style="list-style-type: none"> Bend 1: Expository Nonfiction Bend 2: Navigating Narrative and Hybrid Nonfiction Texts <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> Tackle challenging words or “domain language”. Remaining attentive to nonfiction narrative structures Using story grammar to synthesize and determine importance across large stretches of text. Reading for more than character development while reading narrative nonfiction—read also for information and ideas. Being prepared to read, expecting that a nonfiction book of any sort will teach the reader something new about a subject. Narrative nonfiction text structures tell the stories of people and their achievements—this is similar to fiction. Narrative nonfiction has overcoming obstacles that tend to create a story of why a famous person is famous, what he or she achieved, and why these achievements matter. Narrative nonfiction contains underlying ideas—it is the role of the reader to seek those ideas. | <p>Mentor Texts (Instructional Read Aloud):</p> <p><i>The Worst-Case Scenario Survival Handbook</i> by Joshua Piven and David Borgenicht <i>Oh Rats! The Story of rats and people</i> By Albert Marrin <i>Witches: The Absolutely True Tale of Disaster in Salem</i> by Rosalyn Schanzer <i>Truce: The Day the Soldiers Stopped Fighting</i> by Jim Murphy <i>Trapped!</i> by Marc Aronson <i>Buried Alive! How 33 Miners Survived for 69 Days Deep Under the Chilean Desert</i> by Elaine Scott <i>Trapped</i> ODYSSEY Magazine, September 2011 Issue <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> by Jim Murphy <i>Cactus Hotel</i> by Brenda Guiberson <i>The Giant and How He Humbugged America</i> by Jim Murphy</p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p><i>Shipwreck at the Bottom of the World</i> by Jim Murphy (Level Y) <i>Blizzard! The Storm that Changed America</i> by Jim Murphy (Level Y) <i>The Great Fire!</i> by Jim Murphy (Level W)</p> <p>Teacher Resources:</p> <p><i>Curricular Units of Study for Readers Workshop</i> by Lucy Calkins. Unit Three Published by Heinemann 2011-2012 Electronic copy available on the shared drive</p> <p>Assessment: Common Assessment: Teachers College Running Record Assessment for any student not on</p> |

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| <ul style="list-style-type: none"> • Read between the lines to infer the message of the author. • Refer to details in illustrations and diagrams that highlight information. • Analyze with increased sophistication how and why individuals, events, and ideas develop and interact over the course of the text. • Actively adopt technical jargon of whatever subject they are reading about. • Make sense and meaning of texts. • Follow events and details on the pages and hold on to information that is memorable. • Access narrative expertise while simultaneously drawing on new expertise in accumulating and summarizing nonfiction information and ideas. • Keeping track of ideas with post-it notes. • Use boxes-and-bullets structure to learn important ideas and information. • Move from retelling a nonfiction narrative story to inferring. | | <p>benchmark in September of 7th grade.</p> <ul style="list-style-type: none"> • (Reading Benchmark: Level Y) • Reading Rate (215-245 wpm is benchmark for 7th grade) • Comprehension • Fluency <p>Teachers College Running Records</p> <p>(Reading Benchmark: Level Y)</p> <p>(Level X: Approaching Expectations)</p> <p>(Level W or below: Does not meet expectations.)</p> <ul style="list-style-type: none"> • Reader’s Notebook Responses |
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**Readers Workshop Unit 4 Social Issues/Fiction
January (5 weeks)
Second Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: This unit of study leads students to more nuanced thinking—while also leading students in steps so that they can do the tough, difficult work of analyzing a text independently, not merely following in their teacher’s thinking. The challenge of the unit is for students to be able to think for themselves and to be dissatisfied with easy, literal, undisputed reading and thinking. Previous units of study have laid the foundation for students to be able to determine themes in a text, analyze characters, and synthesize information throughout the text. In this unit of study students will have strategy instruction in analytical reading practices with close reading of shared texts. They will select a fiction text to read in book clubs and during independent reading time in class and at home. Students will analyze moments in their own lives and in literature for what they can learn from them. Students will be taught to reconsider and to “reread” prior events in a text and pages of texts to read closely for details.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Keep multiple ideas about theme afloat while reading. • Analytical and persuasive about opinions derived from reading. • Recognize common themes • Compare how themes are developed in different texts. • Infer about characters emotions, traits, and changes in stories • Connect character actions to earlier events in the story. • Synthesize narrative elements in stories that are being read. • Analyze external traits of characters (physical traits, dialogue, actions, attire, opinion, and point of view.) • Analyze internal traits of | <p>Bend 1: Analyzing Our Lives and Literature</p> <p>Bend 2: Analyzing Differences, Becoming a More Nuanced Reader</p> <p>Bend 3: Analyzing Literary Devices and How We are Affected by Texts</p> <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> • Good books are about more than one idea. • Readers don’t just read to find out what characters do or what happens in stories. Powerful readers also analyze that the stories we read are about ideas—they literally teach us how to live. • Analyze how our own lives have been filled with experiences that have taught life-lessons. • One story can be interpreted to support several ideas about life lessons. • Powerful readers do not search for one idea within a text; rather they become analytical thinkers and develop ideas about events and experiences. • Support ideas from evidence in a text. • Noticing pivotal moments in stories, paying attention to moments in stories when characters experience strong emotion and/or make critical choices. • Charting ideas and lessons gathered from revisiting stories. • Determining that more than one idea may appear in more than one story—this notion of theme is an idea that appears in more than one story. • Powerful readers don’t wait until they’re done with a book to begin constructing ideas and designing reading plans to investigate those ideas. • Powerful readers revise their ideas as they keep reading. | <p>Mentor Texts (Instructional Read Aloud): <i>Oliver Button Is a Sissy</i> by Tomie DePaola <i>The Other Side</i> by Jacqueline Woodson <i>Your Move</i> by Eve Bunting <i>Crow Call</i> by Lois Lowry</p> <p>Unit Texts (Texts for students to read in book clubs): <i>Outsiders</i> by S.E. Hinton (Level Z) <i>Tangerine</i> by Edward Bloor (Level U) <i>Swallowing Stones</i> by Joyce McDonald (Unleveled; Lexile 820) <i>December Stillness</i> by Mary Downing Hahn (Unleveled; Lexile 860)</p> <p>Teacher Resources: <i>Teaching Students to Read Like Detectives Comprehending, Analyzing, and Discussing Text</i> by Douglas Fisher and Nancy Frey and Diane Lapp</p> <p><i>Curricular Units of Study for Readers Workshop</i> by Lucy Calkins. Test Preparation Unit Six Published by Heinemann 2011-2012 Electronic copy available on the shared drive</p> <p>Assessment:</p> <ul style="list-style-type: none"> • Teachers College Running Record Assessment for any student not on benchmark in March. (Reading Benchmark: Level Z) <p>Reader’s Response Notebook</p> |

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| characters (feelings and relationships) | | |
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**Readers Workshop Unit 5 Reading Test Preparation for the PARCC Exam (PARCC Test Prep)
Late February (2- 3 weeks)
Third Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: 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. The PARCC exam will ask students to read multiple texts on a wider variety than in previous standardized tests. Students will need to maintain focus and use a repertoire of strategies across many texts over sixty to seventy minutes. Students in grade 7 will be asked to read longer texts with the average of two to three pages, accumulate and synthesize information, and bridge ideas from across these longer texts. Seventh 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. 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</p> | <ul style="list-style-type: none"> • Reinforcement of reading strategies • Predictable Questions • Strategies for answering multiple-choice questions • Strategies for reading too-hard texts; skimming, summarizing, underlining, jotting, and using pictures and headings • Reading question stems and predicting answers before looking at the answer choices. • Writing answers to questions before seeing the answers • Determining the meaning of vocabulary words by reading them in context • Determining the main idea or theme by referring to a big lesson the character learns or that we learn as readers • 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. • 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. <p>Other possible mini-lessons: Stamina and Resilience Reading Passages Actively Introducing Students to Questions Wrong-Answer Types Teaching Students to Deal with Difficulty Things to Work On with Struggling Test Takers</p> | <p>Mentor Texts (Instructional Read Aloud):</p> <p><i>Freedom Walkers: The Story of the Montgomery Bus Boycott</i> by R. Freedman (Level Z) <i>Bloody Times: The Funeral of Abraham Lincoln and the Manhunt for Jefferson Davis</i> by James L. Swanson (Level X) <i>Civil War Spies Behind Enemy Lines</i> by Camilla J. Wilson (Level W) <i>Rosa</i> by N. Ciovanni (Level T) 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>Informational texts drawn from the following sources are considered appropriate for test prep: Advertisements Agendas Autobiographies Biographies Company profiles Contracts Correspondence Essays Feature articles Government documents Histories Interviews Journal articles Legal documents Magazine articles Memoirs News articles Opinion/editorial pieces Political cartoons Primary and secondary sources Product specifications Product/Service descriptions Recipes Reports Reviews</p> |

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| <p>test passages better. Students are taught to figure out unknown words, make sense of sentences, and read silently with real understanding.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Practice with PARCC-like test questions. • Holding onto meaning of passages while reading longer texts • Review of strategies already known for each genre • Identification strategies to identify each genre and predictable questions for each type • Reading flexibly across multiple genres • Marking up of texts, writing answers, and matching answers to choices. • Previewing texts to ascertain the subject and structure, making a quick reading plan and breaking the text into manageable chunks. | | <p>Science investigations Speeches Textbooks Tourism guides Training manuals User guides/manuals</p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p><i>The Finest Hours A True Story of a Heroic Sea Rescue</i> by Michael J. Tougias and Casey Sherman (Lexile 1140) Guided Reading Level (Y)</p> <p><i>The Mysterious Edge of the Heroic World</i> by E.L. Konigsburg (Lexile 910) Guided Reading Level (Z)</p> <p>Teacher Resources:</p> <ul style="list-style-type: none"> • www.achievethecore.org • http://practice.parcctestnav.com/# • http://www.greatschools.org/gk/com-mon-core-test-guide/parcc-7th-grade/new-jersey/ • http://understandthescore.org/help-your-child/resources-for-parents/ • www.understandthescore.org • http://www.parcconline.org/resources/educator-resources • http://belearninghero.org/skill-builder (Resources for parents to support their child.) • https://prc.parcconline.org (Practice tests) • <i>Curricular Units of Study for Readers Workshop</i> by Lucy Calkins. Test Preparation Unit Seven Published by Heinemann 2011-2012 Electronic copy available on the shared drive |
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Readers Workshop Unit 6 Dystopian & Fantasy Book Clubs
(5-6 weeks March/ April)
Third/Fourth Marking Period

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: In this unit of study students are able to read texts that are complex in nature with tangled, metaphoric, dense literature. Readers will select from fantasy novels as well as dystopian literature. The unit of study is intended to be a book club unit. Due to the complex nature of fantasy novels, readers will benefit from the intellectual support of book club conversations, learning to use their book club buddies to build collaborative interpretations. Students will increase their facility with complex texts and collaborate in book clubs. Students continue to learn to pay close attention as they read, assuming that all details matter, accumulating and synthesizing a tremendous density of information. Some students may have the opportunity to read across novels, noticing patterns, archetypes, and themes.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Close study of characters • Dystopian traditions • Recall details of texts • Synthesize across many pages of text • Articulate interpretations in literary conversations with peers. • Collaborative interpretations • Develop into more powerful readers of complicated texts. • Use book club buddies to aide in comprehension of difficult texts. • Track character changes over time • Discern subplots and emerging themes. • Identify elements of fantasy in film and literature including magic, myth, and medievalism. • Recognize the common themes of fate, destiny, and prophecy in fantasy stories. • Identify the quest hero in fantasy stories/film and provide textual evidence of positive qualities | <p>Bend 1: Constructing, Navigating, and Managing Other Worlds</p> <ul style="list-style-type: none"> • The struggle between good and evil • Using multiple resources to research the setting of stories; looking for clues about the time period and the magical elements. • Analyzing the setting for its psychological and physical implications • Paying attention to inner as well as outer struggles of characters • Explore how theme and craft are related in text. • Keeping track of characters, problems and story lines through the use of reading tools such as charts, time lines, and other graphic organizers. <p>Bend 2: Developing Thematic Understanding—It’s About More Than Dwarves and Elves</p> <ul style="list-style-type: none"> • Analyzing conflicts inside a character’s soul that haunt a character • Analyzing what a story is “really about”—determining underlying themes and life-lessons in stories we are reading • Analyze textual evidence and elaborate upon thinking about complex texts. <p>Bend 3: Literary Traditions, Including Archetypes, Quest Structures, and Thematic Patterns</p> <ul style="list-style-type: none"> • Comparing characters from multiple fantasy novels to compare the roles characters play • Roles characters play; a traditional hero versus a | <p>Mentor Texts (Instructional Read Aloud):</p> <p><i>The Paper Bag Princess</i> by Robert Munsch</p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p><i>The Narnia Chronicles</i> by C.S. Lewis (Level T)</p> <p><i>Pegasus The Flame of Olympus</i> (Book 1) by Kate O’Hearn (Lexile 620) (Guided Reading Level T/U)</p> <p><i>Pegasus Olympus at War</i> (Book 2) by Kate O’Hearn (Lexile 620) (Guided Reading Level T/U)</p> <p><i>The Emerald Atlas</i> (Book 1 in <i>The Emerald Atlas</i> series) by John Stephens (Level U)</p> <p><i>The Fire Chronicles</i> (Book 2 in <i>The Emerald Atlas</i> series) by John Stephens (Level U)</p> <p><i>The People of Sparks: The Second Book of Ember</i> by Jeanne DePrau (Level U)</p> <p><i>Gregor the Overlander Series</i> by Suzanne Collins (Level V)</p> <p><i>The Westing Game</i> by Ellen Raskin (Level V)</p> <p><i>Harry Potter and the Sorcerer’s Stone</i> by J. K. Rowling (Level V)</p> <p><i>Percy Jackson and The Lightning Thief</i> by Rick Riordan</p> <p><i>Percy Jackson and the Olympians</i> Series by Rick Riordan (Level W)</p> <p><i>The Kane Chronicles</i> 3 book collection by Rick Riordan (Levels X/Y/Z)</p> <p><i>The Red Pyramid</i> by Rick Riordan</p> <p><i>The Serpent’s Shadow</i> by Rick Riordan</p> <p><i>The Throne of Fire</i> by Rick Riordan</p> <p><i>City of Ember</i> by Jeanne DePrua (Level W)</p> <p><i>Eragon</i> by Christopher Paolini (Level Y)</p> <p><i>The Giver</i> by Lois Lowry (Level Y)</p> <p><i>Eldest</i> by Christopher Paolini (Level Y)</p> <p><i>Nobody’s Princess</i> by Esther Friesner (Level X/Y/Z)</p> <p><i>The Hobbit</i> by J.R.R. Tolkien (Level Z)</p> <p><i>Hunger Games Trilogy</i> by Suzanne</p> |

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| <p>demonstrated by the hero throughout the story.</p> <ul style="list-style-type: none"> • Read critically to determine author’s point of view. • Use academic language when discussing a fiction book (narrator, protagonist, antagonist, conflict, rising action, climax, turning point, falling action, resolution.) | <p>reluctant hero, versus an everyday hero</p> <ul style="list-style-type: none"> • Understanding story structure, character roles, and themes to deepen analysis and extend literary conversations • Examining themes in books, thinking across texts • Noticing epic struggles between doo and evil <p>Other possible Mini-Lessons:</p> <ul style="list-style-type: none"> • Using context clues to infer word meanings • Thesis statements • Use quotes from a text to support a thesis statement • Recognize the common themes of fate, destiny, and prophecy in fantasy stories. • Identify the quest hero in fantasy stories/film and provide textual evidence of positive qualities demonstrated by the hero throughout the story. • Read critically to determine author’s point of view. | <p>Collins (Level Y/Z) <u>Hunger Games</u> by Suzanne Collins <u>Catching Fire</u> by Suzanne Collins <u>Mocking Jay</u> by Suzanne Collins <u>The Lord of the Rings the Return of the King</u> by J.R.R. Tolkien (Level Z) <u>The Maze Runner</u> by James Dashner Book 1 (Level Z) (Lexile 770) <u>The Scorch Trial</u> Book 2 in <u>The Maze Runner</u> series by James Dashner (Level Z) (Lexile 720)</p> <p>Teacher Resources:</p> <p><u><i>A Quick Guide to Teaching Reading Through Fantasy Novels, 5-8</i></u> by Lucy Calkins and Mary Ehrenworth</p> <p>http://readingandwritingproject.com</p> <p>Core Curriculum Content Standards :</p> <p>http://www.corestandards.org/the-standards/english-language-arts-standards</p> <p><u><i>When Kids Can’t Read What Teachers Can Do</i></u> by Kyleene Beers <u><i>What Really Matters For Struggling Readers</i></u> by Richard Allington</p> <p>A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, 2011-2012 Grade 8 Unit 5 pages 70- 82. (Available on the shared drive)</p> <p>Common Assessment: Teachers College Running Record Assessment for any student not on benchmark from the end of the year in 6th grade.</p> <ul style="list-style-type: none"> • (Reading Benchmark: Level Y) • Reading Rate (215-245 wpm is benchmark for 7th grade) • Comprehension • Fluency <p>Teachers College Running Records</p> <p>(Reading Benchmark: Level Z) (Level Y: Approaching Expectations) (Level X or below: Does not meet expectations.)</p> |
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**Readers Workshop Unit 7 Poetry
(4-5 weeks May/June)
Fourth Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: Students will be immersed in the reading of poetry. Students will learn to savor the sounds of the words they are reading and to think about them as drumbeats. The emphasis will be on the collection of poems around a particular theme or author, as a way to prompt for volume of writing and for depth of thinking and as another opportunity for students to experiment with different points of view. Students will analyze poetry to determine the messages and themes brought out in poems. The unit will develop a readers understanding and appreciation for not just <i>what</i> the author of a text is saying but <i>how</i> that text gets the meaning across. Students will read multiple poems on a chosen topic or theme and have a chance to experience first-hand how differently crafted texts can offer truly different takes on the same subject. Throughout this unit of study students will read poetry in the form of narrative poems, lyrical poems, free verse, odes, ballads, and epics.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Fluent reading of poetry which includes a difference in sound and meaning with particular words. • Read poems to notice specificity, comparative thinking, understatements, hyperboles, etc. • Read poetry with comprehension and craft appreciation. • Revise to clarify meaning and to create perspective. | <p>Bend 1: Immersion in Poetry</p> <p>Bend 2: Paying attention to what the big meaning of a poem could be about</p> <p>Bend 3: Imagery, symbolism, and figurative language</p> <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> • Considering the author’s purpose • Asking, “What does the author want to teach me?” • Asking, “What does he or she want me to feel?” • Noticing how a poet compares two things in a new or surprising way. • Analyzing appropriate line breaks so that sound, rhythm, and look of each line in a stanza achieve an overall meaning and tone that the writer wishes to convey. • Line breaks • Stanza breaks • Form/rhyme scheme • Shape • White space • Alliteration • Onomatopoeia • Simile, Metaphor, Imagery | <p>Mentor Texts (Instructional Read Aloud):</p> <p><i>You Hear Me?</i> edited by Betsy Franco (caution: Graphic Content)</p> <p><i>Things I Have To Tell You</i> edited by Betsy Franco (caution: Graphic Content)</p> <p><i>Paint Me Like I Am</i> edited by WritersCorps</p> <p><i>Poetry 180</i> A collection of poems for high school students edited by Billy Collins</p> <p><i>Honey I Love</i> by Eloise Greenfield</p> <p><i>This Place I Know: Poems of Comfort</i> edited by Georgia Heard</p> <p><i>Here in Harlem: Poems in Many Voices</i> by Walter Dean Myers</p> <p><i>Big Talk: Poems for Four Voices</i> by Paul Fleischman</p> <p><i>Joyful Noise: Poems for Two Voices</i> by Paul Fleischman</p> <p>Teacher Resources:</p> <p>Reference <i>If...Then... Curriculum Assessment Based Instruction</i> from the Units of Study in Argument, Information, and Narrative Writing written by Lucy Calkins, published by Heinemann, pages 75-87</p> <p><i>A Curricular Plan for The Writing Workshop Grade 5</i> Unit Six: Poetry by Lucy Calkins An electronic document published by Heinemann See Shared Drive</p> <p><i>A Note Slipped Under the Door: Teaching Poems We Love</i> by Nick Flynn and Shirley McPhillips</p> <p><i>Awakening the Heart: Exploring Poetry in Elementary and Middle School</i> by Georgia Heard</p> <p><i>Getting the Knack: 20 Poetry Writing Exercises</i> by Stephen Dunning and William Stafford</p> <p><i>Knock at a Star: A Child’s</i></p> |

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| | | <p><u>Introduction to Poetry</u> by X. J. Kennedy and Dorothy M. Kennedy</p> <p><u>Looking to Write: Students Writing Through the Visual Arts</u> by Mary Ehrenworth</p> <p><u>Poetry: Powerful Thoughts in Tiny Packages</u> by Lucy Calkins and Stephanie Parsons</p> <p><u>Wham! It's a Poetry Jam: Discovering Performance Poetry</u> by Sara Holobrook</p> <p><u>A Kick in the Head: An Everyday Guide to Poetic Forms</u> edited by Paul B. Janeczko</p> <p>www.poetryfoundation.org (An independent literary organization)</p> <p>Assessment: Student created best poetry work collected for peer review and presentation. Possibilities include an anthology of poems, a collection of poems by a particular author, a collection of written poems from the student about a particular topic, personal or class anthology, a display, or a performance reading for others.</p> <ul style="list-style-type: none"> • Teachers College Running Record Assessment for any student not on benchmark in March. (Reading Benchmark: Level Z) • Reader's Response Notebook Entries |
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**Readers Workshop Unit 8 Fiction Reading & Setting Up Summer Reading
(4 weeks May/June)
Fourth Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: Throughout the school year students have been set up to be lifelong readers. This unit of study is all about setting students up to continue to read all summer long. Students will select required summer reading texts to begin to read during this unit of study and to continue to read over the summer. Students will establish plans to keep their reading lives exciting over the summer. Reminders about the public library, book orders, local book stores, book swaps, selection of summer reading texts and even loans from the class library help to establish students' summer reading plans.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Comprehend long complex sentences and paragraphs with multisyllabic words • Understand and respond to mature themes in texts such as poverty, war, abuse, growing up. • Identify classical motifs in complex fantasy novels, myths and legends. • Identify moral issues in texts. • Read silently with fluency, phrasing. • Read a heavy load of texts that include content-specific and technical words that require using embedded definitions, background knowledge, and readers' tools such as glossaries. • Read while searching for and using information in an integrated way, • Use complex graphics and texts that present content requiring background information. • Continue to monitor accuracy and understanding, self-correcting when errors detract from meaning. • Monitor understanding closely, searching for information within and outside the text when needed • Identifying important ideas and | <p>Bend 1: Keeping a Log of our Summer Reading Using the Reading Record to track your reading this summer Rating titles with a 1 – 5 star rating, with 1 being poor and 5 being terrific Adding a comment, and writing the date that you began and finished your book</p> <p>Bend 2: Writing Powerfully About Our Reading Record-and-cite- important details (quotes, setting, symbolic objects) Explore big ideas/themes (linked to details.) Explain your thinking (Write long to clarify). Connect story elements (analyze ways elements influence each other). Pursue worthwhile thinking across the book (let the story guide how you respond, write at important parts.) Use academic language (narrator, protagonist, resolution).</p> <p>Bend 3: Celebrating our Lives as Readers Revvng up for summer reading Encouraging students to set up summer reading book clubs Investigating on-line book blogs such as www.goodreads.com</p> | <p><i>Chicken Soup for the Soul: Teens Talk Middle School: 101 Stories of Life, Love and Learning for Younger Teens</i> by Jack Canfield <i>The Junkyard Wonders</i> by Patricia Polacco <i>Going where I'm Coming From</i> by Anne Mazer <i>Eleven</i> by Sandra Cisneros "Not Enough Emilys" from <i>Hey World Here I Am</i> by Jean Little <i>Grandmother's Hair</i> by Cynthia Rylant</p> <p>Summer Reading Texts: (Students must select at least one text from the list below to read over the summer, and one text of their own choice. Students that are identified as Language Arts Honors Students must select to read two texts from the list below and two texts of their own choice. Texts with an asterisk (*) next to the title can be supplied by the district.)</p> <ul style="list-style-type: none"> * <i>Witch Child</i> by Celia Rees (Level Z) * <i>And Then There Were None</i> by Agatha Christie (Lexile 570) * <i>The Boy Who Harnessed the Wind</i> by William Kamkwamba (Level Z) * <i>Fever, 1793</i> Laurie Halse Anderson (Level Z) <i>The Divergent Series</i> by Veronica Roth (Lexile 700) <i>Divergent</i> by Veronica Roth <i>Insurgent</i> by Veronica Roth <i>Allegiant</i> by Veronica Roth <i>Four</i> by Veronica Roth <i>Uglies</i> by Scott Westerfeld (Level Z) <i>The Blind Side: Evolution of a Game</i> by Michael Lewis (Lexile 980) *<i>Life of Pi</i> by Yann Martel (Lexile 830) <i>Miss Peregrine's Home for Peculiar Children</i> by Ransom Riggs (Lexile 890) <i>Wringer</i> by Jerry Spinelli (Level U) <i>A Year Down Yonder</i> by Robert Peck (Level V) <i>I Funny: A Middle School Story</i> by James Patterson (Level T) <i>Within Reach: My Everest Story</i> by M. Pfetzer & J. Galvin (Level Z) |

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| <p>information (longer texts with chapters and sometimes multiple texts) and organize them in summary form in order to remember and use them as background knowledge in reading or for discussion and writing.</p> | | <p>* <i>City of Beasts</i> by Isabel Allende (Level Z) *<i>Ender's Game Series</i> by Orson Scott Card <i>Ender's Game</i> by Orson Scott Card <i>Speaker for the Dead</i> by O. Scott Card <i>Xenocide</i> by Orson Scott Card <i>Children of the Mind</i> by O. Scott Card *<i>The Bomb</i> by Theodore Taylor (Level Z) <i>Matched Trilogy</i> by Ally Condie *<i>Matched</i> by A. Condie (Lexile 680) <i>Crossed</i> by Ally Condie <i>Reached</i> by Ally Condie Teacher Resources: Assessment: <ul style="list-style-type: none"> Teachers College Running Record Assessment for any student not on benchmark in March. (Reading Benchmark: Level Z) <ul style="list-style-type: none"> Reader's Response Notebook Entries </p> |
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**Readers Workshop Lifting the Level of Readers Notebooks
(Additional Unit of Study for Readers Notebooks) (4 weeks)**

(This unit is not a required unit but may be used for additional support for readers notebooks.)

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: The unit of study stands on the shoulders of the previous unit where students were reading non-fiction narrative texts and sets students up for success with the upcoming unit of study- preparing for a standardized test. Students’ level of writing about reading will be lifted as students read with alertness and skills that are called for by the New Jersey Student Learning Standards Literature Reading Standards. The readers notebook is front and center in this unit of study as students generate entries that contain responses to reading. Students will be taught qualities of good information writing and also, tie those qualities to good reading. The goal for the unit is for students to leave the unit with new connections to reading. Students will develop new levels of investment in their readers notebook and new capacities and proclivities for critical comprehension. Students will come to see that writing about reading can be every bit as heady, intense, and creative as writing about any other aspect in their lives.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Read self-selected texts and excerpts for research based argument essays. • Read within a social structure • Lifted level of responses to reading. • Use writing to add to the reading that is done. • Jot quick notes about reading • Use Post-it notes about reading. • Record important details about reading (quotes, research statistics, facts.) • Explain thinking by writing long to clarify ideas. • Search for the most compelling evidence that can support a claim. • Quote parts of the text. • Restate the information a text teaches and analyze the author’s | <p>Bend 1: Synthesize Complex Information across Diverse Texts and Working in the Company of Fellow Researchers</p> <p>Bend 2: Critiquing Texts with Analytical Lenses and Sharing Research</p> <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> • Use subheadings and heading to preview a text. • Preview titles, subtitles, charts, and pictures to make a map in a reader’s head about all the smaller parts that make up a topic. • The difference between a primary and a secondary source of information on a topic. • Ascertain what an author does as a writer to get us to feel about a subject through the images, stories, and information that author chooses to include. • “Nonfiction” texts claim a truth but they are authored by people who have their own perspectives, angle, motives, and lenses. • Differentiate between websites that end in .org (nonprofit), gov (government) and edu (educational institutions) from .com (which might be for profit or highly biased). | <p>Mentor Texts (Instructional Read Aloud):</p> <p><i>Oh, Rats! The Story of Rats and People</i> By Albert Marrin</p> <p><i>Nonfiction resource packets on topics: Organic or not? Is Diet Soda healthy? Are energy drinks safe? College football players and Unions? Lunch cafeteria foods</i></p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p>Self-selected texts and excerpts to support research based argument essays.</p> <p>On-line, digital reading to support self-selected topic of research based argument essay.</p> <p>Text excerpts from:</p> <p><i>Highlights Cricket Cobblestone Read and Rise Story Works Sports Illustrated for Kids</i> and others periodicals.</p> <p>Teacher Resources:</p> <p><u><i>Writing Pathways: Performance Assessments and Learning Progressions, Grades 6-8</i></u></p> <p><u><i>Writing About Reading From Readers Notebooks to Companion Books</i></u> (Included in Units of Study for Argument, Information, and Narrative Writing)</p> <p><i>Curricular Units of Study for Readers Workshop</i> by Lucy Calkins. Unit Four Published by Heinemann 2011-2012 Electronic copy available on the shared</p> |

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| <p>claims and the validity of the argument presented.</p> <ul style="list-style-type: none"> • Read more than one text, article, excerpt on a subject. • Gather information and analyze how that information is conveyed, in order to evaluate texts rather than just summarize. • Pick key words to search on the Internet that are appropriate for the topic of investigation. • Pick one or two sources of information to trust over multiple others. • Make up one’s mind about aspects of a topic once one has read enough about it. • Review several books across one topic to independently generate a list of subtopics. • Use technical vocabulary about a topic when speaking and writing. • Wonder about what was read, make connections, ponder, and consider implications of what one has read. • Use primary documents, such as original photographs or images showing manuscripts or artifacts related to a topic. • Evaluate an author’s claim and perspective while viewing another author’s text alongside the first one. | | <p>drive</p> <p>Assessment:</p> <p>Common Assessment:</p> <ul style="list-style-type: none"> • (Reading Benchmark: Level Y/Z) • Reading Rate (215-245 wpm is benchmark for 7th grade) • Comprehension • Fluency <p>(Reading Benchmark: Level Y/Z) (Level X: Approaching Expectations) Level W or below: Does not meet expectations.)</p> <p>Reader’s Response Notebook entries</p> |
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7th GRADE WRITING

Writers Workshop ~ Writing Realistic Fiction Symbolism, Syntax, and Truth
Unit 1 September/October (5-6 weeks)
First Marking Period

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: The beginning of the unit in fiction writing provides time for the students and teacher to set up routines and structures that will allow writers to work with engagement and some independence. During the remainder of the six week unit, students will bring moments to life in their own narratives. They will write fiction stories, reflect on them, revise, edit, and confer with their peers and with their teacher about their ideas. At the end of the unit writers will share with an audience. Mini-lessons will focus on developing believable characters, writing strong leads, creating dialogue that reveals character traits and feelings, adding vivid, sensory, and figurative language in order to paint a picture with words, purposeful word choice and sentence structure, and punctuation.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters Organize an event sequence that unfolds naturally and logically. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. Provide a conclusion that follows from and reflects on the narrated | <p>Bend 1: Creating and developing meaningful stories and characters</p> <p>Imagining stories from Everyday moments Imagining Stories you Wish Existed to Predictable Problems Helping Students Figure Out Ways to Develop Characters Plotting with Tools: Story Arcs, Timelines, Lists, and Mentor Texts</p> <p>Bend 2: Drafting and revising with an eye toward meaning</p> <p>From 2-D to 3-D Planning to Writing Scenes by Including Evidence Stepping into the Drama of the story to draft Studying publishing texts to write leads Grounding dialogue in scenes Writing endings that make readers swoon</p> <p>Bend 3: Meticulous revision and precise edits with audience in mind</p> <p>Reading drafts like editors Revision: Weaving Symbolism and Imagery to Bring Out Meaning Conducting the Rhythm of Language: Creating Cadence and Meaning Through Syntax Using Mentor Texts to Help Match Authorial Intent with the Page Economizing on the Sentence and Word Level Editing with Lenses and Independence Publishing Anthologies: A Celebration</p> <p><i>Writing in the Genre (short story, short realistic fiction, or historical fiction)</i> Take the point of view of one character by seeing the situation through his or her eyes Describe and develop believable and appealing characters</p> | <p><i>Thirteen and a Half</i> by Rachel Vail</p> <p>Teacher Resources: <i>Units of Study for Writing Narrative, Information, and Argument Writing</i> by Lucy Calkins & Colleen Cruz <i>Writing Realistic Fiction, Unit 1 Narrative - Lucy Calkins and Colleen Cruz</i> http://readingandwritingproject.com/ Core Curriculum Content Standards http://www.corestandards.org/the-standards/english-language-arts-standards <i>Writing a Life</i> by Katherine Bomer <i>50 Tools for Writers</i> by Roy Peter Clark <i>Crafting Authentic Voice</i> by Tom Romano <i>Independent Writing</i> by Colleen Cruz <i>Memoir: The Art of Writing Well</i>, the final book in Units of Study for Teaching Writing <i>Reviving Disengaged Writers, 5-8</i> by Christopher Lehman</p> <p>Assessment: Grade 6, Grade 7, and Grade 8 Narrative Writing Checklists</p> <p><i>Writing Pathways: Performance Assessment and Learning Progressions, Grades 6-8</i></p> |

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| <p>experiences or events.</p> <ul style="list-style-type: none"> • Revise multiple flash drafts. • Edit and publish a narrative. • Write various kinds of fiction by studying mentor texts. • Understand fiction as a short story about an event in the life of the main character • Understand that fiction may be realism or fantasy • Understand that the purpose of fiction is to explore a theme or teach a lesson • Understand that the setting of fiction may be current, historical, or imagined. • Understand the elements of fiction, including setting, problem characters, and problem resolution. • Understand the structure of narrative, including lead or beginning, introduction of characters, setting, problem, series of events, and ending. • Understand that a work of fiction may use time flexibly to begin after the end, at the end, in the middle, or at the beginning • Understand that a fiction writer may use imagery or personification • Understand that a fiction writer may use satire or irony • Understand that writers can embed genres within genres to create hybrid texts • Use the terms <i>fantasy</i>, <i>short story</i>, <i>short realistic fiction</i>, <i>historical fiction</i>, <i>myth</i>, <i>legend</i>, or <i>modern fantasy</i> to describe the genre. | <p>Show characters' motivations and feelings by how they look, what they do, say, and think and what others say about them.</p> <p>Show rather than tell how characters feel.</p> <p>Use dialogue skillfully in ways that show character traits and feelings.</p> <p>Develop a plot that includes tension and one or more scenes.</p> <p>Compose a narrative with setting, dialogue, plot or conflict, main characters, specific details, and a satisfying ending.</p> <p>Develop a plot that is believable and engaging to readers</p> <p>Move the plot along with action.</p> <p>Show readers how the setting is important to the problem of the story.</p> <p>Take points of view by writing in first or third person.</p> <p>Assure that the events and setting for historical fiction are accurate.</p> <p>Begin with a compelling lead to capture readers' attention.</p> <p>Write a believable and satisfying ending to the story, whatever the genre.</p> <p>Experiment with literary features such as imagery and personification.</p> <p>Experiment with satire and irony.</p> | |
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**Writers Workshop Argument Essays (Position Paper)
Unit 2 (5-6 weeks October/November)
First Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: In this six week unit students learn to write essays that build convincing nuanced arguments, balancing evidence and analysis to persuade readers to shift their beliefs or take action. Students will write essays in which they stake a claim, support that claim with research, and evaluate and cite the research they use. Students will work in small groups, gathering and evaluating resources on high-interest topics from dolphins to black holes to weather predictions, to fire-safety to health epidemics. One of the main texts within this unit of study is <i>Oh, Rats! The Story of Rats and People</i> by Albert Marrin.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Generate argumentative topics • Frame argumentative questions • Summarize argumentative situations • Determine argumentative topics pros and cons • Debate an argumentative topics • Outlines of argument essays • Write argumentative essays; introductions, support paragraphs, counter-arguments, argumentative conclusions • Determining importance in non-fiction articles | <p>Possible Mini lessons</p> <p>Bend 1: Teaching the Basics of Argument Writing</p> <ul style="list-style-type: none"> • Whodunit? Solving Mysteries to Teach Simple Arguments of Fact • What Makes a Good Mascot – or a Good Leader? Teaching Simple Arguments of Judgment • Solving Problems Kids Care About: Writing Simple Arguments of Policy <p>Bend 2: Teaching Students to Write More Complex Arguments</p> <ul style="list-style-type: none"> • How are judgments made in the real world? • Answering Difficult Questions: Learning to Make Judgments Based on Criteria • Developing and Supporting Criteria for Arguments of Judgment • Argument and Interpretation: Teaching Students How to Make Literary Judgments <p>Bend 3: Teaching Students to Write Arguments from Several Nonfiction Resources</p> <ul style="list-style-type: none"> • Gathering and Responding to Facts and information <ul style="list-style-type: none"> ○ Taking notes by recording the most important information ○ Jotting questions as we read ○ Thinking about the author’s opinion on a topic ○ Thinking about our own opinion on a topic • Evaluating and Interpreting Information and Author’s Perspectives <ul style="list-style-type: none"> ○ Becoming an expert on a topic ○ What are the different sides and thoughts about a topic? ○ Researchers paraphrase the author’s words • Rehearsing, Substantiating and Debating Claims to Build Our Essays Around <ul style="list-style-type: none"> ○ Creating a thesis statement ○ Quoting experts ○ Adding examples ○ Including statistics ○ Using transitions to elaborate: nonetheless, but, however | <p>Mentor Texts (Instructional Read Aloud): <i>Oh, Rats! The Story of Rats and People</i> By Albert Marrin <i>Nonfiction resource packets on topics: Organic or not? Is Diet Soda healthy? Are energy drinks safe? College football players and Unions? Lunch cafeteria foods</i></p> <p><i>The Giving Tree</i> by Shel Silverstein</p> <p>Teacher Resources:</p> <ul style="list-style-type: none"> • <i>Teaching Argument Writing by George Hillocks, Jr. Grades 6-12</i> • <i>PDF file of Research-Based Argument (Persuasive) Essays 2012 Teachers College Version Unit 4</i> • <i>Units of Study in Argument, Information, and Narrative Writing by Lucy Calkins</i> • <i>Writing Pathways, Grades K-8 Performance Assessments and Learning Progressions by Lucy Calkins</i> • <i>Pathways to the Common Core Accelerating Achievement by Lucy Calkins</i> <p>Assessment: See Unit of Study on the Shared Drive for assessment. Reference the Argument Student Checklist for seventh grade. By the end of Grade 7 we would assess using the checklist for argument writing for grade 7 in the Writing Pathways.</p> |

**Writers Workshop Unit 3 ~ Informational Writing on Researched Topics
November/December (6 weeks)
First/Second Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: During this unit students will follow the guidelines of the New Jersey Student Learning Standards by highlighting the importance of informational writing to ‘examine a topic and convey information and ideas clearly’. The New Jersey Student Learning Standards remind us that seventh graders’ informational writing should not only convey information but should also offer some insights about some analysis of that information. Students at the end of the unit should be able to write to help readers become informed on a topic that feels important to the writer. Students will read and write many kinds on nonfiction writing; nonfiction texts, current event articles in published newspapers, and other mentor texts. Students will apply the qualities of good nonfiction writing to their own information texts. Writers will write short, focused, on-the-run research in which they locate and use print and online sources to supplement information. This unit will not be overrun with research, but will have a primary focus of <i>writing</i>. Students will learn to use sources, more than one, to verify and extend their known information. Students will learn to credit sources and avoid plagiarism. Writers will keep a list of books and other sources they use as they research so they can later incorporate these into their draft.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Bring together ideas and information about a subject in a text that develops a subtopic and/or an idea. Incorporate a variety of text structures as needed. • Interest the reader in the topic by explaining its significance, or providing a compelling fact, statistic, or anecdote. • Use transitions to link concepts. Understand that writers can learn how to write literary, expository nonfiction, reports, and feature | <p>Bend 1: Launching the Unit: Information Writers Try on Topics, Then Revise Those Topics with an Eye toward Greater Focus</p> <p>Bend 2: Writers Gather a Variety of Information to Support Their Nonfiction Books</p> <p>Bend 3: Writers Draft the Pages of Books, Starting with Sections They Are Most Eager to Write</p> <p>Bend 4: Information Writers Study Mentor Authors and Revise in Predictable Ways; Editing, Publishing, and Celebrating to Follow</p> <p>Possible mini-lessons:</p> <ul style="list-style-type: none"> • Zooming in on one or more specific topics and write with greater density of relevant information. • Writing not just to focus on smaller subjects, but on a particular angle, or aspect, of that subject. • Writing purposefully for an intended audience in that it will teach others about a topic. • Reinforce and build on the main points in the conclusion. • Focus the writing on a subtopic or particular point of view. • Organize the writing into parts or use structures to organize those parts. • Use introductions, topic sentences, transitions, formatting and graphics, where appropriate to clarify the structure of the piece and to highlight main points. <p>Writing in the Genre (To explain, persuade, or give facts about a topic, feature article, report) Write an engaging lead and first section that orient the reader and provide an introduction to the topic. Include features (for example, table of contents, boxes of facts set off from the text, diagrams, and charts) and other tools (for example, glossary to provide information to the reader). Use heading and subheadings to guide the reader</p> | <p>Mentor Texts (Instructional Read Aloud): <i>Oh Rats! The Story of rats and people</i> By Albert Marrin <i>Witches: The Absolutely True Tale of Disaster in Salem</i> by Rosalyn Schanzer <i>Truce: The Day the Soldiers Stopped Fighting</i> by Jim Murphy <i>Trapped!</i> by Marc Aronson <i>Trapped</i> ODYSSEY Magazine, September 2011 Issue <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> by Jim Murphy <i>Cactus Hotel</i> by Brenda Guiberson <i>The Giant and How He Humbugged America</i> by Jim Murphy</p> <p>Teacher Resources: <i>A Curricular Plan for the Writing Workshop, Grade 7, 2011-2012, (Informational Writing, Unit 3)</i> by Lucy Calkins <i>The Continuum of Literacy Learning, Grades PreK-8: A Guide to Teaching</i> by Gay Su Pinnell and Irene C. Fountas, 2011.</p> <p>Individual unit plans for Informational Writing on the Shared drive.</p> <p>Informational Writing Checklist http://readingandwritingproject.com/ Core Curriculum Content Standards http://www.corestandards.org/the-standards/english-language-arts-standards</p> <p>Assessment: See page vii in <i>The Art of Argument</i> for pre-assessment and post-assessment.</p> |

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| <p>articles by studying and analyzing mentor texts.</p> <ul style="list-style-type: none"> • Understand that literary nonfiction informs the reader about a topic in an interesting way. • Understand that the writer of literary nonfiction works to help his or her readers become interested in a topic. • Understand that nonfiction may be written in narrative or expository way. • Understand that literary language, including figurative language, can be used. • Understand that nonfiction may include both fiction and nonfiction (hybrid) • Understand that literary language, including figurative language, can be used when writing nonfiction • Recognize when a writer is embedding genres within genres • Use the term <i>literary nonfiction</i> to describe the genre. • Understand that a report has an introductory section, followed by more information in categories or sections. • Understand that a report may include several aspects of the same topic. • Understand that a feature article begins with a lead paragraph, with more detailed information in subsequent paragraphs, and a conclusion. • Understand that a feature article usually focuses on one aspect of a topic. • Understand that a feature article demonstrates passion for the topic. • Understand that feature articles and reports require research and organization. • Understand that a writer reveals purposes and beliefs even if they are not explicitly stated. • Use the terms <i>feature articles</i> or <i>report</i> to describe the genre. | <p>Write literary nonfiction with the audience and their background in mind</p> <p>Present details and information in categories or some other logical order.</p> <p>Provide details and interesting examples that develop the topic.</p> <p>Help readers think in new ways about a subject or topic.</p> <p>Use a narrative structure to help readers understand information and interest them in a topic.</p> <p>Use organizational structures (for example, compare and contrast, cause and effect, temporal sequence, problem and solution, and description)</p> <p>Use literary language to make topic interesting to readers.</p> <p>Add information to a narrative text to make it informational</p> <p>Include argument and persuasion where appropriate</p> <p>Provide details and interesting examples that develop the topic.</p> <p>Reveal the writer's convictions about the topic through the writer's unique voice.</p> <p>Experiment with embedding genres within a text (hybrid)</p> <p>Select topics that are interesting and substantive.</p> <p>Use quotes from experts (written texts, speeches, or interviews)</p> <p>Includes facts, statistics, examples, and anecdotes).</p> <p>Accurately document reports and articles with references, footnotes, and citations.</p> <p>Write an effective lead paragraph and conclusion.</p> <p>Present information in categories, organized logically.</p> <p>Write multiple paragraphs with smooth transitions.</p> <p>Write with a focus on a topic, including several aspects (report)</p> <p>Write with a focus on one aspect of a topic (feature article)</p> <p>Use italics for stress or emphasis as appropriate</p> <p>Use new vocabulary specific to the topic</p> <p>Use parentheses to explain further</p> <p>Include a bibliography of references, in appropriate style, to support a report or article.</p> <p>Select topics to which the writer is committed.</p> <p>Avoid bias and/or present perspectives and counter perspectives on a topic.</p> <p>Write with a wide audience in mind.</p> <p>Be aware of purpose and stance.</p> | |
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**Writers Workshop Unit 4 Literary Essay:
Writing About Themes and Characters In and Across Texts
January/February (4-5weeks)
Second/Third Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: The main goal of this unit is for students to write about a character or theme in a story that has been particularly meaningful to them. The units focus is on developing compelling arguments about characters; supporting ideas with carefully chosen evidence; and exploring themes, issues, and lessons relevant to the books students read and the lives they live. Students will sharpen their relationships with books through writing as they grow insights and sharpen their analytical writing skills, including their ability to incorporate text evidence. Students will develop their writing fluency in the unit-their ability to express their ideas clearly and support them with lots of detail, with high volume, and at an efficient rate. This unit aims to teach writers to get a quick draft of an essay going and then to further develop their argument and deepen their analysis of a text.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Interpretation and text analysis • Writing about reading to push ourselves to articulate an idea from a text • Notice how a theme or idea begins and grows throughout a text. • Use writing to think clearly and deeply about reading. • Venture outside the confines of a text to take risks about possible themes in a text. • Collect evidence • Connect ideas to textual evidence • Write long to develop ideas • Craft a concise thesis statement • Learn to write essays through studying examples and published mentor texts. | <p>Bend 1: Writing Literary Essays that Explore a Theme or a Character in a Single Text</p> <p>Bend 2: Writing across Texts to Explore Different Treatment of Similar Themes</p> <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> ○ Texts contain ideas that take more than a casual read to unlock and that one way to unlock these ideas is through writing. ○ Close reading on a previously read text using prompts such as “This makes me realize…” or “I am still wondering…” or “On the other hand…” to uncover new thinking. ○ Moments of strong emotion in a text ○ Turning points for characters ○ Places in a text where characters make choices ○ Places in a text where characters learn a lesson or change ○ Components of a body paragraph for an essay (a topic sentence, one or two pieces of evidence, and a final sentence or two in which the writer connects the evidence back to the topic sentence.) ○ Discern which evidence to include in a draft ○ Carefully place transition words and phrases (“One reason… is true is…”, “For example…” and “This shows that…”) ○ Using outside sources to support a literary essay ○ How to indent a longer passage to set it off from the rest of the text ○ How to embed a citation within a sentence ○ Using ellipses to indicate text that has been left out ○ How to preserve the tense of a passage ○ How to properly punctuate citations | <p>Mentor Texts (Instructional Read Aloud and/or Samples of Literary Essays):</p> <p><i>The New York Review of Books</i> <i>London Review of Books</i> <i>The Child that Books Built</i> by Francis Spufford.(2003)</p> <p>Teacher Resources: Reference <i>If...Then... Curriculum Assessment Based Instruction</i> from the Units of Study in Argument, Information, and Narrative Writing written by Lucy Calkins, published by Heinemann, pages 106-120</p> <p>Argument Writing Checklist for 7th grade</p> <p><i>A Curricular Plan for The Writing Workshop Grade 7</i> Unit Six: Literary Essay Analyzing Texts for Meaning, Craft, and Tone by Lucy Calkins An electronic document published by Heinemann See Shared Drive</p> <p><i>Writing Pathways Grades 6-8 Performance Assessments and Learning Progressions</i> by Lucy Calkins and Audra Robb</p> <p>Assessment:</p> <p>Common Assessment in Argument Writing Scored with Teachers College Argument Rubric</p> |

**Writers Workshop Unit 5 ~
Writing Prompted Essays for the PARCC Exam (PARCC Test Prep)
February (3 weeks)
Third Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: This unit supports students in thinking logically and flexibly and in transferring all they know to their test-taking. Students will analyze literature and practice writing a narrative writing task. During this unit students will read short texts and write several pieces to demonstrate they can read and understand sufficiently complex texts independently; write effectively when using and analyzing sources; and build and communicate knowledge by integrating, comparing, and synthesizing ideas.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Understand how to write on tests by studying examples of short answers and extended responses • Understand that test writing is a particular kind of writing used when taking tests (short answer, extended response) • Understand that test writing involves responding to an assigned topic. • Understand that some writing serves the purpose of demonstrating what a person knows or can do as a writer. • Understand test writing as a response tailored to meet precise instructions. • Understand that test writing involves analyzing expectations. • Understand that test writing often requires inferring motives. • Understand that test writing often requires taking a position, developing a clear argument, and providing evidence for points. • Understand that test writing sometimes requires taking the perspective of a particular individual (historical figure, fictional character) • Use the term <i>test writing</i> to describe the genre. • Experience with sample items and | <p>Bend 1: Literary Analysis Task Read complex text closely to carefully consider literature and compose an analytic essay.</p> <p>Bend 2: Narrative Task 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.</p> <p>Bend 3: Research Simulation Task 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.</p> <ul style="list-style-type: none"> • Reinforcement of writing strategies • Determining the meaning of vocabulary words by reading them in context • Determining the main idea or theme by referring to a big lesson the character learns or that we learn as readers • 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. • Narrative writing using a text stimulus • Reading of one or more texts, answer several short, comprehension and vocabulary questions, and then write an essay that requires students to draw evidence from the text(s). <p>Other possible mini-lessons: Wrong-Answer Types</p> | <p>Mentor Texts:</p> <p><i>Freedom Walkers: The Story of the Montgomery Bus Boycott</i> by R. Freedman (Z)</p> <p><i>Bloody Times: The Funeral of Abraham Lincoln and the Manhunt for Jefferson Davis</i> by J.L. Swanson(X)</p> <p><i>Civil War Spies Behind Enemy Lines</i> by Camilla J. Wilson (W)</p> <p><i>Rosa</i> by N. Ciovanni (T)</p> <p>Short texts 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>Teacher Resources:</p> <ul style="list-style-type: none"> • www.achievethecore.org • http://parconline.org/sites/parcc/files/Grade6-11-ELACondensedRubricFORANALYTICALANDNARRATIVEWRITING.pdf • Mini-assessment for 1984 by George Orwell • Mini-assessment for Chapter III from “The Open Boat” by Stephen Crane • A Curricular Plan for Readers Workshop, Teachers College Units of Study Unit 7 March/April, 2011-2012 <i>Curricular Units of Study for Readers Workshop</i> by Lucy Calkins. Test Prep Unit ____ Published by Heinemann 2011-2012 Electronic copy available on the shared drive <p>PARCC To Do Items: Explore training and support</p> |

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| <p>prototypes</p> <ul style="list-style-type: none"> • Experience with PARCC tutorial for students at http://practice.parcctestnav.com/# • Effective and comprehensive development of a claim, topic and/or narrative elements by using clear and convincing reasoning, details, and text-based evidence, and/or description • Purposeful coherence, clarity, and cohesion with a strong introduction and a logical, well-executed progression of ideas, making it easy to follow the writer’s progression of ideas. • Effective style while attending to the norms of conventions of grammar. • Preparation for the ELA/Literacy PBAs at the 7th grade level which includes three tasks: a research simulation task, a literary analysis task, and a narrative task. • Practice with both literary and informational (including social science/historical, scientific, and technical texts at grade 7). | <p>Teaching Students to Deal with Difficulty Things to Work On with Struggling Test Takers</p> <p><i>Writing in the Genre (extended response, essay test, short answer)</i></p> <p>Analyze prompts to determine purpose, audience, and genre (story essay, persuasive letter)</p> <p>Read and internalize the qualities of responses that will score high on a test</p> <p>Write a clear and focused response that will be easy for the evaluator to understand.</p> <p>Write concisely and to the direction of the question or prompt.</p> <p>Elaborate on important points.</p> <p>Reflect on bigger ideas and make or defend a claim that is substantiated.</p> <p>Respond to a text in a way that reflects analytic or aesthetic thinking.</p> <p>Restate a claim with further evidence.</p> <p>State a point of view and provide evidence.</p> <p>State alternate points of view and analyze and critique the audience for each.</p> | <p>materials designed specifically for the PARCC</p> <p>Try out sample test questions on the technology platform</p> <p>Gain familiarity with the computer based tools and features that will appear on the PARCC assessments.</p> <p>Have students try out a full length practice test with a buddy.</p> <p>Introduce students to generic rubrics for the Performance Based Assessment</p> |
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Writers Workshop Unit 6 ~ Writing About Reading
March/April (4-6 weeks)
Fourth Marking Period

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: This unit has everything to do with improving students' information writing—high-quality information writing is always influenced by the discipline in which that writing is embedded. In this unit the work will be targeted to lift the level of students' writing about reading by teaching students to read with the alertness and skills that are called for by the New Jersey Student Learning Standards. The unit will begin with students generating entries that contain responses to reading that resemble those that many students have been collecting all year long—during reading and writing time. The readers notebook is front and center in this unit of study. The goal of the unit is for students to be able to write as readers—to write powerfully about a topic and text and to leave the unit with a connection to reading. Students will develop new levels of investment in their reader's notebooks and new capacities and proclivities for critical comprehension. Students will learn different ways to share their thinking about reading in explicit mini-lessons.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • To write, and to write a lot. • Provide evidence from a text or from personal experience to support written statements about a text. • Purposefully acquire vocabulary from text and use new words in talk and writing (including technical words). • Consistently and automatically notice new vocabulary words and use them appropriately. • Explore and comment on complex definitions for new words, including figurative and conative uses. • Write entries in their readers notebooks about their reading • Write powerfully about one's reading • Record important details (quotes, setting, symbolic objects) then use details as a springboard for interpretation and elaboration | <p>Bend 3 can be taught as Bend 1, depending on the preference of the teacher and the needs of the students. Bend 3 could also be eliminated altogether, if the teacher sees fit.</p> <p>Bend 1: Functional Writing Sketches or drawings to represent a text and provide a basis for discussion or writing Short-writes responding to a text in a variety of ways (for example, personal response, interpretation, character analysis, description, or critique) Notes representing interesting language from a text or examples of the writer's craft (quotes from a text) Notes to be used in later discussion or writing Grids that show analysis of a text (a form of graphic organizer) Letter to other readers or to authors and illustrators (including dialogue letters in a readers notebook) Letters to newspaper or magazine editors in response to articles Poster or advertisement that tells about a text in an attention-getting way Graphic organizers showing embedded genres within hybrid texts State the moral lesson of a text and elaborate on its meaning Graphically reflect structures such as parallel and circular plots Restate lessons or promises presented in a text and argue for or against In summarizing, reflect awareness of graphic features such as headings, subheadings, sidebars, and legends.</p> <p>Bend 2: Writing for Deeper Literary Analysis</p> <p>Reading Like Writers—and Writing About it Writing about symbolism in texts Analyzing Structure in a Text</p> | <p>Mentor Texts (Instructional Read Aloud and/or Samples of Literary Essays): <i>The Hunger Games Companion: The Unauthorized Guide to the Series</i> by Lois H. Gresh <i>The Kane Chronicles: The Survival Guide</i> by Rick Riordan <i>The Stolen Party</i> by Lilian Heker <i>The Kite Runner</i> by Khaled Hosseini <i>Behind the Bedroom Wall</i> by Laura E. Williams</p> <p>Teacher Resources: <i>Writing About Reading From Readers Notebooks to Companion Books</i> Written by Lucy Calkins and Audra Kirshbaum Robb Unit 2 Information from <i>Units of Study for Narrative, Information, and Argument Writing</i></p> <p><i>Writing Pathways Grades 6-8 Performance Assessments and Learning Progressions</i> by Lucy Calkins and Audra Robb</p> <p>Assessment(s): Readers Notebooks</p> <p>Writing Pathways for Grades 7 from <i>Writing Pathways: Performance Assessments and Learning Progressions</i> by Lucy Calkins and Audra Robb</p> <p>Argument Checklist for Grade 7 and Grade 8</p> |

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| <ul style="list-style-type: none"> • Explore big ideas/themes • Use academic language when discussing a text (narrator, characters, protagonist, antagonist, conflict, rising action, climax, falling action, resolution) • Analyze author’s craft within a text • Write long to clarify and explain thinking • Connect story elements (analyze ways elements influence each other) • Pursue worthwhile thinking across the book | <p>Writing Inside the Story: Improvisations and Fan Fiction Writing Inside Perspectives Writing Introductions and Conclusions Final Edits and a Celebration</p> <p>Bend 3: Planning and Drafting Companion Books</p> <p>Writing about reading with voice and investment Using graphics to think and rethink about literature Thinking big, thinking small: ideas and specifics Explaining Thinking Close Reading and Analytical Writing Letting the Book Teach You How to Respond Working Toward a Companion Book Incorporating Evidence from the Text as a Means to Elaborate Reflection and goal setting using the information writing checklist—and a mini celebration</p> | |
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Writers Workshop Unit 7 Poetry: Immersion and Innovation
May/June (3-4 weeks)
Fourth Marking Period

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: This unit teaches writers to read and write with an ear appreciating the pace and rhythm of words, and to care not only about their topics, but also about the way they write about those topics. During the parallel readers workshop unit of study students will have been immersing themselves in the reading of poetry and collecting seed ideas for poems. During this unit of study students will collect a portfolio of poems they will revisit throughout the unit. Students will learn that poems are written with purpose, by authors who were deliberately trying to create certain effects. In this unit of study writers will try to create their own deliberate effects as they write. Poems will be woven into mini-lessons, into partner time, during independent reading and independent writing time.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Deliberately craft language • Try things on a page with purpose, creating special effects • See the world with fresh eyes • Describe exactly what is seen and heard • Small craft moves can create big impacts. • Finding significance in the ordinary details of one’s life. • Gather entries and images and lists that may turn into publishable texts. • Selection of the right choice of words to make a poem funny or wistful or sad. • Create sounds in a poem to further express thoughts and feelings. • Explore the way poets use the “white space” around the words to pause, take a breath, and make something stand out • Development of language and play on words. • Write poems in response to the | <p>Bend 1: Strategies for Generating Poems</p> <p>Bend 2: Preparing to Publish: Making Poems Public and Carrying Lessons Forward to Other Kinds of Writing</p> <p>Bend 3: Carrying Craft from Poetry into Our Writing Lives</p> <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> • Rewriting the endings of poems to add creativity. • Noticing how a poet compares two things in a new or surprising way. • Revise for sounds of a poem by looking again at the choices a writer is making with repetition and punctuation. • Express thoughts and feelings in a poem by word choice and layout on the paper • Analyzing appropriate line breaks so that sound, rhythm, and look of each line in a stanza achieve an overall meaning and tone that the writer wishes to convey. • Line breaks • Stanza breaks • Form/rhyme scheme • Shape • White space • Alliteration • Onomatopoeia • Simile, Metaphor, Imagery | <p>Mentor Texts (Instructional Read Aloud):</p> <ul style="list-style-type: none"> • <i>You Hear Me?</i> edited by Betsy Franco (caution: Graphic Content) • <i>Things I Have To Tell You</i> edited by Betsy Franco (caution: Graphic Content) • <i>Paint Me Like I Am</i> edited by WritersCorps • <i>Poetry 180</i> A collection of poems for high school students edited by Billy Collins • <i>Honey I Love</i> by Eloise Greenfield • <i>This Place I Know: Poems of Comfort</i> edited by Georgia Heard • <i>Here in Harlem: Poems in Many Voices</i> by Walter Dean Myers • <i>Big Talk: Poems for Four Voices</i> by Paul Fleischman • <i>Joyful Noise: Poems for Two Voices</i> by Paul Fleischman <p>Teacher Resources: Reference <i>If...Then... Curriculum Assessment Based Instruction</i> from the Units of Study in Argument, Information, and Narrative Writing written by Lucy Calkins, published by Heinemann, pages 75-87 Argument Writing Checklist for 7th grade <i>A Curricular Plan for The Writing Workshop Grade 7</i> Unit Eight: Poetry by Lucy Calkins An electronic document published by Heinemann See Shared Drive <i>Writing Pathways Grades 6-8 Performance Assessments and Learning Progressions</i> by Lucy Calkins and Audra Robb <i>A Note Slipped Under the Door: Teaching Poems We Love</i> by Nick Flynn and Shirley McPhillips <i>Awakening the Heart: Exploring Poetry in Elementary and Middle School</i> by Georgia Heard</p> |

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| <p>topics and themes that surround them.</p> | | <p><i>Getting the Knack: 20 Poetry Writing Exercises</i> by Stephen Dunning and William Stafford <i>Knock at a Star: A Child's Introduction to Poetry</i> by X. J. Kennedy and Dorothy M. Kennedy <i>Looking to Write: Students Writing Through the Visual Arts</i> by Mary Ehrenworth <i>Poetry: Powerful Thoughts in Tiny Packages</i> by Lucy Calkins and Stephanie Parsons www.poetryfoundation.org (An independent literary organization)</p> <p>Assessment: Student created best poetry work collected for peer review and presentation. Possibilities include an anthology of poems, a collection of poems by a particular author, a collection of written poems from the student about a particular topic, personal or class anthology, a display, or a performance reading for others.</p> |
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**Writers Workshop Unit 8~
Memoir Writing to Reflect on Experience and Suggest Thematic Connections
May/June (4 weeks)
Fourth Marking Period**

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: The beginning of the unit provides time for the students and teacher to set up routines and structures that will allow writers to work with engagement and some independence. During the remainder of the four week unit, students will bring moments of their lives to life. They will write life stories, reflect on them, revise, edit, and confer with their peers and with their teacher about their ideas. At the end of the unit writers will share with an audience. The focus of mini-lessons during the first week of the unit will be on collecting ideas using a writing notebook. Mini-lessons will focus on writing strong endings, adding vivid sensory and figurative language in order to paint a picture with words and punctuation. During the next three weeks writers will choose writers notebook entries to draft, revise, and edit.</p> <p>Outcomes</p> <ul style="list-style-type: none"> • Understand that writers can learn how to craft memoir by studying mentor texts • Understand that a memoir can be writing in first, second, or third person, although it is usually first person • Understand that personal narrative is an important story from the writer’s life • Understand that memoir can be comprised of a series of vignettes • Understand that memoirs have significance in the writer’s life and usually show something significant to others • Understand memoir as a brief, often intense, memory of an event or a person with reflection • Understand that memoir can be fictionalized or be fiction • Understand that personal narratives and memoirs have many | <p>See individual unit plans for personal essay & memoir on the shared drive.</p> <p>Bend 1: Collecting: Writing to Discover Our Thinking and Writing in Depth</p> <p>Bend 2: Drafting, Structuring, and Elaborating Go Hand-in Hand</p> <p>Bend 3: Revision Memoir</p> <p>Bend 4: Editing, Publishing, and Celebrating</p> <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> • Collect strong memoir topics • Draw a memory map, web and/or other type of graphic organizer • Narrow the focus of a story, break into parts and explode one part • Develop characters through action, words, dialogue • Use figurative language • Use sensory details • Keep verb tense consistent • Write with ending punctuation • Use paragraphs • Use a variety of sentence structures • Revise, edit, and publish a memoir <p><i>Writing in the Genre (To tell a story; personal narrative, autobiography, memoir)</i></p> <p>Select small moments or experiences and share thinking about them in a way that communicates a larger meaning. Describe and develop a setting and explain how it is related to the writer’s experiences</p> <p>Experiment with different time structures (for example, single-day flashback)</p> <p>Use only the important details and</p> | <p>Mentor Texts (Instructional Read Aloud):</p> <p><i>My 13th Winter A Memoir</i> by Samantha Abeel</p> <p><i>Chicken Soup for the Soul: Teens Talk Middle School: 101 Stories of Life, Love and Learning for Younger Teens</i> by Jack Canfield</p> <p><i>The Junkyard Wonders</i> by Patricia Polacco</p> <p><i>Writing Magic</i> by Gail Carson Levine</p> <p><i>Local News</i> by Gary Soto</p> <p><i>A Fire in my Hands</i> by Gary Soto</p> <p><i>Funny Business: Conversations with Writers of Comedy</i> by Leonard Marcus (Ed.)</p> <p><i>Baseball, Snakes, and Summer Squash</i> by Donald Graves</p> <p><i>How to Write Your Life Story</i> by Ralph Fletcher</p> <p><i>Knots in My Yo-Yo String</i> by Jerry Spinelli</p> <p><i>Thank-you, Mr. Falcker</i> by Patricia Polacco</p> <p><i>When I Was Your Age, Vol. 2</i> by Amy Ehrlich</p> <p><i>Going where I’m Coming From</i> by Anne Mazer</p> <p><i>We Had a Picnic This Sunday Past</i> by Jacqueline Woodson (A picture book to demonstrate memoir writing.)</p> <p><i>Eleven</i> by Sandra Cisneros</p> <p><i>Woman Hollering Creek and Other Stories</i> by Sandra Cisneros from <i>Hey World Here I Am</i> by Jean Little</p> <p><i>Grandmother’s Hair</i> by Cynthia Rylant</p> <p>Teacher Resources:</p> <p><i>If... Then... Curriculum Assessment-Based Instruction</i> by Lucy Calkins pp. 44-58</p> <p><i>Memoir</i> Published by Schoolwide Writing Fundamentals</p> <p>http://readingandwritingproject.com/</p> <p>Core Curriculum Content Standards http://www.corestandards.org/the-standards/english-language-arts-standards</p> <p><i>Writing a Life</i> by Katherine Bomer</p> |

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| <p>characteristics of fiction, including setting, problem or tension, characters, dialogue, and problem resolution</p> <ul style="list-style-type: none"> • Understand that a memoir can take different forms (story, poem, series of vignettes, slice of life, vivid description) • Use the term <i>memoir</i> to describe the type of writing • Collect strong memoir topics • Draw a memory map, web and/or other type of graphic organizer • Narrow the focus of a story, break into parts and explode one part • Develop characters through action, words, dialogue • Use figurative language • Use sensory details • Keep verb tense consistent • Write with ending punctuation • Use paragraphs • Use a variety of sentence structures • Revise, edit, and publish a memoir | <p>parts of the narrative, eliminating unnecessary information</p> <p>Describe self and others by how they look, what they do, say, and think and what others think and say about them.</p> <p>Develop characters (self and others) and show how and why they change</p> <p>Use literary language (powerful nouns and verbs, figurative language)</p> <p>Reveal something important about self or about life</p> <p>Create an internal structure that begins with a purposeful lead</p> <p>Write an ending that communicates the larger meaning of the memoir</p> <p>Write with imagery so that the reader understand the feelings of the writer or others</p> <p>Create a series of vignettes that together communicate a message.</p> | <p><u><i>50 Tools for Writers</i></u> by Roy Peter Clark</p> <p><u><i>Crafting Authentic Voice</i></u> by Tom Romano</p> <p><u><i>Independent Writing</i></u> by Colleen Cruz</p> <p><u><i>Memoir: The Art of Writing Well</i></u>, the final book in Units of Study for Teaching Writing</p> <p><u><i>Reviving Disengaged Writers, 5-8</i></u> by Christopher Lehman</p> <p>Assessment: Narrative/Memoir Essay scored with Teachers College Rubric (Scores recorded into Genesis) See the shared drive and unit on Memoir writing.</p> |
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**Writers Workshop ~Additional Unit of Study for Essay Writing
Personal Essay**

This unit is not a required unit but may be used for additional support for essay writing. (4 weeks)

| Understandings | Teaching Points (Possible Mini-Lessons) | Mentor Texts/Resources |
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| <p>Goals: This unit is an extension of the memoir unit drawing on personal experiences as subject matter for the student’s essay. It is listed in the curriculum for teacher reference for students that may need additional support with essay writing. This unit offers lessons designed to teach students the skills and strategies involved in writing a personal essay including reading a variety of literary works. Throughout the unit, students will be exposed to an array of essay writing ranging from mentor text to teacher samples. Additionally, students will continue to build upon their knowledge of the basics of an essay as well as participate in all aspects of the writing process. Furthermore, students will focus on generating and supporting ideas, including elaborating and angling experiences, observations, facts, events and quotations to support their point of view along with building strong introductory and concluding paragraphs. Grammar concepts will be infused throughout the unit as determined by the needs of the students.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Collect entries and free write in notebooks to develop a seed idea. • Learn that memories balance narrative and expository skills by writing both large and small about a topic. • Convey something important about themselves through the events they describe • Examine mentor texts through the lens of structure • Flash-draft, revise, and edit. • Fill several pages in a notebook in one sitting. | <p>Bend 1: Collecting: Writing “Big” and “Small” to Discover Meaningful Topics, Patterns, and Questions to Explore in Personal Essay and/or Memoir</p> <p>Bend 2: Drawing on the Qualities of Good Writing to Write--- and Revise.</p> <p>Bend 3: Writing a Second Personal Essay or Memoir, with a Focus on Bringing out Meaning</p> <p>Possible Mini-Lessons:</p> <ul style="list-style-type: none"> • Analyze the content and structure of personal essays. • Brainstorm essay ideas from the important ideas in personal essays. • Brainstorm essay ideas from the important ideas in narrative texts. • Brainstorm essay ideas from the important ideas in their writer’s notebooks. • Choose ideas and write opinion statements for their own personal essays. • Use Boxes and Bullets to organize their ideas for a personal essay. • Use their point of view to create essay introductions. • Include angled evidence as support for their point of view. • Create essay conclusions that link back to their point of view. • Revise their personal essays for meaning and clarity. • Use symbolism to convey meaning—take a tiny detail from one’s life, often something very ordinary, and let that one detail represent the whole big message | <p>Mentor Texts (Instructional Read Aloud): <i>How to Write Your Life Story</i> by Ralph Fletcher <i>Marshfield Dreams</i> by Ralph Fletcher <i>Thank-you Mr. Falker</i> by Patricia Polacco <i>Knots in My Yo-Yo String</i> by Jerry Spinelli</p> <p>Teacher Resources: http://readingandwritingproject.com/ Core Curriculum Content Standards http://www.corestandards.org/the-standards/english-language-arts-standards Individual Unit plans for Personal Essay on the Shared Drive <i>The Art of Argument: Research Based Essays</i> by Lucy Calkins, Kelly Boland Hohne, and Annie Taranto Published by Heinemann <i>If... Then... Curriculum Assessment Based Instruction Grades 6-8</i> Units of Study for Argument, Information, and Narrative Writing by Lucy Calkins. Pages 44-58 (Memoir Reflecting on Experience and Suggest Thematic Connections)</p> <p>Assessment: Narrative Checklist Teachers College Rubric for Narrative Writing</p> |

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. Our curriculum document would not be possible without the thinking and research of this organization.

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