

READINGTON PUBLIC SCHOOL DISTRICT

Seventh Grade Literacy Curriculum

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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 few minutes, during which students generally stay in their reading spots rather than reconvene in the meeting area.

Teaching Share/Partnerships/Book Clubs- At the end of a workshop, after reading time, the teacher takes a couple minutes to wrap up the day's work with a teaching share. Many times the point a teacher makes in the share comes from specific student work from that days' workshop. It'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 them 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.

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.

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

III. GOALS (Linked to Core Curriculum Content Standards)

Reading Standards for Reading Literature:

Key Ideas and Details:

CCSS.ELA-LITERACY.RL.7.1

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.RL.7.5

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

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.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).

CCSS.ELA-LITERACY.RL.7.8

(RL.7.8 not applicable to literature)

CCSS.ELA-LITERACY.RL.7.9

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.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RL.7.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Reading Standards for Reading Informational Text:

Key Ideas and Details:

CCSS.ELA-LITERACY.RI.7.1

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.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).

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.RI.7.9

Analyze 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:

CCSS.ELA-LITERACY.RI.7.10

By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Writing Standards:

Text Types and Purposes:

CCSS.ELA-LITERACY.W.7.1

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

CCSS.ELA-LITERACY.W.7.1.A

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.7.1.C

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

CCSS.ELA-LITERACY.W.7.1.D

Establish and maintain a formal style.

CCSS.ELA-LITERACY.W.7.1.E

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.7.2.A

Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.7.2.B

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

CCSS.ELA-LITERACY.W.7.2.C

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

CCSS.ELA-LITERACY.W.7.2.D

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

CCSS.ELA-LITERACY.W.7.2.E

Establish and maintain a formal style.

CCSS.ELA-LITERACY.W.7.2.F

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

CCSS.ELA-LITERACY.W.7.3

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.7.3.B

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.7.3.D

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

CCSS.ELA-LITERACY.W.7.3.E

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

Production and Distribution of Writing:

CCSS.ELA-LITERACY.W.7.4

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

CCSS.ELA-LITERACY.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](#).)

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.7.9

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

CCSS.ELA-LITERACY.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").

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.W.7.10

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

Speaking and Listening Standards:

Comprehension and Collaboration:

CCSS.ELA-LITERACY.SL.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.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.SL.7.1.B

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.SL.7.1.D

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

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.SL.7.5

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

CCSS.ELA-LITERACY.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:

CCSS.ELA-LITERACY.L.7.1

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

CCSS.ELA-LITERACY.L.7.1.A

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

CCSS.ELA-LITERACY.L.7.1.B

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

CCSS.ELA-LITERACY.L.7.1.C

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

CCSS.ELA-LITERACY.L.7.2

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

CCSS.ELA-LITERACY.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*).

CCSS.ELA-LITERACY.L.7.2.B

Spell correctly.

Knowledge of Language:

CCSS.ELA-LITERACY.L.7.3

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

CCSS.ELA-LITERACY.L.7.3.A

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

Vocabulary Acquisition and Use:

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.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*).

CCSS.ELA-LITERACY.L.7.4.C

Consult general and specialized 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.

CCSS.ELA-LITERACY.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).

CCSS.ELA-LITERACY.L.7.5

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

CCSS.ELA-LITERACY.L.7.5.A

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

CCSS.ELA-LITERACY.L.7.5.B

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

CCSS.ELA-LITERACY.L.7.5.C

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

CCSS.ELA-LITERACY.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.

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	Launching Writers Workshop Through Memoir Writing*	Setting Up Independence While Reading Fiction
Unit 2	Personal Essay*	Dystopian & Fantasy Book Clubs
Unit 3	Informational Writing on Researched Topics	Non-Fiction Reading for Information

Unit 4	Research-Based Argument Essays	*Lifting the Level of Readers Notebooks
Unit 5	Writing Prompted Essays for the PARCC Exam	Reading for a Test: Preparation for the PARCC Exam
Unit 6	Literary Essays: Writing About Themes and Characters In and Across Texts	*Close Reading of Complex, Multi-Genre Texts
Unit 7	Poetry: Immersion and Innovation	Poetry

7th GRADE READING
Readers Workshop: Unit 1 Setting up Independence While Reading Fiction
(6 weeks September/October)
First Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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 of reading volume • Discussion of characters, plots, and places within texts 	<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</p> <p><i>Chicken Soup for the Soul: Teens Talk Middle School: 101 Stories of Life, Love and Learning for Younger Teens</i> by J. Canfield</p> <p><i>The Junkyard Wonders</i> by P. 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 L. 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 R. Fletcher</p> <p><i>Knots in My Yo-Yo String</i> by J. Spinelli</p> <p><i>Thank-you, Mr. Falker</i> by P. Polacco</p> <p><i>When I Was Your Age, Vol. 2</i> by A. 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></p> <p><i>Not Enough Emilys</i> from <i>Hey World Here I Am</i> by Jean Little</p> <p><i>Grandmother’s Hair</i> by Cynthia Rylant</p> <p><i>Thank-you Ma’am</i> by Langston Hughes</p>

Possible Chapter Book Read Alouds:

Edward's Eyes by
Bridge to Terabithia
The Notebook of Melanin Sun

Unit Texts (Texts for students to read in book clubs):

City of Ember by Jeanne DuPrau (Level W)

Fire Girl by Tony Abbot (Level V)

Julie of the Wolves by Jean Craighead George (Level U)

Holes by Louis Sacher (Level V)

Knots in my Yo-Yo String by Jerry Spinelli (Level U)

Teacher Resources:

When Kids Can't Read What Teachers Can Do by Kylene Beers
What Really Matters For Struggling Readers by Richard Allington

A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, Grade 7 2011-2012 (Available on the shared drive)

Common Assessment:

Teachers College Running Record Assessment for any student not on benchmark from the end of the year in 6th grade.

- Reading Rate (215-245 wpm is benchmark for 7th grade)
- Comprehension
- Fluency

Teachers College Running Records

(Reading Benchmark: Level Y)

(Level X: Approaching Expectations)

(Level W or below: Does not meet expectations.)

Readers Workshop Unit 2 Dystopian and Fantasy Book Clubs
(4 weeks October/November)
First/Second Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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 demonstrated by the hero throughout the story. • Read critically to determine 	<p>.</p> <p>Bend 1: Explore how theme and craft are related in text.</p> <p>Bend 2: Analyze textual evidence and elaborate upon thinking about complex texts.</p> <p>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>Mentor Texts (Instructional Read Aloud):</p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p><i>The Giver</i> by Lois Lowry (Level Y)</p> <p><i>Nobody’s Princess</i> by Esther Friesner (Level X/Y/Z)</p> <p><i>Gregor the Overlander Series</i> by Suzanne Collins (Level V)</p> <p><i>The Hobbit</i> by J.R.R. Tolkien (Level Z)</p> <p><i>Percy Jackson and The Lightning Thief</i> (Level W)</p> <p><i>Hunger Games</i> by Suzanne Collins (Level Y/Z)</p> <p><i>The Narnia Chronicles</i> by C.S. Lewis (Level T)</p> <p><i>Harry Potter and the Sorcerer’s Stone</i> by J. K. Rowling (Level V)</p> <p><i>The Lord of the Rings the Return of the King</i> by J.R.R. Tolkien (Level Z)</p> <p>Teacher Resources:</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><i>When Kids Can’t Read What Teachers Can Do</i> by Kylee Beers</p> <p><i>What Really Matters For Struggling Readers</i> by Richard Allington</p> <p>A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, 2011-2012 Grade 8</p>

<p>author's point of view.</p> <ul style="list-style-type: none"> • Use academic language when discussing a fiction book (narrator, protagonist, antagonist, conflict, rising action, climax, turning point, falling action, resolution.) 		<p>Unit 5 pages 70- 82. (Available on the shared drive)</p> <p><u><i>A Quick Guide to Teaching Reading Through Fantasy Novels</i></u> by Mary Ehrenworth</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 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
(6 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. • Read between the lines to infer the message of the author. • Refer to details in illustrations and 	<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>Oh Rats! The Story of rats and people</i> By Albert Marrin</p> <p><i>Witches: The Absolutely True Tale of Disaster in Salem</i> by Rosalyn Schanzer</p> <p><i>Truce: The Day the Soldiers Stopped Fighting</i> by Jim Murphy</p> <p><i>Trapped!</i> by Marc Aronson</p> <p><i>Buried Alive! How 33 Miners Survived for 69 Days Deep Under the Chilean Desert</i> by Elaine Scott</p> <p><i>Trapped</i> ODYSSEY Magazine, September 2011 Issue</p> <p><i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> by Jim Murphy</p> <p><i>Cactus Hotel</i> by Brenda Guiberson</p> <p><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)</p> <p><i>Blizzard! The Storm that Changed America</i> by Jim Murphy (Level Y)</p> <p><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:</p>

<p>diagrams that highlight information.</p> <ul style="list-style-type: none"> 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>Teachers College Running Record Assessment for any student not on 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 Lifting the Level of Readers Notebooks
(6 weeks January/February)
Second/Third Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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 Common Core State 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 a 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 claims and the validity of the 	<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 <i>.org</i> (nonprofit), <i>gov</i> (government), and <i>edu</i> (educational institutions) from <i>.com</i> (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</i> <i>Cricket</i> <i>Cobblestone</i> <i>Read and Rise</i> <i>Story Works</i> <i>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 drive</p>

<p>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>Assessment: Common Assessment: Teachers College Running Record Assessment for any student not on benchmark September in 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>(Reading Benchmark: Level Y) (Level X: Approaching Expectations) Level W or below: Does not meet expectations.)</p> <p>Reader’s Response Notebook entries</p>
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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
<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.</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. 	<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)</p> <p><i>Bloody Times: The Funeral of Abraham Lincoln and the Manhunt for Jefferson Davis</i> by James L. Swanson (Level X)</p> <p><i>Civil War Spies Behind Enemy Lines</i> by Camilla J. Wilson (Level W)</p> <p><i>Rosa</i> by N. Ciovanni (Level T)</p> <p>Short texts that are stories, poems, articles from multiple sources:</p> <p><i>Highlights</i> <i>Cricket</i> <i>Cobblestone</i> <i>Read and Rise</i> <i>Story Works</i> <i>Sports Illustrated for Kids</i></p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p>Teacher Resources:</p> <ul style="list-style-type: none"> • www.achievethecore.org • <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

Readers Workshop Unit 6

Close Reading of Complex, Multi-Genre Texts

(5-6 weeks March/April)

Third/Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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 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 characters (feelings and relationships) 	<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):</p> <p><i>Oliver Button Is a Sissy</i> by Tomie DePaola</p> <p><i>The Other Side</i> by Jacqueline Woodson</p> <p><i>Your Move</i> by Eve Bunting</p> <p><i>Crow Call</i> by Lois Lowry</p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p><i>Outsiders</i> by S.E. Hinton (Level Z)</p> <p><i>Tangerine</i> by Edward Bloor (Level U)</p> <p><i>Swallowing Stones</i> by Joyce McDonald (Unleveled; Lexile 820)</p> <p><i>December Stillness</i> by Mary Downing Hahn ((Unleveled; Lexile 860)</p> <p>Teacher Resources:</p> <p><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>

Readers Workshop Unit 7 Poetry
(4-5 weeks May/June)
Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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>Argument Writing Checklist for 7th grade</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>

Knock at a Star: A Child's Introduction to Poetry by X. J. Kennedy and Dorothy M. Kennedy
Looking to Write: Students Writing Through the Visual Arts by Mary Ehrenworth
Poetry: Powerful Thoughts in Tiny Packages by Lucy Calkins and Stephanie Parsons
Wham! It's a Poetry Jam: Discovering Performance Poetry by Sara Holobrook
A Kick in the Head: An Everyday Guide to Poetic Forms edited by Paul B. Janeczko

www.poetryfoundation.org (An independent literary organization)

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.

- **Teachers College Running Record Assessment for any student not on benchmark in March.**
(Reading Benchmark: Level Z)
- **Reader's Response Notebook Entries**

7th GRADE WRITING

Writers Workshop ~ Launching Writers Workshop Through Memoir Writing

~Unit 1 September/October (4-5 weeks)

First Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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, 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"> • 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>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>Mentor Texts (Instructional Read Aloud): <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. Falker</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</p> <p><i>Not Enough Emilys</i> 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: 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 <i>50 Tools for Writers</i> by Roy Peter Clark</p> <p><i>Crafting Authentic Voice</i> by Tom Romano</p> <p><i>Independent Writing</i> by Colleen Cruz</p> <p><i>Memoir: The Art of Writing Well</i>, the final book in Units of Study for Teaching Writing</p> <p><i>Reviving Disengaged Writers, 5-8</i> 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 Unit 2 Personal Essay
(6 weeks October/November)
First Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This unit is an extension of the memoir unit drawing on personal experiences as subject matter for the student’s essay. 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:</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>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</p> <p><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:</p> <p>Narrative Checklist Teachers College Rubric for Narrative Writing</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
<p>Goals: During this unit students will follow the guidelines of The Common Core Standards by highlighting the importance of informational writing to ‘examine a topic and convey information and ideas clearly’. The Common Core reminds 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. 	<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>Mentor Texts (Instructional Read Aloud): <i>Oh Rats! The Story of rats and people</i> By Albert Marrin</p> <p><i>Witches: The Absolutely True Tale of Disaster in Salem</i> by Rosalyn Schanzer</p> <p><i>Truce: The Day the Soldiers Stopped Fighting</i> by Jim Murphy</p> <p><i>Trapped!</i> by Marc Aronson</p> <p><i>Trapped</i> ODYSSEY Magazine, September 2011 Issue</p> <p><i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> by Jim Murphy</p> <p><i>Cactus Hotel</i> by Brenda Guiberson</p> <p><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,</i> (Informational Writing, Unit 3) by Lucy Calkins</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>

Writers Workshop Unit 4 Research-Based Argument Essays (Position Paper)
January/February (6 weeks)
Second/Third Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: 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 research 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>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>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>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:</i> <i>Organic or not?</i> <i>Is Diet Soda healthy?</i> <i>Are energy drinks safe?</i> <i>College football players and Unions?</i> <i>Lunch cafeteria foods</i></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> <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)
Late February (2 weeks)
Third Marking Period**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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"> • Experience with sample items and prototypes • 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). 	<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 Teaching Students to Deal with Difficulty Things to Work On with Struggling Test Takers</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://parcconline.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

Writers Workshop Unit 6 ~
Literary Essay: Writing About Themes and Characters In and Across Texts
March/April (4-6 weeks)
Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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 	<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><u><i>The New York Review of Books</i></u> <u><i>London Review of Books</i></u> <u><i>The Child that Books Built</i></u> by Francis Spufford_(2003)</p> <p>Teacher Resources: <u>Reference <i>If...Then... Curriculum Assessment Based Instruction</i></u> 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><u><i>A Curricular Plan for The Writing Workshop Grade 7</i></u> 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><u><i>Writing Pathways Grades 6-8 Performance Assessments and Learning Progressions</i></u> 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 7 Poetry: Immersion and Innovation
May/June (3-4 weeks)
Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<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 topics and themes that surround them. 	<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</p> <p>Argument Writing Checklist for 7th grade</p> <p><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</p> <p><i>Writing Pathways Grades 6-8 Performance Assessments and Learning Progressions</i> by Lucy Calkins and Audra Robb</p> <p><i>A Note Slipped Under the Door: Teaching Poems We Love</i> by Nick Flynn and Shirley McPhillips</p>

Awakening the Heart: Exploring Poetry in Elementary and Middle School by Georgia Heard

Getting the Knack: 20 Poetry Writing Exercises by Stephen Dunning and William Stafford

Knock at a Star: A Child's Introduction to Poetry by X. J. Kennedy and Dorothy M. Kennedy

Looking to Write: Students Writing Through the Visual Arts by Mary Ehrenworth

Poetry: Powerful Thoughts in Tiny Packages by Lucy Calkins and Stephanie Parsons

www.poetryfoundation.org (An independent literary organization)

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.

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.

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

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