

READINGTON PUBLIC SCHOOL DISTRICT

Third Grade Literacy Curriculum

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Approval Date: September 2014

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I. PURPOSE AND OVERVIEW

The Readington School District literacy program provides a balanced instructional approach which includes four main categories: (1) reading, (2) writing, (3) phonics/spelling/word study, and (3) speaking and listening. The third grade curriculum is designed to build on the kindergarten and grades one and two curriculum to help students move forward in their proficiency as independent readers and writers. Students refine their decoding, fluency, and comprehension abilities by developing new strategies to use while reading. Students use their growing facility with the writing process to create, revise, edit and publish a variety of pieces in narrative, opinion, and informational writing.

At the beginning of third grade most readers already know the characteristics of a range of genres (realistic fiction, simple fantasy, informational texts, traditional literature, and biography) from the reading they did in kindergarten, first and second grade. Most third grader readers have begun to read fiction texts that are chapter books and become interested in special forms, such as longer series books and mysteries. The majority of third grade readers are able to understanding fiction narratives with straightforward, elaborate plots and multiple characters that develop and show some change over time. Beginning-of-the-year third graders are reading shorter nonfiction texts, mostly on single topics, and are able to identify and use underlying structures (description, comparison and contrast, temporal sequence, problem and solution, cause and effect). Students can process sentences that are complex, contain prepositional phrases, introductory clauses, lists of nouns, verbs, or adjectives. As a beginning-of-the-year third grade reader students can word solve in smooth, automatic terms both silently and in oral reading and can read and understand descriptive words, some complex content-specific words, and some technical words. Students read silently and independently. In oral reading, they demonstrate all aspects of smooth, fluent processing.

By the end of third grade students should be able to identify the characteristics of a full range of genres, including biographies on less well-known subjects and hybrid genres. Students are reading both chapter books and shorter informational texts; also, they read special forms such as mysteries, series books, books with sequels, or short stories. The majority of third grade readers are able to understanding fiction narratives with straightforward, elaborate plots and multiple characters that develop and show some change over time. They are able to read and understand abstract and mature themes and take on texts that have diverse perspectives and issues related to race, language, and culture. By the end of third grade, readers will have read nonfiction texts that provided information in categories on several related topics, many of which were beyond a readers' typical experience. End-of-the-year third grade readers are able to identify and use underlying structures (description, compare and contrast, temporal sequence, problem and solution, cause and effect). Students are able to pose sentences that are complex and contain prepositional phrases, introductory clauses, lists of nouns, verbs, or adjectives. Students are able to solve new vocabulary words, some complex content-specific words and some technical words. Students read silently, in oral reading, and demonstrate all aspects of smooth, fluent processing with little overt problem solving.

In order to help third grade students with this goal teachers use research based strategies such as read aloud, shared reading, book clubs, independent reading, small-group discussion, word work and vocabulary instruction in order to develop students' skills. Teachers use guided reading instruction that helps readers build in already established reading behaviors and introduce book clubs for deep conversations about texts. Reading instruction includes a read aloud, shared reading, close reading, independent reading, book clubs, and partner reading. At the beginning of third grade the centerpiece of the reading program is guided reading. It remains the chief structure for reading instruction. By the end of third grade the chief structure for reading instruction are book clubs. At the beginning of the year in guided reading students are guided through a series of increasingly challenging leveled texts in small groups. In these small groups the students learn to coordinate their use of cues (syntactic, semantic, and phonetic) as they gain more control over text and read for meaning. The groups are made up of no more than six students in a small group and are dynamic, with group membership changing as teachers assess student needs, focus on different strategies, or move students up the levels of text difficulty. Reading instruction focuses on developing comprehension strategies including establishing a purpose for reading, making predictions, making connections, visualizing, and self-correcting. Students also receive many opportunities to develop fluency through repeated readings, readers' theater, buddy reading and other oral reading activities. By mid-year students are reading with partners and book clubs to discuss features of texts on a deeper level.

Writing instruction is organized around a workshop structure. Students write daily for a variety of writing experiences, generate ideas for writing through talking with the teacher and classmates, expanding their prewriting skills, drafting and editing strategies and learn more conventions of written language (mechanics) that are appropriate for their age and grade level. Students receive brief instruction in an important aspect of good writing, followed by time to discuss and write and conference with peers and the teacher, and time for sharing writing with the class or small group. In writers workshop students focus on specific text types: narrative, informative, and opinion. Students produce opinion, narrative, and information pieces of writing that demonstrate their growing knowledge of the structure of each genre. Beginning-of-the-year third graders are able to revise their writing making large scale changes to better their piece. They edit their writing for spelling, punctuation, and language usage. In September, third graders already know how to draft correctly-- capitalizing proper nouns, using apostrophes for contractions and possessives, and employ correct end punctuation. Students edit for comma usage in dialogue and correct capitalization of titles. They know how to use available resources to them as writers (word walls, high-frequency words, etc.) to edit for and correct misspelled words. Third graders are true writers with craft, style, and fluency. They have already learned to produce simple narratives and other genres through composing and writing. They are able to demonstrate the use of some literary language as well as the structure of narratives (exposition of problem and solution). They are able to write most words using conventional spelling and produce more complex sentences.

By June of third grade most third grade students come to writers workshop with plans for what pieces h/she wants to write. They recall strategies learned and quickly jot and sift through ideas that would make for powerful and significant entries. End-of-year third grade students have a repertoire of strategies to generate ideas. Most importantly, third graders are able to choose their ideas and strategies purposefully, knowing that the goal of a writer is to write well with significance and power. A student's writers notebook will reflect a growing sense that the writing done there has been designed from the beginning to be significant. By the end of the year in third grade students are able to write a page or more of writing each day. Most third grade writers write one or two entries a day in class, each a page and a half in length, and sometimes an additional entry at home. Students write fast and furiously, filling up a page in ten minutes before moving on to the next page. At the end of the year in third grade students are able to remain engaged in a writing project for sixty minutes. They are able to take one piece of writing through a sequence of drafts, each draft benefitting from large-scale changes. Third grade students have learned that revision need not wait until the very end of the writing process, but that revision can happen as they go along. In June a third grader drafts using correct capitalization, commas in a series, commas in addresses, and commas in dialogue. They will begin to check that they use quotation marks in direct quotes and commas before a coordinating conjunction in a compound sentence and are able to identify sentence fragments and/or run-ons. By June most third graders are able to use multiple resources to check spelling but rely on knowledge of spelling patterns to spell grade-appropriate words correctly when drafting.

In order to help third grade students with these goals teachers use writers workshop structure with explicit teaching. Daily mini-lessons with targeted instruction, modeled techniques and strategies using their own writing, conferences with individual writers and in small groups, techniques showcased by mentor authors, and plenty of daily practice in independent writing time so students can develop as writers.

Third grade is the year when cursive handwriting instruction begins. Handwriting is a separate skill and does not replace time for regular writers workshop. The goal of handwriting is to develop in the student legible handwriting. Fluent and legible writing remains a necessary practical skill. Students use handwriting to communicate facts, ideas, thoughts, and feelings in all subject areas. Even in the age of digital word-processing there continues to be many settings in which fluid, legible handwriting is essential. Careful teaching and handwriting practice can facilitate fluency in writing and may prevent writing disabilities (Graham et al., 2000). Explicit instruction and sufficient opportunity to practice correct letter formation occurs through short daily practices sessions. Students are given abundant opportunities in the classroom to write meaningfully and purposefully so that they can apply and extend the skills they acquire through handwriting practice. Teachers teach students how to write cursive letters by showing them how to form each letter, providing plenty of opportunities to write. Teachers and students work to eliminate interfering habits that reduce handwriting fluency. Cursive handwriting instruction is centered on a formalized handwriting program adopted by the district.

Phonics, word study and spelling instruction helps students continue to utilize strategies to decode new words, build vocabulary and spell words correctly. Focus on decoding words through structural analysis, spelling and vocabulary development happens in word study. Structural analysis teaches students to use what

they know about how words are made up and to help them decode longer and more complex words. Students are taught to use strategies to decode words with regular and irregular patterns, to use context clues, and to look for known chunks of words in larger words. Third grade students are taught to recognize and use syllables, understand the concepts of plurals and plural forms, and recognize and form various verb tenses. Word study includes continuing to add to sight word knowledge and spelling instruction, as well as building vocabulary knowledge. Students continue to add to their sight word knowledge through word wall activities, guided reading activities, and repeated reading of familiar text. Students learn phonics through specific instruction in sound/symbol relationships, building word families, guided reading instruction, and repeated reading. In vocabulary students develop an increasingly sophisticated store of words through broad reading, direct instruction from the teacher and use of tools like the dictionary on on-line Internet sources. Students acquire vocabulary by incremental, repeated exposure in a variety of contexts to the words they are trying to learn. Teachers help students make multiple connections between a new word and their own experiences, thereby developing a nuanced and flexible understanding of the word they are learning. Students learn not only what a word means, but also how to use that word in a variety of contexts, and they learn how to apply appropriate senses of the word's meaning in order to understand the word in different contexts. The instruction in vocabulary is empirically connected to reading comprehension. Purposeful and ongoing concentration on vocabulary happens in word study in order to build rich and flexible word knowledge.

Students focus on spelling words using the appropriate developmental level as determined by the Developmental Spelling Analysis. Students combine a weekly rotation of introduction, word activities, study and assessment to increase spelling proficiency. Within small groups students participate in word sorts, spelling centers and spelling study strategies to help them learn to spell words with both regular and irregular vowel patterns, complex consonants, abstract vowels, doubling and e-drop, r-controlled vowels, and unstressed syllable vowel patterns. Students are able to experience the advantages of exploring words through a student-centered approach that is interactive and inquiry-based. Vocabulary is developed through independent reading and direct instruction in synonyms, antonyms, and use of context clues. The spelling and vocabulary instruction that students receive is grounded in research by Henderson, 1990; Templeton & Bear, 1992; & Kathy Ganske, 2000)

Speaking and listening instruction is integrated into the school day in a variety of instructional venues including morning meeting, guided reading, book clubs, writing workshop, peer conferencing and class and small group instruction. Students learn to listen and respond in a variety of instructional environments. Students learn that effective listeners and speakers can restate, interpret, respond and evaluate what others have said.

The third grade literacy program is designed to provide a developmentally appropriate learning guide for reading, writing, speaking and listening, and word study. The curriculum reflects the current research in literacy education through its focus on developing independent reading and opportunities to express thoughts in writing. The 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.

II. COMPONENTS OF BALANCED LITERACY

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

- Reading Workshop
- Writing Workshop
- Speaking and Listening
- Phonics, Spelling, and Word Study

- **Reading Workshop: (Approximately 45 minutes daily)**

The reading workshop is one component of a balanced literacy program. The reading workshop is comprised of four parts; the mini-lesson, independent and partner reading time with guided reading, a mid-workshop teaching point, and finally a teaching share. The structure of the reading workshop stays the same, even when the unit changes from month to month and grade to grade. For example, every day in reading workshop, explicit

instruction through a brief mini-lesson, long stretches of time to read just-right books (and sometimes books that are a tiny bit challenging) and individual assessment-based conferences and coaching. Most third graders will begin the year reading level M books, so they will be reading independently the majority of the time, then meeting with a partner at the end of reading workshop (and perhaps the middle of it too) to talk about their books, just as fifth graders do. Some children may not yet be reading level M books, and their partnership work will look more like that in second-grade classrooms in partner clubs. Students will meet in small groups and book clubs within the reading workshop. Additional time for small group instruction is provided for students that are struggling readers. Once students are in third grade, the reading workshop lasts almost an hour every day, in addition to a daily read aloud.

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

Student Independent Reading Time with Guided Reading: Students build their stamina to read by having time to read and engaging with books. Teachers use a gradual release of responsibility so that student can practice in small groups and pairs the reading strategies that were taught in mini-lessons. Time for students to read independently and practice using and applying strategies is a critical foundation of readers workshop. Students spend lots of time practicing reading. The length of independent reading time will grow as the year progresses with the goal for third grade readers to be able to sustain reading for at least sixty minutes in a reading workshop period. Independent reading is supported by the classroom library and the school media center.

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

Teaching Share - At the end of a workshop, after reading time, the teacher takes a couple minutes to wrap up the day’s work with a teaching share. Many times the point a teacher makes in the share comes from specific student work from that days’ workshop. It is used to share ways in which students have incorporated that day’s mini-lesson into their work and to share their new insights or discoveries. The teacher sometimes retells a conference or asks a student to share his or her reading work. The share should last no more than a few minutes.

Small Group Instruction- Small group reading instruction fits into the reading workshop curriculum framework. Often as students read, teachers confer with a couple of readers and then meet with a small group, often at a kidney shaped, guided reading table or gathered closely together on the carpet. In some classrooms, 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.

Guided Reading- Third graders in small groups of two or three will participate in ten to fifteen minutes of individualized and/or small group instruction with the classroom teacher as often as possible, no fewer than twice a week. As soon as possible, at the beginning of the school year all children should be participating in some guided reading, with some groups meeting two or three times per week. Groupings are based on teacher

observations of individual children's developing literacy behaviors, literacy assessments, and anecdotal records. Based on assessment, the teacher brings a group of readers together who are similar enough in their reading development that they can be taught together or small groups of students that are ready to focus on the same reading strategy. The teacher might group students together by a strategy that needs to be developed and strengthened such as cross-checking, working through an unknown word, noticing or using punctuation for fluency. A teacher might also group students together by similar reading level in order to move students up a level of text difficulty. Students read independently at about the same level and can take on a new text selected by the teacher that is just a little more challenging. The teacher supports the reading in a way that enables students to read a more challenging text with effective processing, thus expanding their reading powers. Guided reading helps children who are on the verge of reading make the shift to approximating and, then, reading leveled books with a line or two of simple text on each page. During a guided reading small group lesson a teacher introduces the text; reads some or all of the text demonstrating prompting for, or reinforces the effective use of systems of strategic actions; discusses the meaning; teaches for processing strategies; teaches aspects of word analysis and, at times, extends the meaning of the text to writing drawing, or extended talk. Usually by the spring of third grade, guided reading gives way to reading clubs.

Reading Clubs- Gradually guided reading gives way to reading clubs—also called book clubs or literature circles—usually by the spring of the year. Reading workshop still involves a mini-lesson, time to read, and time to talk, but approximately three times a week the conversations will not be among partners or guided reading groups but among book clubs members, and these are readers who are reading multiple copies of the same book in sync with each other. Usually the clubs across a classroom will all be engaged in a genre-based unit of study, as when all the clubs are reading from historical fiction books.

In order for Readers Workshop to be successful teachers should...

- Establish strong, consistent schedules and learning routines that teach children how to manage their time and activities.
- Form small guided reading groupings based on observation/performance-based assessment of children's individual literacy behaviors and running record assessments.
- Individualize reading instruction with each small group of two or three children with similar instructional needs.
- Use instructional leveled books for each small group of children.
- Give as much choice as possible to the texts that students are reading independently.
- Maintain an atmosphere that is interactive, lively, and non-competitive to build children's confidence as language and literacy learners.
- Use observation/performance-based assessments to guide how often each group should meet.
- Continue to assess students throughout the year.
- Plan a system for keeping track of children's reading levels and growth and for moving readers along to more challenging texts when they are ready.
- Desks are in clusters so that most children are sitting at tables in order to foster communication.
- Children have long-term reading partners who read the same books as they do and sit together during reading time.
- Have a large classroom library brimming with engaging books on a wide range of levels, topics, and genres.
- Use reading logs with each and every student to log for evidence of growth across time.
- Avoid rote worksheet activities.

Interactive Read-Aloud and Literature Discussion- Interactive-read aloud consists of mentor texts that are selected by the teacher in order to demonstrate a reading strategy. Literature discussion is part of the shared reading experience. Students may discuss the books as a whole class but will also need to be engaged in more intimate routines like a "turn and talk" for a minute or two a few times within the larger discussion. This read-aloud time and book talk time is used to explicitly teach the skills of higher-level comprehension. This time is used to help students draw upon their full repertoire of reading strategies or to support a particular comprehension skill. 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. In grade 3 interactive read-aloud and literature discussions develop the following:

- Genres and forms of texts
- Text structure
- Content on a particular topic
- Themes and ideas
- Language and literary features
- Sentence complexity
- Vocabulary
- Illustration investigations
- Book and print features
- Thinking within the text
- Thinking beyond the text
- Thinking about the text

Teachers use on-going performance based assessment to inform decisions around which literacy skills to emphasize. Quality literature from different genres is shared to explore concepts, functions of print, and the reading process. Poems, songs, charts, large and small format books featuring authentic literature, as well as reading material with simplified text should be shared. Teachers promote interest, enjoyment, and motivation by emphasizing classroom conversations through shared reading. Familiar stories are revisited along with regular introduction of new written material.

Close Reading- Students do not do close reading all the time, but rather when the teacher wants them to closely examine the specific strategies of an author of a text or to mull over and rethink what a text is saying to them as a reader. Close readings are often done as a class on a poem, a picture book or a text excerpt that is central to the theme of a unit. Teachers prompt students to look closely at one specific text noticing the words that they author used in the text or examining how punctuation plays a role in the meaning of a sentence or a group of sentences.

In third grade the following skills in readers workshop are spotlighted (along with others that teachers deem appropriate for their students):

- Stamina
- Fluency
- Monitoring for sense
- Envisionment
- Advocating and using prior knowledge
- Prediction
- Empathy
- Inference
- Growing theories about characters
- Intratextuality (connections within a text)
- Intertextuality (connections across texts)
- Determining Importance
- Using text structures
- Synthesis
- Summary
- Interpretation
- Critical reading

- **Writing Workshop: (Approximately 45 minutes daily)**

Like reading workshop, the writing workshop is comprised of 4 parts; (1) the mini-lesson, (2) independent writing time & conferring, (3) mid-workshop teaching point, and (4) share and partnerships. Writers workshop begins with a mini-lesson and is followed by independent writing within a specific genre of writing. Writing workshop gives students an opportunity to express themselves as storytellers, authors, and illustrators. Students write daily in writers workshop. Writing is taught like any other basic skill, with explicit instruction and ample opportunity for practice. Students write for real; they write all kinds of texts just like the ones they see in the world. Teachers set the stage for writers workshop by using familiar shared reading selections, along with everyday reasons for writing. During independent writing time students write about self-selected topics as the

teacher conferences or pulls together small groups of writers who need the same type of support. Frequently the teacher meets with individual students. Teachers use mentor texts to help students refine their writing and make it more interesting. At the end of the writing workshop, there is a teaching share led by the teacher, which often sets up partnership sharing. The four main goals of writing workshop are for students to find and develop his or her own voice as a writer (i.e. translate what he or she knows, thinks, and feels into oral and written, illustrated stories), develop a piece of writing, from choosing topics to starting and ending a piece of writing, learn how to revisit and make changes to a piece, and understand that writing has everyday purposes.

Once students are in third grade, the writers workshop lasts almost an hour every day. Through immersion in new types of texts, third grade students learn the characteristics of writing in various genres. Their ability to craft pieces expands as they write with voice and more skill in their presentation of ideas. They experience new tools and techniques in the writing process and apply a greater range of conventions.

In order to have a successful writers workshop teachers should...

- Establish consistent writing workshop procedures (i.e. illustrating, writing, include your name, and date your work with a stamp, collect writing in a writing folder, publish, and share work with peers).
- Ensure that writers workshop does not become a handwriting exercise. Practice with letter formation is based on teacher modeling using the district adopted handwriting program. Handwriting practice is a skill practiced to promote writing.
- Systematically collect and analyze children's work to inform instruction.
- Conference with some children every day to support and scaffold their writing.

Mini-Lesson- The mini lesson takes place at the beginning of the writing workshop and should last about 10 minutes. The mini-lesson is meant as intervals for explicit, brief instruction in skills and strategies that then become part of a writer's ongoing repertoire, to be drawn upon as needed. While the mini-lesson sets the tone of for the writing workshop and provides students with another teaching point to add to their repertoire of writing strategies, the main work of the day happens during writing time, when students are bent intently over their work, hands flying down the page or alternating between writing something, rereading it, drawing a line and trying that again, then again. Mini-lessons are only ten minutes long, yet within in those fleeting minutes there are four component parts: Connection, Teaching, Active Engagement, and Link. During this time, the teachers clearly state the teaching point for that day. The teacher then models the skill or strategy they are teaching through his/her own writing. Students are usually gathered in a meeting area alongside a long-term partner, clustered as close to the teacher as possible. Anchor charts are often created as a tool to further model the teaching point. Students are given a chance to practice the skill or strategy in their own independent writing while the teacher circulates around the room supporting student and conferencing/conferring with individual students to support and scaffold their writing.

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

In order for conferring with writers during writers workshop to be successful teachers should...

- Teach children that when a writing conference is happening the teacher doesn't expect other children to interrupt the conference.
- Create systems of dealing with daily occurrences that don't require your intervention.
- Concentrate on teaching the writing process, not on making every child's piece the best it can be.
- Create the expectation of a lot of writing work getting done each workshop time.
- Keep conference records of individual conferences and small group work.

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 days' work with a teaching share. Many times the point a teacher makes in the share comes from specific student work from that days' workshop. The share should last no more than 5 minutes. This is also the time where students can meet in their partnerships to discuss the work they are doing as writers. Students share their writing process and products within the group.

- **Speaking and Listening**

Students reveal their thinking about books through discussion with others. Their talk is a prelude to writing. They learn how words work through listening to, talking about, and working with them. By listening to texts read aloud, they internalize language that they will use as they talk and write. They learn language for a variety of purposes. In the third grade literacy curriculum we intentionally develop the kind of oral language skills that students need to take them into the future. We focus on two goals:

- Listening and Speaking- Listening and understanding (listening with attention and remembering details), social interaction (social conventions that make conversation work), extended discussions (Sustain a thread of discussion and respond to others), and content (substantive ideas, be able to explain and describe their thinking).
- Presentation- The ability to speak effectively to a group; voice (a speaker's personal style), conventions (enunciate words clearly, talk at an appropriate volume, and use an effective pace), word choice (using specific words that match the content), and ideas/content (substantive ideas and content)

- **Phonics, Spelling, and Word Study:**

The purpose of word study is to build students' knowledge of high-frequency words and word features to help children become efficient problem solvers of words in reading and writing. Most classrooms dedicate fifteen or twenty minutes each day to explicit, direct phonics instruction. Students in grade 3 participate in a spelling and vocabulary exploration program developed by the Kathy Ganske, the author of *Word Journeys*. Students engage in word study activities that are challenging, interactive, and inquiry based. Students explore words and develop an enduring interest in savoring, puzzling over, and coming to know the language we call English. During word study, students' engage in thinking and questioning, as they increase their awareness of how words are spelling and what they mean. They look for common characteristics to help them generalize understandings to other words. The phonics, spelling, and word study part of the literacy curriculum in third grade continues to focus on spelling patterns, high frequency words, word meaning, vocabulary development, word structure, and word solving actions. The curriculum focuses to build up students' knowledge of features of words and high-frequency words to help children become efficient problem-solvers of words in reading and writing. In the third grade classroom fifteen to twenty minutes a day is focused on explicit, direct phonics instruction. At the beginning of the year students take a Word Feature Inventory. The Word Feature Inventory enables teachers to assess the full range of a child's word knowledge to insure that students begin learning how to spell words at their level of learning. The Word Feature Inventory also allows teachers to gather comprehensive data twice a year to document overall progress. Students are placed into small word study learning groups to begin instruction in word knowledge. Small group instruction in spelling provides a time in the day to enable students to explore the spelling features they are beginning to use, but are using inconsistently--- those within their zone of proximal development. Third graders still have a lot to learn about spelling and phonics, so word study happens every day in the classroom.

The third grade curriculum continues to focus on principles which are organized into broad categories of learning.

- Letter Sound Relationships- How letters look, how to distinguish one from another, how to detect them within continuous text, and how to use them in words.
- Spelling Patterns

- High Frequency Words- Words that are automatically recognized quickly and accurately in order to build in reading and writing processing systems.
- Word Meaning and Vocabulary- Vocabulary instruction is part of a balanced literacy program where vocabulary is focused on and specifically taught. It is a component for each grade and every level of reader and writer.
- Word Meaning
- Word-Solving Actions- Strategic moves readers and writers make when they use their knowledge of the language systems while reading and writing continuous text. “In-the-head” actions to read and write.

Letter/Sound Relationships: Students continue to learn about letters and sounds. The sounds of oral language are related in both simple and complex ways to the twenty-six letters of the alphabet. Learning the connection between letters and sounds is the basic to understanding the written language.

- Recognize and use letters that represent no sound in words (*lamb, light*)
- Understand and use all sounds related to the various consonants and consonant clusters
- Understand that some consonant letters represent several different sounds and can be silent (*ch-: cheese, school, machine, choir, yacht*)
- Understand that some consonant sounds can be represented by several different letters or letter clusters (final *-k* by *-c, -k, -ck*)
- Recognize and use vowel sounds in open syllables (CV: *ho-tel*)
- Recognize and use vowel sounds in closed syllables (CVC: *lem-on*)
- Recognize and use vowel sounds with *-r* (*car, first, hurt, her, corn, floor, world, near*)
- Recognize and use letters that represent the wide variety of vowel sounds (long, short)

Spelling Patterns:

- Recognize and use a large number of phonograms (VC, CVC, CVCe, VCC, VVC, VVCC, VCe, VCCC, VVCCC; vowels plus r; and *-oy* and *-ow*)
- Notice and use frequently appearing short vowel patterns that appear in multi-syllable words (*-a, -ab, -ad, -ag, -age, -ang, -am, -an, -ant, -ap, -ent, -el(l), -ep, -es, -ev, -id, -ig, -il(l), -ob, -oc(k), -od, -ol, -om, -on, -op, -ot, -ub, -uc(k), -ud, -uf, -ug, -up, -um, -us, -ut, -uz*)

High Frequency Words: Employ self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words (working toward automatic knowledge of the five hundred most frequent)

Word Meaning and Vocabulary: The words one knows in oral and written language. For comprehension and coherence, students need to know the meaning of the words in the texts they read and write.

- Compound Words
 - Recognize and use a variety of compound words (*airplane, airport, another, anyone, anybody, anything, everyone, homesick, indoor, jellyfish, skyscraper, toothbrush, underground, whenever*)
- Synonyms and Antonyms
 - Recognize and use synonyms (words that mean about the same: *begin/start, close/shut, fix/mend, earth/world, happy/glad, high/tall, jump/leap*)
 - Recognize and use antonyms (words that mean the opposite: *hot/cold, all/none, break/fix, little/big, long/short, sad/glad, stop/start*).
- Homographs and Homophones
 - Recognize and use homophones (sound the same, different spelling and meaning: *to/too/two, here/hear, blue/blew, there/their/they're*)
 - Recognize and use homographs (words that have the same spelling but a different meaning: *bat/bat, well/well, wind/wind*)
 - Recognize and use words with multiple meanings (*play/play, beat/beat, run/run*).
- Nouns
 - Recognize and use words that represent a person, place, or thing
- Verbs
 - Recognize and use action words

- Adjectives
 - Recognize and use words that describe
- Figurative Language
 - Recognize and use words to make comparisons
 - Recognize and use words that represent sounds (onomatopoeic)
 - Recognize and use action words

Word Structure: Words are built according to rules. Looking at the structure of the words will help students learn how words are related to one another and how they can be changed by adding letters, letter clusters, and larger word parts.

- Syllables
 - Recognize and use syllables: open syllable (*ho-tel*), closed syllable (*lem-on*), syllables with a vowel and silent *e* (*hope-ful*), syllables with vowel combinations (*poi-son, cray-on*), syllables with a vowel and *r* (*corn-er, cir-cus*), syllables in words with the V-V pattern (*ri-ot*), syllables with double consonants (*lad-der*)
 - Recognize and use syllables in words with double consonants (*lad-der*) and in words with the VV pattern (*ri-ot*)
- Plurals
 - Understand the concepts of plurals and plural forms: adding *-s* (*dogs, cats, apples, cats, desks, faces, trees, monkeys*); adding *-es* (when words end in *x, ch, sh, s, ss, tch, zz*); changing spelling (*foot/feet, goose/geese, man/men, mouse/mice, woman/women*)
- Verb Endings
 - Recognize and form present and past tense by using endings (*-es, -ed: like, likes, liked*); form present participle by adding *-ing* (*liking*); make a verb past tense (*-ed, d: played, liked*)
- Adverbs
 - Recognize and use endings that form adverbs (*-ly*)
- Suffixes
 - Recognize and use suffixes that change verbs and nouns for different functions (*-er, -es, -r, -ing*)
- Contractions
 - Recognize and understand contractions with *am* (*I'm*), *is* (*he's*), *will* (*I'll*), *not* (*can't*), *have* (*could've*), *would or had* (*I'd, you'd*)
- Possessives
 - Recognize and use possessives that add an apostrophe and an *s* to a singular noun (*dog/dog's, woman/woman's, girl/girl's, boy/boy's*)
- Prefixes
 - Recognize and use common prefixes (*re-, -un*)

Word-Solving Actions: Related to all the categories previously described. Word solving focuses on the specific strategies that readers and writers make when they use their knowledge of the language system while reading and writing continuous text.

- Break words into syllables to read and to write them
- Add, delete, change letters (*in/win, bat/bats*), letter clusters (*an/plan, cat/catch*), and word parts to base words to help in reading or spelling words
- Take apart compound words or join words to make compound words. (*into/in-to, sidewalk/sidewalk*)
- Use the context of the sentence, paragraph, or whole text to help determine the precise meaning of a word
- Use word parts to derive the meaning of a word
- Use known words and word parts (onsets and rimes) to help in reading and spelling new words (*br-ing, cl-ap*).
- Notice patterns and categorize high-frequency words to assist in learning them quickly.
- Recognize base words and remove prefixes and suffixes to break them down and solve them.

III. GOALS (Linked to Core Curriculum Content Standards)

Reading Standards for Reading Literature:

Key Ideas and Details:

CCSS.ELA-LITERACY.RL.3.1

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

CCSS.ELA-LITERACY.RL.3.2

Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

CCSS.ELA-LITERACY.RL.3.3

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

Craft and Structure:

CCSS.ELA-LITERACY.RL.3.4

Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

CCSS.ELA-LITERACY.RL.3.5

Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

CCSS.ELA-LITERACY.RL.3.6

Distinguish their own point of view from that of the narrator or those of the characters.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RL.3.7

Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)

CCSS.ELA-LITERACY.RL.3.8

(RL.3.8 not applicable to literature)

CCSS.ELA-LITERACY.RL.3.9

Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RL.3.10

By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.

Reading Standards for Reading Informational Text:

Key Ideas and Details:

CCSS.ELA-LITERACY.RI.3.1

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

CCSS.ELA-LITERACY.RI.3.2

Determine the main idea of a text; recount the key details and explain how they support the main idea.

CCSS.ELA-LITERACY.RI.3.3

Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Craft and Structure:

CCSS.ELA-LITERACY.RI.3.4

Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 3 topic or subject area*.

CCSS.ELA-LITERACY.RI.3.5

Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

CCSS.ELA-LITERACY.RI.3.6

Distinguish their own point of view from that of the author of a text.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RI.3.7

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

CCSS.ELA-LITERACY.RI.3.8

Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

CCSS.ELA-LITERACY.RI.3.9

Compare and contrast the most important points and key details presented in two texts on the same topic.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RI.3.10

By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2-3 text complexity band independently and proficiently.

Reading Foundational Standards

Phonics and Word Recognition:

CCSS.ELA-LITERACY.RF.3.3

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

CCSS.ELA-LITERACY.RF.3.3.A

Identify and know the meaning of the most common prefixes and derivational suffixes.

CCSS.ELA-LITERACY.RF.3.3.B

Decode words with common Latin suffixes.

CCSS.ELA-LITERACY.RF.3.3.C

Decode multisyllable words.

CCSS.ELA-LITERACY.RF.3.3.D

Read grade-appropriate irregularly spelled words.

Fluency:

CCSS.ELA-LITERACY.RF.3.4

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA-LITERACY.RF.3.4.A

Read grade-level text with purpose and understanding.

CCSS.ELA-LITERACY.RF.3.4.B

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

CCSS.ELA-LITERACY.RF.3.4.C

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

Writing Standards:

Text Types and Purposes:

CCSS.ELA-LITERACY.W.3.1

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

CCSS.ELA-LITERACY.W.3.1.A

Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

CCSS.ELA-LITERACY.W.3.1.B

Provide reasons that support the opinion.

CCSS.ELA-LITERACY.W.3.1.C

Use linking words and phrases (e.g., *because, therefore, since, for example*) to connect opinion and reasons.

CCSS.ELA-LITERACY.W.3.1.D

Provide a concluding statement or section.

CCSS.ELA-LITERACY.W.3.2

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

CCSS.ELA-LITERACY.W.3.2.A

Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.3.2.B

Develop the topic with facts, definitions, and details.

CCSS.ELA-LITERACY.W.3.2.C

Use linking words and phrases (e.g., *also, another, and, more, but*) to connect ideas within categories of information.

CCSS.ELA-LITERACY.W.3.2.D

Provide a concluding statement or section.

CCSS.ELA-LITERACY.W.3.3

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

CCSS.ELA-LITERACY.W.3.3.A

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.3.3.B

Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

CCSS.ELA-LITERACY.W.3.3.C

Use temporal words and phrases to signal event order.

CCSS.ELA-LITERACY.W.3.3.D

Provide a sense of closure.

Production and Distribution of Writing:

CCSS.ELA-LITERACY.W.3.4

With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.3.5

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

CCSS.ELA-LITERACY.W.3.6

With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.

Research to Build and Present Knowledge:

CCSS.ELA-LITERACY.W.3.7

Conduct short research projects that build knowledge about a topic.

CCSS.ELA-LITERACY.W.3.8

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

CCSS.ELA-LITERACY.W.3.9

(W.3.9 begins in grade 4)

Range of Writing:

CCSS.ELA-LITERACY.W.3.10

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.3.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.3.1.A

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

CCSS.ELA-LITERACY.SL.3.1.B

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

CCSS.ELA-LITERACY.SL.3.1.C

Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

CCSS.ELA-LITERACY.SL.3.1.D

Explain their own ideas and understanding in light of the discussion.

CCSS.ELA-LITERACY.SL.3.2

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.SL.3.3

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

Presentation of Knowledge and Ideas:

CCSS.ELA-LITERACY.SL.3.4

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

CCSS.ELA-LITERACY.SL.3.5

Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

CCSS.ELA-LITERACY.SL.3.6

Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 [here](#) for specific expectations.)

Language Standards:

Conventions of Standard English:

CCSS.ELA-LITERACY.L.3.1

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

CCSS.ELA-LITERACY.L.3.1.A

Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.

CCSS.ELA-LITERACY.L.3.1.B

Form and use regular and irregular plural nouns.

CCSS.ELA-LITERACY.L.3.1.C

Use abstract nouns (e.g., *childhood*).

CCSS.ELA-LITERACY.L.3.1.D

Form and use regular and irregular verbs.

CCSS.ELA-LITERACY.L.3.1.E

Form and use the simple (e.g., *I walked*; *I walk*; *I will walk*) verb tenses.

CCSS.ELA-LITERACY.L.3.1.F

Ensure subject-verb and pronoun-antecedent agreement.*

CCSS.ELA-LITERACY.L.3.1.G

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

CCSS.ELA-LITERACY.L.3.1.H

Use coordinating and subordinating conjunctions.

CCSS.ELA-LITERACY.L.3.1.I

Produce simple, compound, and complex sentences.

CCSS.ELA-LITERACY.L.3.2

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

CCSS.ELA-LITERACY.L.3.2.A

Capitalize appropriate words in titles.

CCSS.ELA-LITERACY.L.3.2.B

Use commas in addresses.

CCSS.ELA-LITERACY.L.3.2.C

Use commas and quotation marks in dialogue.

CCSS.ELA-LITERACY.L.3.2.D

Form and use possessives.

CCSS.ELA-LITERACY.L.3.2.E

Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., *sitting, smiled, cries, happiness*).

CCSS.ELA-LITERACY.L.3.2.F

Use spelling patterns and generalizations (e.g., *word families, position-based spellings, syllable patterns, ending rules, meaningful word parts*) in writing words.

CCSS.ELA-LITERACY.L.3.2.G

Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Knowledge of Language:

CCSS.ELA-LITERACY.L.3.3

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

CCSS.ELA-LITERACY.L.3.3.A

Choose words and phrases for effect.*

CCSS.ELA-LITERACY.L.3.3.B

Recognize and observe differences between the conventions of spoken and written standard English.

Vocabulary Acquisition and Use:

CCSS.ELA-LITERACY.L.3.4

Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.3.4.A

Use sentence-level context as a clue to the meaning of a word or phrase.

CCSS.ELA-LITERACY.L.3.4.B

Determine the meaning of the new word formed when a known affix is added to a known word (e.g., *agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat*).

CCSS.ELA-LITERACY.L.3.4.C

Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *company, companion*).

CCSS.ELA-LITERACY.L.3.4.D

Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.

CCSS.ELA-LITERACY.L.3.5

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

CCSS.ELA-LITERACY.L.3.5.A

Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., *take steps*).

CCSS.ELA-LITERACY.L.3.5.B

Identify real-life connections between words and their use (e.g., describe people who are *friendly* or *helpful*).

CCSS.ELA-LITERACY.L.3.5.C

Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., *knew, believed, suspected, heard, wondered*).

CCSS.ELA-LITERACY.L.3.6

Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., *After dinner that night we went looking for them*).

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.
- Fountas and Pinnel Reading Level Assessment conducted *at least* three times a year for students beginning in September/October and then again in Feb./March and in May/June. Students not on benchmark in September/October have an additional reading level assessment in November/December. Any student that is not on benchmark in Feb/March has an additional reading level assessment in April.
- Teacher’s College Scored Common Assessment Student Writings in Narrative, Opinion, and Information
- Writing samples and student writing portfolios
- Student presentations
- Writing Notebooks
- Readers Workshop Notebooks
- Student Performance Checklists for Writing
- Standards Based Writing Rubrics
- Writing Pathways Performance Assessments
- Learning Progressions
 - Rubrics
 - Spelling Developmental Analysis (Screening and Inventory) The inventory is given two times a year; in September/October and again in January.

V. SCOPE AND SEQUENCE

See attached tables on subsequent pages for details.

	Readers Workshop	Writers Workshop
Unit 1	Building a Reading Life: Stamina, Fluency, and Engagement	Building the Writing Community/Launching with Personal Narrative
Unit 2	Following Characters into Meaning: <i>Envision, Predict, Synthesize, and Infer</i>	
Unit 3	Series Book Clubs	Realistic Fiction
Unit 4	Nonfiction Reading: Expository Texts	Informational Writing
Unit 5	Reading Like a Detective <i>Preparation for a Reading Test</i> (Preparation for the PARCC Exam)	Writing Like a Reporter: Preparation for a Writing Test (PARCC Test Prep)
Unit 6	Mystery Book Clubs	Opinion Writing: Persuasive Reviews and Speeches/Letters
Unit 7	Fairy Tales, Folklore, and Tall Tales	Once Upon a Fairy Tale

3rd GRADE READING

Readers Workshop: Unit 1 Building a Reading Life: Stamina, Fluency, and Engagement (5 weeks September/October)

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This unit of study is about setting up readers to set a literate identify for themselves. Students will be creating a social life in the classroom that revolves around sharing books. Students will work to set up their reading lives; selecting books to read, starting a reading log. This unit is about getting everything going—routines, stamina, strong reading, enthusiasm for reading workshop, everything. At the beginning of the unit students will have the opportunity to choose books that he or she wants to read. A community of readers will be established so that students promote, summarize, and talk about books with enthusiasm. Students will participate in collaborative conversations with diverse partners about third-grade topics and texts. The unit will wrap up with readers using all sorts of resourceful tricks, strategies and tips to keep going in their reading so they can dive in, and read, read, read!</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Establish partnerships that will support conversation across the year • Read with accuracy and fluency so that comprehension is the main focus of the work that the reader is doing. • Read grade level text with purpose and understanding. • Set explicit goals for one’s self as a reader. • Read with accuracy, appropriate rate and phrasing, and expression. • Read often for a really long time every single day. • Read at home. • Make choices about what to read and how to read it. • Establish a reading workshop time where a reader reads the entire time, a little bit longer each day. • Read in three- or four-word phrases, with appropriate intonation and preservation of the author’s syntax. • Keep a reading log; recording the author, title, and start and end 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Making Reading Lives—Creating Reading Resolutions, Finding Just-Right Books, Reading Faster, Stronger, Longer, and Awakening Ourselves to Text Readers check to make sure books are just-right for them; they should read smoothly, with expression, read most of the words without stumbling, and hold on to the story Readers pay attention to each other’s reading histories, reading interests, and reading hopes. Partners will become an influence in each other’s reading lives. Using post-it notes in places where readers have strong reactions to the text. Discussing with partners passages Creating reading resolutions</p> <p>Bend 2: Making Texts Matter—Holding Tight to Meaning, Building Relationships with Books, Creating a Buzz about Books and Choosing Texts That Matter Rereading and/or slowing down our reading when comprehension breaks down Choosing our relationships with books Curmudgeons vs. Gold Sharing books with reading partners Finding just right books to read—creating our own personal stack</p> <p>Bend 3: Bringing Together Reading Lives, Texts that Matter, and Partners Reading partners Readers do not just close a book when it is over- they talk about what they have read Retell books so that we can lay the story out for ourselves and think it over Synthesis retelling Listening to others with our minds and hearts open</p> <p>Word Study/Phonics: Letter Sound Relationships: Recognize and use letters that represent no sound in words (<i>lamb, light</i>)</p>	<p><i>Because of Winn Dixie</i> by Kate DiCamillo (Chapter book read aloud) <i>Thank you Mr. Falker</i> by Patricia Polacco <i>Cassie Binegar</i> by Patricia MacLachlan <i>Creativity</i> by John Steptoe <i>Days Like This</i> by John Steptoe <i>Fig Pudding</i> by Ralph Fletcher <i>The Flag of Childhood: Poems from the Middle East</i> by Naomi Shihab Nye <i>The Man Who Walked Between The Towers</i> by Mordicai Gerstein <i>Silent Movie</i> by Avi <i>Smoky Night</i> by Eve Bunting <i>A Taste of Blackberries</i> by Doris Smith</p> <p>Teacher Resources: A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 1: (Available on the shared drive) <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <i>Daily Café</i> by Gail Boushey and Joan Moser <i>Conferring with Readers</i> by Jennifer Serravallo <i>The Art of Teaching Reading</i> by Lucy Calkins <i>Reading with Meaning Teaching Comprehension in the Primary Grades</i> by Debbie Miller <i>Word Journeys Assessment Guided Phonics, Spelling, and Vocabulary Instruction</i> by Kathy Ganske <i>Strategies That Work</i> by Anne Goudvis and Stephanie Harvey</p> <p>Assessment(s):</p> <ul style="list-style-type: none"> • Fountas and Pinnell Beginning of the Year Assessment Expectations: Below Expectations: (Level L or below) Meets Expectations: (Level M) Exceeds Expectations: (Level N) Far Exceeds Expectations: (Level O or above)

<p>pages, and start and end time.</p>	<p>Understand and use all sounds related to the various consonants and consonant clusters</p> <p>Understand that some consonant letters represent several different sounds and can be silent (<i>ch-: cheese, school, machine, choir, yacht</i>)</p> <p>Spelling Patterns: Recognize and use a large number of phonograms (VC, CVC, CVCe, VCC, VVC)</p> <p>Notice and use frequently appearing short vowel patterns that appear in multi-syllable words (<i>-a, -ab, -ad, -ag, -age, -ang, -am, -an, -ant</i></p> <p>High Frequency Words: Add three to five high-frequency words a week to the word wall and provide time to practice with partners or in small groups.</p> <p>Word Meaning and Vocabulary: Compound Words- Recognize and use a variety of compound words Nouns- Recognize and use words that represent a person, place, or thing</p> <p>Word Structure: Syllables- Recognize and use syllables: open syllable (<i>ho-tel</i>), closed syllable (<i>lem-on</i>), syllables with a vowel and silent <i>e</i> (<i>hope-ful</i>). Contractions-Recognize and understand contractions with <i>am (I'm), is (he's), will (I'll), not (can't), have (could've), would or had (I'd, you'd)</i>.</p>	<p>Note: Readers in level K should be reading eight to ten books per week, while readers in levels L/M, four to six per week, and in N/O/P/Q, two to four per week. Either way—students should be reading a lot--- and this matters more than anything else in the curricular calendar.</p> <ul style="list-style-type: none"> • Reading Rate 115-140 words per minute by the end of the academic school year. (*Any student that enters 3rd grade with a sight vocabulary less than 150 words needs to direct focus paid towards increasing their sight-word fluency which will therefore increase their reading rate.) <p>Word Study Assessments:</p> <ul style="list-style-type: none"> • Word Journeys Screening Inventory (for any new to the district student) <p>Word Journeys Feature Inventory (Based on previous year's assessments in Letter Name, Within Word, Syllable Juncture, or Derivational Constancy)</p>
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Readers Workshop Unit 2 ~ Following Characters into Meaning: *Envision, Predict, Synthesize, and Infer*
(5-6 weeks October/November)

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: The second unit in readers workshop inspires readers to think deeply about and to learn from their characters. During the first portion of the unit readers will be developing their skills at predicting, envisioning, and reading with fluency. In the second portion of the unit students will notice characters' personality types and their quirks and habits. This will help readers to infer to develop ideas about character traits, motivations, troubles, and actions. Readers will be encouraged to think deeply—and with nuance—about characters by considering what a character holds close, considering a character's complexities, and by considering the way that secondary characters act as mirrors of main characters. By doing this children will be learning how to make better inferences about characters. During this unit students will also be developing their abilities to talk and to write well about reading. The final portion of the unit focuses on the lessons readers learn alongside characters, and how we can apply those lessons to our own lives. The overall goal of the unit is for readers to move fluidly between nose-in-the-book, totally engaged readers and the more “professional” analytic reading.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Approach a character with empathy (walk in the shoes of the character, see through the character's eyes, predict a character's next steps) • Glean facts and insights about characters and synthesize this information into evidence-based theories that can apply across books • Read fluently benchmark level texts • Maintain reading logs to track reading volume • Read for an extended amount of time each day pushing towards forty minutes each day in school and for close to that same amount of time at home 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Walking in a Character's Shoes: Envisionment and Prediction Approaching a character with empathy (walk in the shoes of the character, see through the character's eyes, predict a character's next steps) Reading to take in all that is going on in the text Envisioning what's happening in the story so that we are walking in the character's shoes Making mental movies in our head Empathizing with the main character Remembering what we already know about characters to dive deeper into the story</p> <p>Bend 2: Building Theories about Characters (Close reading and Inferring) Growing ideas about the book as we read Analyzing character's actions in order to better understand their motivations Analyzing character's actions that seem 'out of character' Taking note of objects that a character holds near and dear to them Secondary characters actions hold clues to information about the main character Using precise language to describe a character</p> <p>Bend 3: Growing and Learning Lessons alongside Characters The story arc; turning points in a story Ways that characters solve problems Secondary characters influences over main characters Lessons characters have learned and relating these to our own lives</p> <p>Word Study/Phonics: Letter Sound Relationships: Recognize and use letters that represent no sound in words (<i>lamb, light</i>) Understand and use all sounds related to the various consonants and</p>	<p><i>Because of Winn Dixie</i> by Kate DiCamillo (Chapter book read aloud) <i>Thank you Mr. Falker</i> by Patricia Polacco <i>Cassie Binegar</i> by Patricia MacLachlan <i>Creativity</i> by John Steptoe <i>Days Like This</i> by John Steptoe <i>Fig Pudding</i> by Ralph Fletcher <i>The Flag of Childhood: Poems from the Middle East</i> by Naomi Shihab Nye <i>The Man Who Walked Between The Towers</i> by Mordicai Gerstein <i>Silent Movie</i> by Avi <i>Smoky Night</i> by Eve Bunting <i>A Taste of Blackberries</i> by Doris Smith</p> <p>Teacher Resources: A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 2: Following Characters into Meaning: Envision, Predict, Synthesize, and Infer (Available on the shared drive) <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <i>Following Characters into Meaning Envisionment, Prediction, and Inference</i> Volume 1 Written by Lucy Calkins and Kathleen Tolan <i>Daily Café</i> by Gail Boushey and Joan Moser <i>Conferring with Readers</i> by Jennifer Serravallo <i>The Art of Teaching Reading</i> by Lucy Calkins <i>Reading with Meaning Teaching Comprehension in the Primary Grades</i> by Debbie Miller <i>Word Journeys Assessment Guided Phonics, Spelling, and Vocabulary Instruction</i> by Kathy Ganske <i>Strategies That Work</i> by Anne Goudvis and Stephanie Harvey</p> <p>Assessment(s):</p> <ul style="list-style-type: none"> • Fountas and Pinnell Beginning of the Year Assessment Expectations: Below Expectations: (Level M or

<ul style="list-style-type: none"> • Participate in book talks with members of a book club • Deepen one’s understanding of who a character is and what h/she might do next • Reflect upon how a character responds to changing situations, learns lessons, grows. • Take part in rich, structured conversations—as part of a whole class, in small groups, and with a partner • Be a productive member of a conversation by contributing accurate, relevant information; responding to and develop what others have said; make comparisons and contrasts; and analyze and synthesize a multitude of ideas in various domains 	<p>consonant clusters Understand that some consonant letters represent several different sounds and can be silent (<i>ch</i>: <i>cheese, school, machine, choir, yacht</i>)</p> <p>Spelling Patterns: Recognize and use a large number of phonograms (VC, CVC, CVCe, VCC, VVC) Notice and use frequently appearing short vowel patterns that appear in multi-syllable words (<i>-a, -ab, -ad, -ag, -age, -ang, -am, -an, -ant</i>)</p> <p>High Frequency Words: Add three to five high-frequency words a week to the word wall and provide time to practice with partners or in small groups.</p> <p>Word Meaning and Vocabulary: Verbs- Recognize and use action words</p> <p>Word Structure: Syllables- Recognize and use syllables: open syllable (<i>ho-tel</i>), closed syllable (<i>lem-on</i>), syllables with a vowel and silent <i>e</i> (<i>hope-ful</i>). Verb Endings- Recognize and form present and past tense by using endings (<i>-es, -ed: like, likes, liked</i>); form present participle by adding <i>-ing</i> (<i>liking</i>); make a verb past tense (<i>-ed, d: played, liked</i>) Suffixes- Recognize and use suffixes that change verbs and nouns for different functions (<i>-er, -es, -r, -ing</i>)</p>	<p>below) Meets Expectations: (Level N/O) Exceeds Expectations: (Level P) Far Exceeds Expectations: (Level Q or above) Note: Readers in level K should be reading eight to ten books per week, while readers in levels L/M, four to six per week, and in N/O/P/Q, two to four per week. Either way—students should be reading a lot--- and this matters more than anything else in the curricular calendar.</p> <ul style="list-style-type: none"> • Reading Rate 115-140 words per minute by the end of the academic school year. (*Any student that who has not acquired 150 words needs to have direct focus paid towards increasing their sight-word fluency. which will therefore increase their reading rate.)
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Readers Workshop Unit 3 ~ Series Book Clubs
(6 weeks November/December)
Second Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: During this unit of study third graders will have the opportunity to read multiple books on a set of characters, and in doing so, carry theories that grow across books in that series. This unit of study supports students as they carry a theory across books in order to revise and form more complex theories. Students are provided with time to study characters, thinking deeply about them, so that they will have the opportunity to do the work and move beyond the simplistic ideas such as “characters are nice and kind.” In the unit students will compare and contrast characters and themes across texts. Students will create theories in each of the texts they read and then compare these theories as they move from text to text, ultimately revising their theories and creating new ones as they do this work. Students will read at least two books in a series with three or more highly possible.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Increasing volume of reading in order to read a lot! • Reading multiple series books in order to compare and contrast characters • Fall in love with characters so that they are eager to read the next book • Pick up on patterns on how a book within a single series tends to go • Noticing predictable structure in order to develop more sophisticated reading habits • Compare and contrast themes, settings, plots of stories written by the same author about the same or similar characters. • Think deeply about the characters in series books • Develop a sense of author’s style • Think like writers noticing how an author of series books builds tension, makes one care for characters, or wraps things up at the end of a book. 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Launching the Unit— Teaching Clubs to Revisit and Lift the Level of Inferring about Characters Envisioning the main character but also the secondary characters too Keeping track of settings throughout the book Book clubs set reading goals so that everyone is reading at the same pace and reading to discuss the same amount Noticing patterns in a character’s actions or feelings Using Post-it notes and/or readers notebook to keep track of ideas and thoughts Readers develop an idea about the main character but also about the relationships between characters Readers notice what problems the character is facing and how h/she is dealing with that problem</p> <p>Bend 2: Reading Second, Third, and Fourth Books within a Series— Revising Theories, Providing Relevant Textual Evidence, and Moving into Readers finish multiple books in a series and look for patterns not just in a single book but across multiple books Compare how a situation or problem is similar or different in multiple books in a series Comparing and contrasting how a main character reacts to different problems Predicting how main characters will react or solve a problem Pushing ourselves as readers to think deeply about characters noticing character traits and motivations Growing richer theories about characters</p> <p>Bend 3: Comparing and Contrasting Different Characters and Themes from Different Series Organizing our thoughts halfway</p>	<p><i>Tales of a Fourth Grade Nothing</i> book series by Judy Bloom <i>Ramona Quimby</i> book series by Beverly Cleary <i>Stink</i> book series by Megan McDonald <i>Poppy</i> <i>Henry and Mudge</i> book series by Cynthia Rylant <i>The Dragon Slayer’s Academy</i> by Kate McMullan <i>Amber Brown</i> series by Paula Danzinger <i>The Stories Julian Tells</i> book series by Anne Cameron <i>The Boxcar Children</i> book series by Gertrude Chandler Warner <i>Hank Zipzer</i> book series (<i>A Brand New Me!</i>) by Henry Winkler and Lin Oliver <i>Magic Tree House</i> book series by Mary Pope Osborne <i>Judy Moody</i> book series by Megan McDonald</p> <p>*A chapter book read aloud is highly suggested from a series that no one in the class is reading that is more complex than most third graders can read independently.</p> <p>Teacher Resources: A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 3: Series Book Clubs (Available on the shared drive) <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <i>Daily Café</i> by Gail Boushey and Joan Moser <i>Conferring with Readers</i> by Jennifer Serravallo <i>The Art of Teaching Reading</i> by Lucy Calkins <i>Reading with Meaning Teaching Comprehension in the Primary Grades</i> by Debbie Miller <i>Word Journeys Assessment Guided</i></p>

	<p>through our new books Readers pay attention to characters in general and their motivations and struggles Readers grow ideas that are interesting, important, and original about characters and/or books Noticing things that reoccur and resurface often is the BIG stuff!</p> <p>Word Study/Phonics: Letter Sound Relationships: Understand that some consonant sounds can be represented by several different letters or letter clusters (final <i>-k</i> by <i>-c, -k, -ck</i>) Recognize and use vowel sounds in open syllables (CV: <i>ho-tel</i>) Recognize and use vowel sounds in closed syllables (CVC: <i>lem-on</i>) Spelling Patterns: Recognize and use a large number of phonograms (VVCC, VCe, VCCC) Notice and use frequently appearing short vowel patterns that appear in multi-syllable words [<i>ap, -ent, -el(l), -ep, -es, -ev, -id, -ig, -il(l), -ob, -oc(k)</i>] High Frequency Words: Add three to five high-frequency words a week to the word wall and provide time to practice with partners or in small groups. Word Meaning and Vocabulary: Synonyms and Antonyms Recognize and use synonyms (words that mean about the same: <i>begin/start, close/shut, fix/mend, earth/world, happy/glad, high/tall, jump/leap</i>) Recognize and use antonyms (words that mean the opposite: <i>hot/cold, all/none, break/fix, little/big, long/short, sad/glad, stop/start</i>). Word Structure: Possessives- Recognize and use possessives that add an apostrophe and an <i>s</i> to a singular noun (<i>dog/dog's, woman/woman's, girl/girl's, boy/boy's</i>).</p>	<p><u>Phonics, Spelling, and Vocabulary Instruction</u> by Kathy Ganske <u>Strategies That Work</u> by Anne Goudvis and Stephanie Harvey</p> <p>Assessment(s):</p> <ul style="list-style-type: none"> • Fountas and Pinnell Beginning of the Year Assessment Expectations: Below Expectations: (Level M or below) Meets Expectations: (Level N/O) Exceeds Expectations: (Level P) Far Exceeds Expectations: (Level Q or above) Note: Readers in level K should be reading eight to ten books per week, while readers in levels L/M, four to six per week, and in N/O/P/Q, two to four per week. Either way—students should be reading a lot--- and this matters more than anything else in the curricular calendar. • Reading Rate 115-140 words per minute by the end of the academic school year. (*Any student that still has a sight vocabulary less than 150 words needs to direct focus paid towards increasing their sight-word fluency, which will therefore increase their reading rate.)
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Readers Workshop Unit 4 ~ Nonfiction Reading: Expository Texts
(5 weeks January/February)
Second Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This unit of study dedicates time for students to delve into expository nonfiction text structures. During the first part of the unit students will bring their fiction reading to nonfiction, using what they know about stories to make meaning. Students will use their reading strategies to make sense of text. Children will use reading and writing as tools to summarize and analyze information. There will be a heavy emphasis on growing ideas and interpreting texts.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Choosing just right texts and reading with stamina in nonfiction • Grasping the main idea in nonfiction • Identifying nonfiction text structures and adjusting reading pace • Envisioning (and other strategies) to figure out unfamiliar words • Read critically to notice how the author is making us feel • Read critically to notice why the author is making us feel a certain way • Teach partner(s) about what one has learned from reading nonfiction • Identify the main idea • Create larger categories to organize information • Talk to grow ideas 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Introducing Readers to Expository and Narrative Nonfiction Texts Reading with energy and power by reading title, subtitles, looking over chunks of text and thinking about the main idea and perspective of the author Reading and creating larger categories to organize information Reading for the main idea by looking for “pop-out sentences” Teaching others what we know about a topic after our reading; jotting notes and knowing the main idea and supporting details so we can do this</p> <p>Bend 2: Responding to the Text with Reactions and Questions, and Reading on to Draw Conclusions Talking about text to grow ideas Reading non-fiction differently because we are wondering about ideas and noticing Holding conversations in our minds</p> <p>Bend 3: Learning New Vocabulary and Speaking Like an Expert Strategies to utilize when encountering difficult words Awareness of ways that writers use text features to define vocabulary words</p> <p>Bend 4: Reading Nonfiction Text Set Critically and Analytically Organizing thinking for categories, subtopics, and larger topics</p> <p>Word Study/Phonics: Letter Sound Relationships: Understand that some consonant sounds can be represented by several different letters or letter clusters (final <i>-k</i> by <i>-c, -k, -ck</i>) Recognize and use vowel sounds in open syllables (CV: <i>ho-tel</i>) Recognize and use vowel sounds in closed syllables (CVC: <i>lem-on</i>) Spelling Patterns: Recognize and use a large number of phonograms (VVCC, VCe, VCCC) Notice and use frequently appearing short vowel patterns that appear in multi-syllable</p>	<p><u><i>Deadliest Animals</i></u> (National Geographic Reader by Melissa Stewart <u><i>Butterflies and Moths</i></u> by Bobbie Kalman <u><i>The Pumpkin Book</i></u> by Gail Gibbons <u><i>Emperor Penguin</i></u> by Meish Goldish <u><i>Water Everywhere</i></u> by Jill Astkins <u><i>Surprising Sharks</i></u> by Nicola Davies <u><i>Friends: Making Them and Keeping Them</i></u> by Patti Kelley Criswell <u><i>Bears</i></u> by Deborah Hodge <u><i>Apples</i></u> by Gail Gibbons <u><i>Bug-A-Licious</i></u> by Meish Goldish <u><i>A Rock Is Lively</i></u> by Dianna Hutts Aston & Sylvia Long <u><i>Let’s Go Rock Climbing</i></u> <u><i>Caves</i></u> by Stephen P. Kramer <u><i>Oceans and Seas</i></u> by Cassie Mayer <u><i>Hurricane!</i></u> By Jonathan London <u><i>All Pigs are Beautiful</i></u> by Dick King-Smith <u><i>Appalachia: The Voices of Sleeping Birds</i></u> by Cynthia Rylant <u><i>Bat Loves the Night</i></u> by Nicola Davies <u><i>Ella Fitzgerald: The Talk of A Vocal Virtuosa</i></u> by Andrea D. Pinkney <u><i>Gentle, Giant Octopus</i></u> by Karen Wallace <u><i>Going Home: The Mystery of Animal Migration</i></u> by Marianne Berkes <u><i>Rosa</i></u> by Nikki Giovanni <u><i>A Voice of Her Own: A Story of Phillis Wheatley, Slave Poet</i></u> by Kathryn Lasky <u><i>Welcome to the Green House</i></u> by Jane Yolen <u><i>What Do You Do When Something Wants to Eat You?</i></u> By Steve Jenkins <u><i>When Marian Sang: The True Recital of Marian Anderson</i></u> by Pam Munoz Ryan</p> <p>Teacher Resources: A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 4: Reading Nonfiction, Reading the World (Available on the shared drive) <u><i>The Continuum of Literacy Learning</i></u></p>

	<p>words [<i>ap, -ent, -el(l), -ep, -es, -ev, -id, -ig, -il(l), -ob, -oc(k)</i>]</p> <p>High Frequency Words: Add three to five high-frequency words a week to the word wall and provide time to practice with partners or in small groups.</p> <p>Word Meaning and Vocabulary: Synonyms and Antonyms Recognize and use synonyms (words that mean about the same: <i>begin/start, close/shut, fix/mend, earth/world, happy/glad, high/tall, jump/leap</i>) Recognize and use antonyms (words that mean the opposite: <i>hot/cold, all/none, break/fix, little/big, long/short, sad/glad, stop/start</i>). Adjectives- Recognize and use words that describe</p> <p>Word Structure: Adverbs- Recognize and use endings that form adverbs (<i>-ly</i>)</p>	<p><u><i>Grades PreK-8 A Guide to Teaching</i></u> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <u><i>Daily Café</i></u> by Gail Boushey and Joan Moser <u><i>Conferring with Readers</i></u> by Jennifer Serravallo <u><i>The Art of Teaching Reading</i></u> by Lucy Calkins <u><i>Reading with Meaning Teaching Comprehension in the Primary Grades</i></u> by Debbie Miller <u><i>Word Journeys Assessment Guided Phonics, Spelling, and Vocabulary Instruction</i></u> by Kathy Ganske <u><i>Strategies That Work</i></u> by Anne Goudvis and Stephanie Harvey</p> <p>Assessment:</p> <ul style="list-style-type: none"> Fountas and Pinnell Beginning of the Year Assessment Expectations: Below Expectations: (Level L or below) Meets Expectations: (Level N/O/P) Exceeds Expectations: (Level P) Far Exceeds Expectations: (Level Q or above) Note: Readers in level K should be reading eight to ten books per week, while readers in levels L/M, four to six per week, and in N/O/P/Q, two to four per week. Either way—students should be reading a lot—and this matters more than anything else in the curricular calendar. Reading Rate 115-140 words per minute by the end of the academic school year. (*Any student that still has a sight vocabulary less than 150 words needs to direct focus paid towards increasing their sight-word fluency, which will therefore increase their reading rate.)
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Readers Workshop Unit 5 ~ Reading Like a Detective Preparation for a 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 best preparation for any reading test is to be a strong reader with stamina to read long and strong and having the comprehension to understand what is being read. The major aim of this unit is to support students in bringing forward strategies for each genre that they have been taught during the year. This unit is also about supporting students in thinking logically and flexibly and in transferring all they know to their test-taking. 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 will be asked to read longer tests with the average of one to two full pages in grade 3. Students will be asked to accumulate and synthesize information and ideas across these longer texts. Third 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. This unit will provide time for students to take the PARCC student tutorial on the PARCC on website as well as learn the tools that readers may use in order to be a successful test taker.</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 	<p>Bend 1: Stamina, Resilience, and Rate Bend 2: Narrative Bend 3: Non-Narrative/Expository Bend 4: Poetry</p> <ul style="list-style-type: none"> • Reinforcement of reading strategies • Predictable Questions • Strategies for answering multiple-choice questions • Strategies for reading too-hard texts; skimming, summarizing, underlining, jotting, and using pictures and headings • Reading question stems and predicting answers before looking at the answer choices. • Writing answers to questions before seeing the answers • Determining the meaning of vocabulary words by reading them in context • Determining the main idea or theme by referring to a big lesson the character learns or that we learn as readers • Together, the class works on reading one text and answering the questions. The teacher leads the class by providing the students with prompts and strategies that will help them navigate and hold on to the text, as well as demonstrating think-alouds. • Underline important places where information is learning and annotate when they learn something about a character, jot in margins any problems the character may face, note instances when characters change, identify big ideas of article sections. <p>Other possible mini-lessons: Stamina and Resilience Reading Passages Actively Introducing Students to Questions Wrong-Answer Types Teaching Students to Deal with Difficulty Small Group Work Read Alouds Things to Work On with Struggling Test Takers</p>	<p><i>Come With Me: Poems For a Journey</i> by Naomi Shihab Nye <i>Honey, I Love And Other Poems</i> by Eloise Greenfield <i>If I Were In Charge of the World And Other Worries</i> by Judith Viorst <i>In The Wild</i> by David Elliot <i>Insectopedia</i> by Douglas Florian <i>It's Raining Pigs and Noodles</i> by Jack Prelutsky <i>Lemonade, And Other Poems Squeezed From a Single Word</i> by Bob Raczka <i>Life Doesn't Frighten Me</i> by Maya Angelou <i>Lunch Money and Other Poems About School</i> by Carol Diggerty Shields <i>Mammalabilia</i> by Douglas Florian <i>Surprises</i> by Lee Bennett Hopkins <i>Where the Sidewalk Ends</i> by Shel Silverstein</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>Teacher Resources:</p> <ul style="list-style-type: none"> • www.achievethecore.org • http://practice.parcc.testnav.com/# <p>PARCC To Do Items: Explore training and support materials designed specifically for the PARCC Try out sample test questions on the technology platform Gain familiarity with the computer based tools and features that will appear on the PARCC assessments. Have students try out a full length</p>

<ul style="list-style-type: none">• 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.		practice test with a buddy.
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Readers Workshop Unit 6 ~ Mystery Book Clubs
(4-5 weeks) March/April
Third Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This unit of study has an emphasis on interpretation. The mystery genre is generally black and white, intended to teach right from wrong. Someone commits a crime and the detective must figure out who did it so that the person can be stopped. The genre naturally supports the work of interpretation. In addition to the work on prediction and close reading of the text to find clues, students will have lessons on studying characters' decisions and learning from them, asking themselves if they would do the same thing in that situation. Readers will think about motivations and strong emotions, carrying forward all their character work. The mystery unit of study will allow students the opportunity to read multiple books with repeated characters. Repetitive characters and plots across a series allow children to predict with ease. Students have already learned habits they need to read series and to analyze characters in earlier units. This unit expects that students will do this work with greater independence and fluency.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Reading more and tracking and celebrating volume surges in reading logs • Handle increasingly complex texts • Compare and contrast themes, settings, and plots of stories written by the same author about the same or similar characters. • Develop a sense for how mysteries go and for a sense of a particular series. • Learn how one mystery fits within a set of other, similar mysteries. • Read in book clubs with members that are reading the same mystery book • Attempt to spot particular 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Mystery Readers Read for Clues Wondering “What’s the mystery?” Reading pages to discover the main detective and paying attention to the clues the main detective finds. Stepping into a detective’s shoes to solve the mystery alongside the character Reading for cues; noticing and thinking about all the information learned while reading Reading with suspicion; making lists of suspects and paying attention to the little details of the story Reading deeper into a book to consider old clues in the light of new information Author’s red herrings (false clues)—paying attention to author’s craft</p> <p>Bend 2: When We Read More than One Book in a Mystery Series, We Expect the Story to Go in a Certain Way Beginning a new book in the series; coming to know the main character’s habits and strengths and predicting how the might act Paying attention to not only the main character, but to sidekicks and friends how help the main character Talking to reading book club partners about their reading—making interpretations and synthesizing information</p> <p>Bend 3: Mystery Readers Learn Life Lessons From Our Books Studying characters in our books Learning about life lessons by studying the lessons that characters learn</p> <p>Word Study/Phonics: Letter Sound Relationships: Recognize and use vowel sounds with -r (car, first, hurt, her, corn, floor, world, near) Recognize and use letters that represent</p>	<p><i>A to Z Mysteries</i> series by Ron Roy <i>Amber Brown</i> series by Paula Danzinger <i>Encyclopedia Brown</i> series by Donald Sobol <i>Nate the Great</i> series by Marjorie Sharmat <i>Horrible Harry</i> series by Suzy Kline <i>Jigsaw Jones</i> mystery series by James Preller <i>Cam Jansen</i> series by David A. Adler <i>Who Stole The Wizard of Oz</i> by Avi <i>Scooby Doo</i> mystery series by James Gelsey <i>The Boxcar Children</i> book series by Gertrude Chandler Warner <i>Bones Mystery</i> series by David Adler <i>Jigsaw Jones</i> book series by James Preller <i>The Twiddle Twins</i> series books by Howard Goldsmith <i>Nancy Drew</i> series books by Carolyn Keene <i>The Black Stallion</i> book series by Walter Farley <i>Third Grade Detectives</i> series by George E. Stanley *A chapter book read aloud is highly suggested from a series that no one in the class is reading that is more complex than most third graders can read independently.</p> <p>Teacher Resources: A Curricular Plan for the Readers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit (Available on the shared drive) <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <i>Daily Café</i> by Gail Boushey and Joan Moser <i>Conferring with Readers</i> by Jennifer Serravallo <i>The Art of Teaching Reading</i> by Lucy Calkins <i>Reading with Meaning Teaching Comprehension in the Primary Grades</i> by Debbie Miller</p>

<p>clues that are false clues and solve the mystery that is presented in the text.</p> <ul style="list-style-type: none"> Focus on the skill of interpretation by asking students to take away life lessons from studying characters and plot. 	<p>the wide variety of vowel sounds (long, short)</p> <p>Spelling Patterns: Recognize and use a large number of phonograms VVCCC; vowels plus r; and <i>-oy</i> and <i>-ow</i>)</p> <p>Notice and use frequently appearing short vowel patterns that appear in multi-syllable words (<i>od, -ol, -om, -on, -op, -ot, -ub, -uc(k), -ud, -uf, -ug, -up, -um, -us, -ut, -uz</i>)</p> <p>High Frequency Words: Add three to five high-frequency words a week to the word wall and provide time to practice with partners or in small groups.</p> <p>Word Meaning and Vocabulary: Homographs and Homophones Recognize and use homophones (sound the same, different spelling and meaning: <i>to/too/two, here/hear, blue/blew, there/their/they're</i>) Recognize and use homographs (words that have the same spelling but a different meaning: <i>bat/bat, well/well, wind/wind</i>) Recognize and use words with multiple meanings (<i>play/play, beat/beat, run/run</i>).</p> <p>Word Structure: Plurals- Understand the concepts of plurals and plural forms: adding <i>-s</i> (<i>dogs, cats, apples, cats, desks, faces, trees, monkeys</i>); adding <i>-es</i> (when words end in <i>x, ch, sh, s, ss, tch, zz</i>); changing spelling (<i>foot/feet, goose/geese, man/men, mouse/mice, woman/women</i>) Prefixes- Recognize and use common prefixes (<i>re-, -un</i>)</p>	<p>Assessment:</p> <ul style="list-style-type: none"> Fountas and Pinnell Beginning of the Year Assessment Expectations: Below Expectations: (Level M or below) Meets Expectations: (Level O/P/Q) Exceeds Expectations: (Level Q) Far Exceeds Expectations: (Level R or above) <p>Note: Readers in level K should be reading eight to ten books per week, while readers in levels L/M, four to six per week, and in N/O/P/Q, two to four per week. Either way—students should be reading a lot--- and this matters more than anything else in the curricular calendar.</p> <ul style="list-style-type: none"> Reading Rate 115-140 words per minute by the end of the academic school year. (*Any student that still has a sight vocabulary less than 150 words needs to direct focus paid towards increasing their sight-word fluency, which will therefore increase their reading rate.)
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Readers Workshop Unit 7 ~ Fairy Tales, Folklore, and Tall Tales

(6 weeks May/June)

Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: Giants and trolls, evil stepmothers, and talking mirrors--stories with magic, spells, and potions... what could be more interesting for third grade readers? The unit will immerse students into an intensive study in the essentials of fairy tales. Throughout the unit of study students will study three main classic fairy tale texts; <i>Little Red Riding Hood</i>, <i>Cinderella</i>, and <i>The Three Billy Goats Gruff</i> as well as many other classic fairy tales. As students are listening to fairy tales read aloud and are reading them on their own they will be collecting observations about how fairy tales usually go. The fairy tales, folklore, and tall tales unit of study is started slightly ahead of the parallel unit of study in writers workshop so that students have a chance to fall into the world of fairy tales before learning how to write their own fairy tale. Reading fairy tales helps to teach children how to write with a story arc, to bring the resonance of a storyteller's voice onto the page, to create the world of a story, and to bring characters to life.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Recount stories, including fables, folktales, and myths from diverse cultures. • Determining the central message, lesson, or moral and explain how it is conveyed through key details in the text. • Monitor long stretches of nonfiction text for meaning and read with engagement • Synthesize and analyze a text's pictures, charts, and other graphics. • Focus on text features in non-fiction text • Know and use text features to locate key facts and information. • Actively read the content of a nonfiction book. • Retell the main topic of the text with supporting details to demonstrate their understanding. 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Rereading and Studying "Little Red Riding Hood" or "The Three Billy Goats Gruff" Annotating text Noticing storyline Noticing the qualities of fairy tales</p> <p>Bend 2: Reading multiple texts to notice structure: Fairy Tales, Folklore, and Tall Tales The story arc A storyteller's voice Lively characters</p> <p>Bend 3: Dialogue Pairs with Action</p> <p>Word Study/Phonics:</p> <p>Spelling Patterns: Recognize and use a large number of phonograms VVCCC; vowels plus r; and -oy and -ow) Notice and use frequently appearing short vowel patterns that appear in multi-syllable words (od, -ol, -om, -on, -op, -ot, -ub, -uc(k), -ud, -uf, -ug, -up, -um, -us, -ut, -uz)</p> <p>High Frequency Words: Add three to five high-frequency words a week to the word wall and provide time to practice with partners or in small groups.</p> <p>Word Meaning and Vocabulary: Figurative Language Recognize and use words to make comparisons Recognize and use words that represent sounds (onomatopoetic) Recognize and use action words</p> <p>Word Structure: Plurals Understand the concepts of plurals and plural forms: adding -s (dogs, cats, apples, cats, desks, faces, trees, monkeys); adding -es (when words end in x, ch, sh, s, ss, tch, zz); changing spelling (foot/feet, goose/geese, man/men, mouse/mice, woman/women)</p>	<p>The classic tale of <i>Little Red Riding Hood</i> The classic tale of <i>The Three Billy Goats Gruff</i> The classic tale of <i>Cinderella</i> <i>Prince Cinders</i> by Babette Cole <i>The Tree Little Pigs</i> <i>The Emperor's New Clothes</i> <i>Dear Cinderella</i> by Marian Moore & Mary Jane Kensington <i>The Jolly Postman and Other People's Letters</i> by Allan Ahlberg and Janet Ahlberg <i>Yours Truly, Goldilocks</i> by Alma Flor Ada <i>The Complete Grimm's Fairy Tales</i> by Jacob Grimm <i>Little Red Riding Hood</i> by Trina Schart Hyman <i>Snow White and the Seven Dwarfs: A Tale from the Brothers Grimm</i> by Jacob Grimm, Wilhelm K. Grimm <i>The Fisherman and His Wife</i> by Rachel Isadora <i>Paul Bunyan</i> by Steven Kellogg <i>Paul Bunyan</i> by Stephen Krensky <i>The Bunyans</i> by Audrey Wood <i>Abiyoyo</i> by Pete Seeger <i>Borreguita and the Coyote</i> by Verna Aardema <i>The Empty Pot</i> <i>Little Sima and The Giant Bowl: A Chinese Folktale</i> <i>Ming Lo Moves the Mountain</i> by Arnold Lobel <i>Mufaro's Beautiful Daughters</i> by John Steptoe <i>The Paper Crane</i> by Molly Bang <i>A Story, A Story</i> by Gail Haley <i>The Talking Eggs: A Folktale From South America</i> by Robert San Souci <i>Why Mosquitos Buzz in People's Ears</i> by Verma Aardema <i>Why the Sky is Far Away: A Nigerian Folktale</i> by Mary Joan Gerson <i>Tales of Uncle Remus: The Adventures of Brer Rabbit</i> by Julius Lester and Jerry</p>

<ul style="list-style-type: none"> • Use the voice of a narrator or a documentary when reading orally a nonfiction text. • Constantly monitor for meaning while reading nonfiction texts. • Analyze how specific sentences and paragraphs and larger portions of a text relate to one another and to the whole text. • Make sense of the sections of non-fiction text that they are reading. • Decoding and understanding new words that are specific to a nonfiction topic • Name the way authors use words with alliteration and sensory language (similes and metaphors) to create effect. • Read a fairy tale, folktale, and tall tale with fluency. • Notice how fairy tales have elements of strong narratives; specific characters, motivations, troubles, and resolutions. 		<p>Pinkney <u><i>The Classic Tales of Brer Rabbit: From the Collected Stories of Joel Chandler Harris</i></u> by Chandler Harris and Uncle Remus and Don Daily</p> <p>Teacher Resources: <u><i>Units of Study for Narrative, Opinion, and Information Writing Once Upon A Time Adapting and Writing Fairy Tales</i></u> Unit 4 Narrative written by Lucy Calkins and Shana Frazin and Maggie Beattie Roberts Grade 3 Published by Heinemann <u><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i></u> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <u><i>Daily Café</i></u> by Gail Boushey and Joan Moser <u><i>Conferring with Readers</i></u> by Jennifer Serravallo <u><i>The Art of Teaching Reading</i></u> by Lucy Calkins <u><i>Reading with Meaning Teaching Comprehension in the Primary Grades</i></u> by Debbie Miller <u><i>Word Journeys Assessment Guided Phonics, Spelling, and Vocabulary Instruction</i></u> by Kathy Ganske <u><i>Strategies That Work</i></u> by Anne Goudvis and Stephanie Harvey</p> <p>Assessment:</p> <ul style="list-style-type: none"> • Fountas and Pinnell Beginning of the Year Assessment Expectations: Below Expectations: (Level or O below) Meets Expectations: (Level P/Q/R) Exceeds Expectations: (Level S) Far Exceeds Expectations: (Level T or above) <p>Note: Readers in level K should be reading eight to ten books per week, while readers in levels L/M, four to six per week, and in N/O/P/Q, two to four per week. Either way—students should be reading a lot--- and this matters more than anything else in the curricular calendar.</p> <ul style="list-style-type: none"> • Reading Rate 140-150 words per minute by the end of the academic school year.
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3rd GRADE WRITING

Writers Workshop Units 1 & 2 ~ Building the Writing Community/Launching with Personal Narrative September/October (6-7 weeks) First Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: The first part of the unit will be to induct the students into the structures and expectations of a writing workshop so that they will be independent decision makers while learning what it means to move through the writing process from collecting ideas to publishing. In the second part of the unit students will learn about the writing process by working with a piece of narrative writing from drafting through publication over the course of 3-4 weeks. Students will select a draft to develop, reread their work critically, asking themselves questions about their writing, revise, proofread, and publish their writing. They learn about a professional author’s writing process, and they confer about their writing in a caring and responsible way. It is especially important that children learn to write effective narratives because the narrative is the basis for other kinds of writing they will do. Over the course of this unit students will build stamina in their independent work and see themselves as lifelong writers. They will spend time looking at mentor texts, developing ideas, and identify author’s purpose. The culminating celebration will reinforce the fact that each student is an author.</p> <p>Outcomes</p> <ul style="list-style-type: none"> • Tell a story bit by bit • Write a beginning which helps readers know who the character s were and what the setting was in the story. • Tell story in order by using phrases such as <i>a little later</i> and <i>after that</i>. • Chose the action, talk, or feeling, that would make a good ending and work to write it well. • Use paragraphs and skip lines to separate what happened first from what happened later (and finally) in a story. • Work to show what happened to 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey. See individual unit plans for narrative writing on the shared drive.</p> <p>Bend 1: Writing Personal Narratives with Independence Starting with Writing Workshop: Visualizing Possibilities Finding Ideas and Writing Up a Storm Drawing on a Repertoire of Strategies: Writing With Independence Writers Use a Storyteller’s Voice. They tell us Stories, Not Summaries Taking Stock: Pausing to Ask, “How am I doing?” Editing as We Go: Making Sure Others Can Read Our Writing</p> <p>Bend 2: Becoming a Storyteller on the Page Rehearsing: Storytelling and Leads Writing Discovery Drafts Revising by Studying What Other Authors Have Done Storytellers Develop the Heart of the Story Paragraphing to Support Sequencing, Dialogue, and Elaboration</p> <p>Bend 3: Writing with New Independence on a Second Piece Becoming One’s Own Job Captain: Starting a Second Piece, Working with New Independence Drafting: Writing from Inside a Memory Commas and Quotation Marks: Punctuating Dialogue</p> <p>Bend 4: Fixing Up and Fancying Up Our Best Work: Revision and Editing Writers Revise in Big, Important Ways Revising Endings: Learning from Published Writing Using Editing Checklists</p>	<p>Mentor Texts (Instructional Read Aloud): <i>How I Spent My Summer Vacation</i> by Mark Teague <i>The Important Book</i> by Margaret Wise Brown <i>Arthur Writes a Story</i> by Marc Brown <i>If You Were a Writer</i> by Joan Nixon <i>I’m in Charge of Celebrations</i> by Bryd Baylor <i>What Do Authors Do?</i> by Eileen Christelow <i>Wilfred Gordon McDonald Partridge</i> by Mem Fox <i>The Treasure</i> by Uri Shulevitz <i>The Memory Box</i> by Mary Bahy <i>How I Spent My Summer Vacation</i> by Mark Teague <i>Thank you Mr. Falker</i> by Patricia Polacco <i>Zoom</i> by Istvan Banyai <i>Up North at the Cabin</i> by Wilson Chall <i>The Important Book</i> by Margaret Wise Brown <i>The Memory String</i> by Eve Bunting <i>The Pain and The Great One</i> by Judy Bloom <i>Shortcut</i> by Donald Crews <i>Aunt Flossie’s Hats and Crabcakes Later</i> by Elizabeth Fitzgerald Howard <i>Fireflies</i> by Julie Brinkloe <i>Thundercake</i> by Patricia Polacco <i>Forever Amber Brown</i> by Paula Danziger <i>Roller Coaster</i> by Marla Frazee <i>On Rain</i> by Karen Hesse <i>Voices in the Park</i> by Anthony Browne <i>The Hickory Chair</i> by Lisa Rowe Frustino * also on youtube <i>The Tiny Seed</i> by Eric Carle <i>The Name Jar</i> by Yangsook Choi <i>Owl Moon</i> by Jane Yolan <i>How I Spent My Summer Vacation</i> by</p> <p>Teacher Resources: A Curricular Plan for the Writers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 1: Launching the Writing Workshop and Unit 2: Raising the Quality of Narrative Writing (Available on the shared drive)</p>

<p>characters.</p> <ul style="list-style-type: none"> • Write in ways that brings a story to life and puts a picture in the reader’s head. • Punctuate dialogue correctly with commas and quotation marks. • Uses punctuation at the end of every sentence. • Write in ways that helps readers read with expression, reading some parts quickly, some slowly, some parts in one sort of voice and others in another. • Generate writing ideas from their own lives. • Reflect on writing, explore prewriting techniques, and express interest in and appreciation for one another’s writing. • Revise and edit writing before publishing (self-reflection). • Use specific word choice, voice, and clarity in the stories they write. • Identify and develop seed ideas for small moment writing. • Stretch out a small moment stories to include details and mental imagery. • Draft personal narratives, focusing on interesting events or topics from their own lives. • Add sensory details to their writing. • Explore strong opening sentences. • List/ recall elements of a narrative (transition words, characters, setting, beginning, middle, end) 		<p><i><u>The Continuum of Literacy Learning</u></i> <i><u>Grades PreK-8 A Guide to Teaching</u></i> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><i><u>Units of Study for Narrative, Opinion, and Information Writing Crafting True Stories</u></i> Unit 1 Narrative written by Lucy Calkins and Marjorie Martinelli Grade 3 Published by Heinemann</p> <p>http://readingandwritingproject.com/</p> <p>Core Curriculum Content Standards http://www.corestandards.org/the-standards/english-language-arts-standards</p> <p>Assessment:</p> <p>Checklist for Narrative Writing</p> <p>Learning Progressions</p>
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Writers Workshop Unit 3 ~ Realistic Fiction
November/December (6 weeks)
Second/Third Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: In this unit of study writers will use everything they know to draft stories of realistic fiction about characters they dream up. Writers will draw on craft moves they have learned from mentor authors in second grade and new mentor authors in third grade. This unit of study will further teach third grade writers to write sequenced narratives in which they establish the situation and introduce a number of characters, and provide a sense of closure. Teachers will help students think about the arc of the story and language of their stories, about the passage of time, and about the need for a conclusion that brings the story together. The goal for this unit is for students to write well-elaborated short stories.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Tell a story bit by bit • Write a beginning which helps readers know who the characters were and what the setting was in the story. • Tell story in order by using phrases such as <i>a little later</i> and <i>after that</i>. • Chose the action, talk, or feeling, that would make a good ending and work to write it well. • Use paragraphs and skip lines to separate what happened first from what happened later (and finally) in a story. • Work to show what happened to characters. • Write in ways that brings a story to life and puts a picture in the reader's head. • Punctuates dialogue correctly with commas and quotation marks. • Uses punctuation at the end of every sentence. • Write in ways that helps readers read with expression, reading some parts quickly, some slowly, some parts in one sort of voice and others in another. • Generate writing ideas from their own lives. • Add sensory details to their writing. • Explore strong opening sentences. • List/ recall elements of a narrative (transition words, characters, setting, beginning, middle, end) 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Thinking of a Character and of Small Moment Stories for that Character: Generating and Writing Several Short Fiction Books</p> <p>Introducing the genre: using everything we know as writers to write realistic fiction stories Generating focused story ideas and choosing between them Writing with focus, limiting characters and scope and planning through storytelling before drafting Generating volume in both quantity of stories and depth of individual stories Using writing partners to help elaborate with focus</p> <p>Bend 2: Revise with Intention: Pull Readers to the Edges of their Seats</p> <p>Making stories come alive by storytelling with detail and thinking about the internal journey of characters Creating tension by including obstacles, complicating problems, and challenging situations</p> <p>Bend 3: Repeat the Process and Accumulate Lessons Along the Way</p> <p>Other possible mini-lessons: Reflecting on past work and setting goals for future work Revising for elaboration and characters by storytelling to uncover important details and adding dialogue to highlight important character traits Revising for meaning Trying out literary leads and endings that send a message Polishing for publication</p>	<p><i>If You Were a Writer</i> by Joan Nixon <i>I'm in Charge of Celebrations</i> by Bryd Baylor <i>What Do Authors Do?</i> by Eileen Christelow <i>Wilfred Gordon McDonald Partridge</i> by Mem Fox <i>The Treasure</i> by Uri Shulevitz <i>The Memory Box</i> by Mary Bahy <i>Thank you Mr. Falker</i> by Patricia Polacco <i>Zoom</i> by Istvan Banyai <i>Up North at the Cabin</i> by Wilson Chall <i>The Memory String</i> by Eve Bunting <i>The Pain and The Great One</i> by Judy Bloom <i>Shortcut</i> by Donald Crews <i>Aunt Flossie's Hats and Crabcakes Later</i> by Elizabeth Fitzgerald Howard <i>Fireflies</i> by Julie Brinkloe <i>Thundercake</i> by Patricia Polacco <i>Forever Amber Brown</i> by Paula Danziger <i>Roller Coaster</i> by Marla Frazee <i>On Rain</i> by Karen Hesse <i>Voices in the Park</i> by Anthony Browne <i>The Hickory Chair</i> by Lisa Rowe Frustino ** also on youtube <i>The Tiny Seed</i> by Eric Carle <i>The Name Jar</i> by Yangsook Choi <i>Owl Moon</i> by Jane Yolan</p> <p>Teacher Resources: A Curricular Plan for the Writers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 3: Realistic Fiction (Available on the shared drive) <i>The Continuum of Literacy Learning Grades PreK-8</i> <i>A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by</p> <p><i>Units of Study for Narrative, Opinion, and Information Writing If...Then... Curriculum</i> pg. 2-15 by Lucy Calkins and Julia Mooney Grade 3 Published by Heinemann</p> <p>Assessment: Common Assessment in Narrative Writing Scored with Teachers College Narrative Rubric</p> <p>Checklist for Narrative Writing</p> <p>Writing Progressions</p>

Writers Workshop Unit 4 ~ Informational Writing
January (4 weeks)
Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: In January students come back to school eager to start the new year with fresh, new learning. Nonfiction reading and informational writing will surely please third graders. This unit teaches students to write in one particular template for informational writing. Mentor texts illustrate the template so that strong informational writing is exemplified. Students will notice the qualities of strong informational writing as they read closely the works of various mentor authors. Students will write composition pieces on informative/explanatory topics. They will include a topic, facts and details, and will provide a concluding statement in their composition. They will include transitional words and figurative language, as appropriate. In second grade students spent time learning how to group information together, create simple introductions, elaborate using a few sentences for each topic, and use domain specific vocabulary. In this third grade unit of study those skills are built on and extended, and some of the fourth grade Common Core Standards are introduced. Students will culminate the unit with a expert-based project. The project is more than just a broad all-about book as written in previous years, but a structured- written-to-teach, expert-based project.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Realize when it is appropriate to use informative or explanatory writing. • Create an organizational structure within their writing using headings and paragraphs. • Introduce their topic, provide facts, definitions, details, and present a concluding statement. • Group information into sections and use paragraphs to separate the sections. • Use words to show sequence 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Organizing Information Teaching others as a way to prime the pump The power of organizing and reorganizing New structures lead to new thinking Laying the bricks of information writing Organization matters in texts large and small</p> <p>Bend 2: Reaching to Write Well Studying mentor texts in a search for elaboration strategies Making connections within and across chapters Balancing facts and ideas from the start Researching facts and ideas from the start Reusing and recycling in the revision process Creating introductions through researching mentor authors</p> <p>Bend 3: Moving Toward Publication, Moving Toward Readers Taking stock and setting goals Putting oneself in readers' shoes to clear up confusion Using text features makes it easier for readers to learn Fact-checking through rapid research Punctuating and paragraphs</p> <p>Bend 4: Transferring Learning From Long Projects to Short Ones Plan content-area writing, drawing on knowledge from across the unit Revising from self-assessments Crafting speeches, articles, or brochures while using information writing skills Bringing all that we know to every project</p>	<p><i>Dangerous Animals</i> by Melissa Stewart <i>Butterflies and Moths</i> by Bobbie Kalman <i>The Pumpkin Book</i> by Gail Gibbons <i>Emperor Penguin</i> by Meish Goldish <i>Water Everywhere</i> by Jill Astkins <i>Surprising Sharks</i> by Nicola Davies <i>Friends: Making Them and Keeping Them</i> by Patti Kelley Criswell <i>Bears</i> by Deborah Hodge <i>Apples</i> by Gail Gibbons <i>Bug-A-Licious</i> by Meish Goldish <i>A Rock Is Lively</i> by Dianna Hutts Aston & Sylvia Long <i>Let's Go Rock Climbing</i> published by Houghton Mifflin <i>Caves</i> by Stephen P. Kramer <i>Oceans and Seas (Bodies of Water)</i> by Cassie Mayer <i>Hurricane!</i> By Jonathan London</p> <p>Teacher Resources: A Curricular Plan for the Writers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 5: Informational Writing (Available on the shared drive)</p> <p><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by</p> <p><i>Units of Study for Narrative, Opinion, and Information The Art of Information Writing</i> by Lucy Calkins and M. Colleen Cruz Grade 3 Published by Heinemann</p> <p>Assessment: Common Assessment in Information Writing Scored with Teachers College Information Rubric An expert-based project on a self-chosen topic</p> <p>Checklist for Information Writing</p> <p>Writing Progressions</p>

such as before, after, then and later.

- Use expert words to teach readers about the subject.
- Use words to show exceptions such as *however* and *but*.
- Use diagrams, charts, captions, headings and bold words to inform the readers in an interesting way.
- To write a beginning that gets readers ready to learn information about the subject.
- To write a conclusion that draws conclusions, asks questions of suggests ways readers might respond.
- To write facts, definitions, details, and observations about the topic and explain them.
- Group information into sections and use paragraphs to separate the sections.
- Use words to show sequence such as before, after, then and later.
- Use expert words to teach readers about the subject.
- Use words to show exceptions such as *however* and *but*.
- Use diagrams, charts, captions, headings and bold words to inform the readers in an interesting way.
- To write a beginning that gets readers ready to learn information about the subject.
- To write a conclusion that draws conclusions, asks questions of suggests ways readers might respond.

**Writers Workshop Unit 5 ~ Writing Like a Reporter: Preparation for a Writing Test
(PARCC Test Prep)
February (3 weeks)
First/Second Marking Period**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: The best preparation for any writing test is to be a strong writer with stamina to write long and strong with fluency, voice, and organization. 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. Third grade students will have a writing/test-prep workshop, in which students are taught quick, purposeful writing, especially writing about reading and writing for a test. All during the writing/test-prep workshop students continue to be coached and supported during their test-prep work. Students will practice writing well-structured essays about texts in a test like scenario. During the unit of students will have the opportunity to familiarize themselves with the prose constructed response items and the condensed scoring rubric for prose constructed response items. This unit of study prepares students for the grade 3 summative assessment for the performance-based component of the PARCC. This unit will provide time for students to take the PARCC student tutorial on the PARCC on website as well as learn the tools that readers may use in order to be a successful test taker.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Accurate and full comprehension of central ideas expressed in a text and references the texts refers to • Address a prompt and show effective development of a topic and/or narrative elements by using reasoning, details, text-based evidence, and/or description • Develop a writing that is largely appropriate to the task and purpose • Purposeful and controlled introduction and conclusion • Demonstrate command of the conventions of Standard English consistent with effectively edited writing. 	<p>Bend 1: Literary Analysis Task Read complex text closely to carefully consider literature and compose an analytic essay.</p> <p>Bend 2: Narrative Task Convey experiences or events, real or imaginary. Students will write a story, detail a scientific process, write a historical account of important figures, or describe an account of events, scenes, or objects.</p> <p>Bend 3: Research Simulation Task Students will evaluate evidence across a series of text types to analyze an informational topic presented through several articles or multimedia stimuli. Students will read a text that will serve as an anchor text that introduces the topic then engage with the text by answering a series of questions and synthesize information from multiple sources to write two analytic essays.</p>	<p><i>“A New Chance For Life”</i> by Glenn Greenberg (See 3rd grade text Spring Common Core Aligned Performance Assessments at TCRWP) <i>Owl Moon</i> by Jane Yolen <i>Appalachia: The Voices of Sleeping Birds</i> by Cynthia Rylant <i>Voices in the Park</i> by Anthony Browne <i>The Rag Coat</i> by Lauren Mills <i>Dandelion</i> by Ray Bradbury <i>The Memory Box</i> by Mary Bahr and D. Cunningham <i>The Raft</i> by Jim LaMarche <i>Amazing Grace</i> by Mary Hoffman <i>Too Many Toys</i> by David Shannon <i>All The Small Poems and Fourteen More</i> by Valerie Worth <i>The Wednesday Surprise</i> by Eve Bunting <i>Childtimes: A Three Generation Memoir</i> by Eloise Greenfield, Lessie Jones Little & Jerry Pinkney <i>Grandma’s Records</i> by Eric Velasquez <i>Thunder Cake</i> by Patricia Polacco <i>Up North at the Cabin</i> by Marsha Wilson Chall</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>PARCC To Do Items: Explore training and support materials designed specifically for the PARCC Try out sample test questions on the technology platform Gain familiarity with the computer based tools and features that will appear on the PARCC assessments. Have students try out a full length practice test with a buddy.</p> <p>Teacher Resources: http://parconline.org/sites/parcc/files/Grade3-CondensedRubric.pdf www.readingandwritingproject.com</p>

Writers Workshop Unit 6 ~ Opinion Writing: Persuasive Reviews and Speeches/Letters
March/April (5-6 weeks)
First/Second Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: “Third graders are brim full of opinions. They’ll argue for later bedtimes, puppies, trips to Disney World, baby sisters, and pizza for dinner. They’ll assert passionately that chocolate ice cream is better than vanilla (or vice versa). They’ll claim they need new markers, new shoes, the next book in a hot new series. And the list goes on. Eight-and nine-year-olds have no problem being seen and hear and making their opinions well known.” And that’s great news for this unit of study. The opinion unit of study in third grade is different than the persuasive writing in primary grades and also different than the essay writing in the upper grades. Opinion writing in third grade stands on the shoulders of persuasive writing from second grade so that third grade students learn how to write persuasive speeches and evolve to having confidence to write like editorial writers, write persuasive letters to tackle a cause and gather support for their cause through writing petitions, surveys, and interviews. In this unit of study students will write composition pieces on persuasive topics, supporting a point of view with reasons and information. Students will include a topic, an opinion, facts and details, and will provide a concluding statement in their composition. They will include transitional words and figurative language, as appropriate.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Students will understand how to create an organizational structure within their persuasive writing. • Students will introduce their topic and provide reasons and facts to support their opinions. • The students will present a concluding statement that may include a call for action. • Students will realize the importance of persuasion. • To compare/contrast the pros and cons of a given topic. 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Launching Work on Persuasive Speeches Practicing Persuasion Gathering Brave, Bold Opinions for Persuasive Writing Drawing on a Repertoire of Strategies for Generating Opinion Writing: Writing with Independence Editing as You Go: Making Sure Your Audience Can Always Read Your Drafts Taking Stock and Setting Goals</p> <p>Bend 2: Raising the Level of Persuasive Writing Gathering all that you know about your opinion Organizing and Categorizing For Example: Proving by Showing By Considering Audience, Writers Select and Discard Material Paragraphing to Organize our Drafts Choosing Words that Sound Right and Evoke Emotion Looking Back and Looking Forward: Assessing and Preparing for Mini-Publication</p> <p>Bend 3: From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters Inquiry into Petitions Becoming Your Own Job Captain Gathering a Variety of Evidence: Interviews and Surveys Revising Your Introductions and Conclusions to Get Your Audience to Care Taking Stock Again: Goal Setting with More Independence</p> <p>Bend 4: Cause Groups Tackling a Cause Becoming Informed about a Cause Yesterday’s Revisions Becoming Today’s Drafting Strategies Getting our Own Writing Ready for Readers Celebrating Activism</p>	<p><i>The Perfect Pet</i> by Margie Palatinit <i>I Wanna New Room.</i> by Karen Kaufman Orloff <i>Earrings</i> by Karen Viorst <i>Can I Have a Stegasaurus, Mom? Can I? Please!?</i> By Lois G. Grambling <i>Can I Bring My Pterodactyl to School, Ms. Johnson?</i> By Lois G. Grambling <i>Hey, Little Ant</i> by Philip M. Hoose <i>I Wanna Iguana</i> by Karen Kauffman Orloff <i>The True Story of the 3 Little Pigs</i> by Jon Scieszka <i>Dear Mrs. LaRue Letters From Obedience School</i> by Mark Teague <i>My Daddy Makes the Best Spaghetti</i> by Anna Hines <i>Clementine’s Letter</i> by Sara Pennypacker <i>The Great Kapok Tree</i> by Lynne Cherry <i>How Oliver Olsen Changed the World</i> by Claudia Mills <i>Old Henry</i> by Joan Blos <i>Olivia and Oscar Build An Opinion Piece</i> by Andrea Pelleschi <i>Ralph S. Mouse</i> by Beverly Cleary (Chapter book read aloud) <i>The Salamander Room</i> by Anne Mazer <i>Should We Have Pets?</i> By Sylvia Lollis</p> <p>Teacher Resources: A Curricular Plan for the Writers Workshop, Teachers College Electronic PDF, 3rd Grade 2011-2012 Unit 4: Opinion Writing (Available on the shared drive)</p> <p><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by</p> <p><i>Units of Study for Narrative, Opinion, and Information Changing the World Persuasive Speeches, Petitions, and Editorials</i> by Lucy Calkins and Kelly Boland Hohne Grade 3 Published by Heinemann</p> <p>Assessment: Common Assessment in Opinion Writing Scored with Teachers College Opinion Rubric</p>

<ul style="list-style-type: none"> • To distinguish between & create fact and opinion statements. • To generate persuasive compositions, supporting a point of view with several reasons and information • To develop their composition using facts, examples, figurative language, and advanced vocabulary. • To create a clear and concise opening/closing for their persuasive composition. • To use transition words such as <i>for example, also, therefore, and since</i> to connect ideas and reasons. 		<p>Checklist for Opinion Writing</p> <p>Writing Progressions</p>
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Writers Workshop Unit 7 ~ Once Upon a Fairy Tale
April/May (5-6 weeks)
Third/Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: Once Upon A Fairy Tale walks hand-in-hand with the parallel unit of study in readers workshop titled “Fairy Tales, Folklore, and Tall Tales.” After months of writing information and opinion texts, students will be enchanted by the invitation to write adaptations of fairy tales. In short, this unit of study will further help students to write fiction. The Common Core Standards emphasize the learning that third graders must do with the use of dialogue and description to develop the events and the language that signals event order. The genre of fairy talks in a near-perfect vehicle for children to learn and practice this work. Students will learn how to use transitional phrases to glue the scenes of their stories together. Since this unit comes at the very end of third grade it will target some of the fourth grade narrative writing components. This unit will address the common pitfalls of narrative writing—drafts that are swamped with dialogue, sentences that lack sentence variety and scenes that are summarized, rather than stretched out in detail.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Uses action, talk, or setting to make a good beginning. • Brings characters to life w/ details, talk, & action. • Write two adaptations of fairy tales • Write an original fairy tale • Bring one of three stories to publication • Use precise words and phrases to capture a moment, an image, an emotion • Write with a storyteller’s voice • Make significant changes to alter an original fairy tale • Self-assess and make goals that help one grow as a writer • Use comparisons in writing which include similes and metaphors 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Writing in the Footsteps of the Classics (Adapting a fairy tale that is one of two favorites; “Little Red Riding Hood” or “The Three Billy Goats Gruff”</p> <p>Adapting Classic Tales Writing Story adaptations that hold together Storytelling, planning, and drafting adaptations of fairy tales Writers can story-tell and act out as they draft</p> <p>Bend 2: Follow the Path: Adapting Fairy Tales with Independence</p> <p>Goals and plans are a big deal Telling stories that make readers shiver Revising early and often When dialogue swamps your draft, add actions Painting a picture with words: revising for language Editing for sentence variety</p> <p>Bend 3: Blazing Trails: Writing Original Fairy Tales</p> <p>Collecting ideas for original fairy tales From “This Is a Fairy Tale About” to “Once upon a time” Tethering objects to characters Using descriptive language while drafting Revising the magic Revising for readers Highlight specific words and use sensory details to help convey experiences. Notice author’s craft with alliteration and sensory details to create effects.</p>	<p>The classic tale of <i>Little Red Riding Hood</i></p> <p>The classic tale of <i>The Three Billy Goats Gruff</i></p> <p>The classic tale of <i>Cinderella</i> <i>Prince Cinders</i> by Babette Cole <i>The Tree Little Pigs</i> <i>The Emperor’s New Clothes</i> <i>Dear Cinderella</i> by Marian Moore & Mary Jane Kensington <i>Cindy-Ellen</i> by Susan Lowell & Jane Manning <i>Cinder-Elly</i> by Frances Minters <i>The Rough Faced Girl</i> by Rafe Martin <i>Yeh-Shen</i> by Ai-Ling Louie</p> <p>Teacher Resources: <i>Units of Study for Narrative, Opinion, and Information Writing Once Upon A Time Adapting and Writing Fairy Tales</i> Unit 4 Narrative written by Lucy Calkins and Shana Frazin and Maggie Beattie Roberts Grade 3 Published by Heinemann</p> <p>Assessment:</p> <p>Assessment using narrative checklist for 3rd and 4th grade</p> <p><i>Writing Pathways: Performance Assessments and Language Progressions, K-5</i></p> <p>Writer’s Notebooks</p>

Bibliography

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

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

A Curricular Unit of Study for Readers Workshop and Writers Workshop, Grade 3 Written by Lucy Calkins with Colleagues from The Reading and Writing Project, 2011-2012.

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

The Daily Café by Gail Moser and Jane Boushey Published by Stenhouse Publishers