Board of Education Regular Meeting 2016
Thursday, October 6, 2016 7:00 PM Eastern

New Fairfield Community Room
3 Brush Hill Road
New Fairfield, CT 06812

I. CALL TO ORDER
II. PLEDGE OF ALLEGIANCE
III. APPROVAL OF THE MINUTES
- III.A. September 15, 2016 - Regular

IV. APPROVAL OF THE AGENDA
V. PUBLIC PARTICIPATION - The Board welcomes public participation. Pursuant to our Board Policy, public participation is limited to no more than three (3) minutes per speaker and a total of no more than fifteen (15) minutes. People who wish to speak longer are encouraged to attend any and all related subcommittee meetings where most of the board's groundwork is done. We value your input, but due to these time limitations, we ask you to be concise and please do not repeat a previous comment. We know you will observe the rules of common courtesy. Thanks. [9320(a) of Board Bylaws]
VI. BOARD AND ADMINISTRATIVE COMMUNICATIONS
- VI.A. Chairman's Report
- VI.B. Superintendent's Report
- VI.C. Student Representatives' Report
- VI.D. Committee Reports
  - VI.D.1. Curriculum (Kevin Hearty)
  - VI.D.2. Communications/Community Outreach (Ed Sbordone)
  - VI.D.3. Policy (Susan Starr)
- VI.E. Liaison Reports
  - VI.E.1. Board of Finance (Ed Sbordone)
  - VI.E.2. Safety (Susan Starr)

VII. INFORMATION ITEMS
- VII.A. Wingman
- VII.B. Board of Education Presentation Ideas
- VII.C. 2017-18 Budget Draft Calendar
- VII.D. Board of Education Policies (First Reading)
  - VII.D.1. Policy 1700 – Otherwise Lawful Possession of Firearms on School Property
  - VII.D.2. Policy 3520.13 – Data-Based Information and Management Systems
  - VII.D.3. Policy 3542 – School Lunch Service
  - VII.D.4. Policy 4111/4211 – Recruitment and Selection
  - VII.D.5. Policy 4112.5/4212.5 – Security Check/Fingerprinting
  - VII.D.6. Policy 4112.51/4212.51 – Employment/Reference Checks
  - VII.D.7. Policy 4118.235/4218.235 - Alcohol, Drugs and Tobacco
  - VII.D.8. Policy 4121 – Substitute Teachers
  - VII.D.9. Policy 5131.6 – Alcohol, Drugs and Tobacco

VII.D.10. Policy 5131.601, 4118.236/4218.236 – Medical (Palliative) Use of Marijuana
VII.D.11. Policy 5141.4 – Reporting Child Abuse/Neglect or Sexual Assault
VII.D.12. Policy 5145.53 – Gender Identity and Expression
VII.D.13. Policy 6141.321 – Computers: Acceptable Use and Internet Safety Policy
VII.D.14. Policy 6142 – Basic Instructional Program
VII.D.15. Policy 6146 – Graduation Requirements

VIII. ACTION ITEMS
VIII.A. Personnel Report
VIII.B. K-5 Reading Curriculum
VIII.C. K-5 Writing Curriculum
VIII.D. Approval of Grant Applications
VIII.D.1. 2016-17 Title III Grant
VIII.D.2. 2016-17 District Consolidated Application for ESEA Federal Grants
VIII.E. Professional Development and Evaluation Committee (PDEC)

IX. BOARD MEMBER COMMENTS

X. ADJOURNMENT

NEW FAIRFIELD PUBLIC SCHOOLS

Wingman link

https://docs.google.com/presentation/d/1hMFL6aV36g48svWQ0zxSRDD5YDD5sWKOgbCNZbbGZwo/edit?usp=sharing

Existing policy with a revision based on P.A. 16-55.

Community Relations

Otherwise Lawful Possession of Firearms on School Property

Notwithstanding the otherwise lawful possession of firearms defined in Section 53a-3, ("any sawed off shotgun, machine gun, rifle, shotgun, pistol, revolver or other weapon, whether loaded or unloaded from which a shot may be discharged") in or on the real property comprising school district property by persons who hold a valid state or local permit to carry a firearm and would otherwise legally traverse school property with an unloaded firearm for the purpose of gaining access to public or private lands open to hunting or for other lawful purposes, such entry onto school property by these persons for these purposes is prohibited by the Board of Education.

The issuance of a permit to carry a pistol, revolver or other firearms does not authorize the possession or carrying of a pistol, revolver or other firearms on school district property. The Board of Education prohibits such possession on school district property.

The Board of Education may employ or enter into an agreement for public school security services with a firearm, as defined in state law, only with a sworn member of a local police department, a retired state or local police officer, or retired federal law enforcement agents and retired police officers from an out-of-state police department.

A motor vehicle inspector, designated under section C.G.S. 14-8 and certified pursuant to C.G.S 7-294d, while engaged in the performance of such motor vehicle inspector's official duties may carry weapons on school grounds, effective October 1, 2016.

Students are prohibited by the Board of Education from possessing firearms for any reason, whether otherwise lawful or not, in or on the real property comprising the public or private elementary or secondary school or at a school sponsored activity as defined in Subsection (h) of Section 10-233a.

(cf. 5114 - Suspension/Expulsion/Exclusion/Removal)

Legal Reference: Connecticut General Statutes

29-28 Permit for sale at retail of pistol or revolver. Permit to carry a pistol or revolver. Confidentiality of name and address of permit holder.

29-33 Sale, delivery or transfer of pistol and revolvers. Documentation requirements. Waiting period. Exempted transactions. Penalty.

52a-3 Definitions.

53a-217b Possession of a weapon on school grounds: Class D felony. (as amended by P.A. 16-55)

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Community Relations

Otherwise Lawful Possession of Firearms on School Property

Legal Reference: Connecticut General Statutes (continued)

P.A. 13-188 An Act Concerning School Safety

P.A. 14-217 Section 254 of "Budget Implementer Bill"

P.A. 14-212 An Act Concerning the State Education Resource Center

P.A.16-55 An Act Concerning Recommendations by the Department of Motor Vehicles Regarding Hazardous Materials, Car Dealers, Student Transportation Vehicle Operators, Diversion Programs and Motor Vehicle Inspectors.

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A new policy to consider, replacing the previous version in order to comply with new legislation, PA 16-189.

Business and Non-Instructional Operations

Data-Based Information and Management Systems

Student Data Protection and Privacy/Cloud-Based Issues

The Board of Education (Board) may, pursuant to this policy, enter into a contract with a third party for either or both of the following purposes:

1. To provide services, including Cloud-based services, for the digital storage, management, and retrieval of student records.

2. To provide digital educational software that authorizes a third-party provider of digital educational software to access, store, and use student records in accordance with the contractual provisions listed below.

The Board, on or after October 1, 2016, when entering into a contract with a contractor for purposes listed above, shall ensure the contract includes, but is not limited to the following:

1. A statement that student records, student information and student generated content continues to be the property of and under the control of the Board. (They are not the property of, or under the control of a software or electronic service contractor.)

2. A description of the means by which the Board, students, their parents or legal guardians, may retain possession and control of student-generated content, and if applicable, means by which a student, parent or legal guardian of a student may transfer student-generated content to an electronic mail account.

3. A statement that the contractor will not use student information, student records, or student-generated content for any purposes except those the contract authorizes.

4. A description of the procedures by which a student, parent or legal guardian, of a student may review personally identifiable information (PII) contained in the student's record, student information or student-generated content and correct erroneous information, if any in such student material.

5. A statement that the contractor shall take actions designed to ensure the security and confidentiality of student records, student information, and student-generated content.

6. A description of the procedures that a contractor will follow for notifying a student, the parent or legal guardian of a student, parent, legal guardian of a student, and the Board, as soon as practical, but not later than forty-eight (48) hours after the contractor becomes aware of or suspects that any student record, student information, or student-generated content under the contractor's control has been subject to unauthorized access or suspected unauthorized access.

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Business and Non-Instructional Operations

Data-Based Information and Management Systems

Student Data Protection and Privacy/Cloud-Based Issues (continued)

7. A statement that a student's records, student information, or student-generated content shall not be retained or available to the contractor upon completion of the contracted services unless a student, parent or legal guardian of a student chooses to establish or maintain an electronic account with the contractor for the purpose of storing student-generated content.
8. A statement that the contractor and the Board shall ensure compliance with the federal Family Educational Rights and Privacy Act (FERPA), 20 USC 1232g.
9. A statement that Connecticut laws shall govern the rights and duties of the contractor and the Board.
10. A statement that if any provision of the contract or the application of the contract is held invalid by a court of competent jurisdiction, the invalidity does not affect other provisions of the contract which can be given effect without the invalid provision or application.
11. A prohibition against the contractor using personally identifiable information contained in student records to engage in advertising or for any other purposes other than those authorized pursuant to the contract.

Any provision of a contract entered into between a contractor and the Board on or after October 1, 2016, that conflicts with the provisions listed above shall be void.

Any contract entered into on and after October 1, 2016, that does not include the provisions listed above shall be void, provided the Board has given reasonable notice to the contractor and the contractor has failed within a reasonable time to amend the contract to include the required provisions.

Not later than five business days after executing a contract pursuant to this policy, the Board shall provide electronic notice to any student and the parent or legal guardian of a student affected by the contract. The notice shall (1) state that the contract has been executed and the date that such contract was executed, (2) provide a brief description of the contract and the purpose of the contract, and (3) state what student information, student records or student-generated content may be collected as a result of the contract. The Board shall post such notice and the contract on the Board's Internet website.

The Board expects that an operator shall implement and maintain reasonable security procedures and practices, in accordance with current industry standards to protect student information from unauthorized access, destruction use, modification and disclosure; and to delete any student information if a student or his/her parent/legal guardian or the Board requests the deletion of such student information.

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Business and Non-Instructional Operations

Data-Based Information and Management Systems

Student Data Protection and Privacy/Cloud-Based Issues (continued)

Notice of Breach of Security/Data Breacher

Upon notice of a breach of security by a contractor, the Board shall, within forty-eight (48) hours notify the students and the parents/legal guardians of the students whose student information, student records, or student-generated content was involved in such breach. The Board shall also, as required, post notice of the breach on its website.

Upon the discovery of a breach of security that results in the unauthorized release of student information, excluding directory information, the contract shall contain the provision that the contractor must notify the Board of such breach without unreasonable delay, and in no case later than thirty (30) days from the discovery of the breach.

Upon the discovery of a breach of security that results in the unauthorized release of directory information, student records, or student-generated content, the contract shall contain the provision that the contractor must notify the Board without unreasonable delay and in no case later than sixty (60) days from the discovery of the breach.

Note: The Board may desire to contract for more prompt notice of a breach of security.

Definitions

1. **"Contractor"** means an operator or consultant that is in possession of or has access to student information, student records or student-generated content as a result of a contract with a local or regional Board of Education.
2. **"Operator"** means the operator of an Internet website, online service, online application, or mobile application with actual knowledge that such Internet website, service, or mobile application is used primarily for school purposes and was designed and marketed for school purposes and who collects, maintains or uses student information.
3. **"Student"** means a Connecticut resident enrolled in a preschool program participating in the state-wide public school information system, pursuant to section 10-10a of the general statutes, or enrolled in grades K to 12, inclusive, in a public school, or receiving special education and related services under an individualized education program, or otherwise the responsibility of the Board.
4. **"Deidentified information"** means any information that has been altered to prevent the identification of an individual student.
5. **"Eligible student"** means a student who has reached 18 years of age.
6. **"Student-generated content"** means materials created by a student, including, but not limited to, essays, research reports, portfolios, creative writing, music or other audio files, or photographs. "Student-generated content" does not include student responses to a standardized assessment.

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Business and Non-Instructional Operations

Data-Based Information and Management Systems

Student Data Protection and Privacy/Cloud-Based Issues

Definitions (continued)

7. **"Student records"** means any information directly related to a student that is maintained by the school district, the State Board of Education or the Department of Education or any information acquired from a student through the use of educational software assigned to the student by a teacher or other district employee.

   "Student records" does not mean any of the following:

   a. Deidentified information, allowed under the contract to be used by the contractor to improve educational products for adaptive learning purposes and for customizing student learning.
   b. Deidentified information, used to demonstrate the effectiveness of the contractor's products in the marketing of such products.
   c. Deidentified information, used for the development and improvement of the contractor's products and services.

8. **"Online service"** includes Cloud computing services, which must comply with this policy if they otherwise meet the definition of an operator.

9. **"Student information"** means personally identifiable information regarding a student that in any media or format that meets any of the following:

   a. Is created or provided by a student, or the student's parent or legal guardian, to the operator in the course of the students', parents', or legal guardians' use of the operators' website, online service, or mobile application for school purposes.
   b. Is created or provided by an employee or agent of the school, school district, local education agency, to an operator for school purposes.
   c. Is gathered by an operator through the operation of the operator's Internet website, online service, or mobile application and identifies a student including but not limited to information in the student's educational record or email account, first and last name, home address, telephone number, email address, or other information that allows physical or online contact, discipline records, test results, special education data, juvenile dependency records, grades, evaluations, criminal records, medical records, health records, social security number, biometric information, disabilities, socioeconomic information, food purchases, political affiliations, religious information, text messages, documents, student identifiers, search activity, photos, voice recordings, or geolocation information.

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Business and Non-Instructional Operations

Data-Based Information and Management Systems

Student Data Protection and Privacy/Cloud-Based Issues

Definitions (continued)

10. **"School purposes"** means purposes that customarily take place at the direction of a teacher, or school district or aid in the administration of school activities, including, but not limited to, instruction in the classroom, administrative activities, and collaboration among students, school personnel, or parents/legal guardians. The Board, through this policy, places restrictions on an "operator" as defined in this policy. An operator shall not knowingly engage in any of the following activities with respect to their site, service, or application.
11. **"Targeted advertising"** means presenting an advertisement to a student where the selection of the advertisement is based on student information, or inferred from the usage of the operator's Internet website, online service or mobile application by such student.

The Board, through this policy, places restrictions on an "operator" as defined in this policy. An operator shall not knowingly engage in any of the following activities with respect to their internet website, online service or mobile application:

1. Engage in targeted advertising on the operator's site, service, or application, or on any other Internet website, online service or mobile application;
2. Use student information to create a profile of a student for purposes other than the furtherance of school purposes;
3. Sell student information, unless the sale is part of the purchase, merger, or acquisition of an operator by a successor operator and the operator and the successor operator continue to be subject to the provisions of this policy regarding student information; or
4. Disclose student information, unless the disclosure is made (a) in furtherance of school purposes of the Internet website, online service or mobile application, provided the recipient of the student information uses such student information to improve the operability and functionality of the Internet website, online service or mobile application and complies with this policy; (b) to ensure compliance with federal or state law; (c) in response to a judicial order; (d) to protect the safety of users or others, or the security of the Internet website, online service or mobile application; or (e) to an entity hired by the operator to provide services for the operator's Internet website, online service or mobile application, provided the operator contractually (i) prohibits the entity from using student information for any purpose other than providing the contracted service to, or on behalf of, the operator, (ii) prohibits the entity from disclosing student information provided by the operator to subsequent third parties, and (iii) requires the entity to comply with this policy.

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Business and Non-Instructional Operations

Data-Based Information and Management Systems

Student Data Protection and Privacy/Cloud-based Issues (continued)

The Board recognizes that an operator may:

1. Use student information (1) to maintain, support, evaluate or diagnose the operator's Internet website, online service or mobile application, or (2) for adaptive learning purposes or customized student learning.
2. Use de-identified student information (1) to develop or improve the operator's Internet website, online service or mobile application, or other Internet websites, online services or mobile applications owned by the operator, or (2) to demonstrate or market the effectiveness of the operator's Internet website, online service or mobile application.
3. Share aggregated de-identified student information for the improvement and development of Internet websites, online services or mobile applications designed for school purposes.

Nothing in this policy shall be construed to:

1. limit the ability of a law enforcement agency to obtain student information from an operator as authorized by law or pursuant to a court order;
2. limit the ability of a student or the parent or legal guardian of a student to download, transfer or otherwise save or maintain student information;
3. impose a duty upon a provider of an interactive computer service, as defined in 47 USC 230, as amended from time to time, to ensure compliance with this section by third-party information content providers, as defined in 47 USC 230, as amended from time to time;
4. impose a duty upon a seller or provider of online services or mobile applications to ensure compliance with this policy with regard to such online services or mobile applications;
5. limit an Internet service provider from providing a student, parent or legal guardian of a student or local or regional Board of Education with the ability to connect to the Internet;
6. prohibit an operator from advertising other Internet websites, online services or mobile applications that are used for school purposes to parents or legal guardians of students, provided such advertising does not result from the operator's use of student information; or
7. apply to Internet websites, online services or mobile applications that are designed and marketed for use by individuals generally, even if the account credentials created for an operator's Internet website, online service or mobile application may be used to access Internet websites, online services or mobile applications that are designed and marketed for use by individuals generally.

The Board, upon determination that a request for directory information is related to school purposes, may disclose directory information to any person requesting such directory information. If the Board determines that a request for directory information is not related to school purposes, the Board shall not disclose such directory information.

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Business and Non-Instructional Operations

Data-Based Information and Management Systems

Student Data Protection and Privacy/Cloud-based Issues (continued)

(cf. 3520.1 – Information Security Breach and Notification)
(cf. 3520.11 – Electronic Information Security)
(cf. 3520.12 – Data-Based Information Management System Confidentiality Policy)
(cf. 5125 – Student Records)
(cf. 5145.15 – Directory Information)
(cf. 6162.51 – Surveys of Students/Student Privacy)

Legal Reference: Connecticut General Statutes

1-19(b)(11) Access to public records. Exempt records.

7-109 Destruction of documents.

10-15b Access of parent or guardians to student's records.

10-209 Records not to be public.

11-8a Retention, destruction and transfer of documents

11-8b Transfer or disposal of public records. State Library Board to adopt regulations.

46b-56(e) Access to Records of Minors.

Connecticut Public Records Administration Schedule V - Disposition of Education Records (Revised 1983).

P.A. 16-189 An Act Concerning Student Privacy

Federal Family Educational Rights and Privacy Act of 1974 (section 438 of the General Education Provisions Act, as amended, added by section 513 of P.L. 93-568, codified at 20 U.S.C.1232g).

Dept. of Educ, 34 C.F.R. Part 99 (May 9, 1980 45 FR 30802) regs. implementing FERPA enacted as part of 438 of General Educ. Provisions Act (20 U.S.C. 1232g) parent and student privacy and other rights with respect to educational records, as amended 11/21/96.

Protection of Pupil Rights Amendment (PPRA) 20 U.S.C. § 1232g (2014)

Children's Online Privacy Protection Act (COPPA) 15 U.S.C. §§6501 *et seq.* (2014)

Policy adopted:
cps 6/16

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Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

P3520.13
Form

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

STAFF REQUEST FOR APPROVAL OF TECHNOLOGY RESOURCES

To request to use such an online resource or technology application other than a District-approved resource, please complete and submit the following form.

Name: _____

Position: _____ *(example: teacher)*

Date:_____

If the resource will be used by students, which grade(s)?: _____

1. Give name and description of the technology resource you are requesting to use. If you are requesting an online resource, please include a link to the resource.

   _____

   _____

   _____

2. Describe how you plan to use the requested resource. What information, if any, will be shared? Who will have access to the resource? If for use by students, will students need to sign up for an account or download an application? Is parental permission required by the application before use by a student?

   _____

   _____

   _____

   _____

Before use in the classroom, use with students, or administrative use, all online learning resources, online applications, digital subscription services, and other programs or technology applications requiring the user to accept terms of services or a user agreement must be approved through the following process:

1. _____ Department Chair or _____ Team Leader or _____ Grade Level Leader

☐ Approved for use ☐ Not approved for use at this time

Reason, if not approved: _____

_____

_____

Signature_____Date_____

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2. _____ Admin Council ☐ Approved for use ☐ Not approved for use at this time

Reason, if not approved: _____

_____

_____

Signature_____ Date_____

3. _____ Director of Technology ☐ Approved for use ☐ Not approved for use at this time

Reason, if not approved: _____

_____

_____

Signature_____Date_____

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Existing policy with optional revision based on P.A. 16-37.

Business/Non-Instructional Operations

School Lunch Service

The Board of Education (Board) recognizes that students require adequate, nourishing food and beverages in order to grow, learn and maintain good health. It is the intent of the Board that District schools take a proactive effort to encourage students to make nutritious food choices. The Board directs that students shall be provided with adequate space and time to eat meals during the school day.

The District shall offer meals to all students without regard to race, color, age, creed, religion, gender, sexual orientation, gender identity or expression, ancestry, national origin, marital status, pregnancy or disability.

The Board shall provide food service for school lunches that meets the nutritional standards required by state and federal school lunch programs. The District's National School Lunch Program (NSLP) will operate to meet dietary specifications in accordance with the Health Hunger-Free Kids Act of 2010 and applicable state laws and regulations.

School lunch service shall be provided in all schools having cafeterias. This service shall be under the supervision of the Food Service Provider who shall be responsible to the Director of Management Services and approved by the Board of Education. The Food Service Provider shall be contracted and bid on a periodic basis.

Aims

Policies governing the operation of the school lunch program shall be:

1. To provide cafeteria facilities in all schools.
2. To provide wherever cafeteria facilities exist nutritionally balanced and attractive lunches available to all students with sufficient time allowed for eating. Varied and nutritious food choices shall be sold or served consistent with applicable federal government Dietary Guidelines for Americans.
3. To provide lunches free or at reduced rates to children whose economic or health needs require such action, with the approval of the Superintendent of Schools on recommendation of the Principal and school nurse and in accordance with the National School Lunch Program criteria.

Facilities

Cafeteria facilities, wherever possible, shall include the following:

1. A carefully planned, well-equipped kitchen adjacent to each dining area;
2. Adequate storage space so that food and supplies may be purchased in sufficient quantity to take advantage of favorable market conditions.
3. Maintenance, inspection and repair of equipment so that maximum use is obtained and danger of accidents to personnel is minimized.

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Business/Non-Instructional Operations

School Lunch Service (continued)

Maintenance of Sanitary Conditions

Sanitary conditions in all phases of the preparation and serving of food shall be rigidly maintained at all times. The District shall maintain proper sanitation and health standards in food storage, preparation and service, in accordance with all applicable state and federal laws, regulations and requirements.

The Food Service Provider shall be responsible for the education of all food handlers as to personal hygiene and techniques of sanitation. The Food Service Provider shall be responsible for the daily cleaning of all kitchen equipment including, but not limited to, the kitchen facilities, i.e., sinks, floors, ceilings, walls, etc.

Financing

The school lunch program shall be financed as follows:

1. Prices of school lunches shall be recommended by the Food Services Provider and approved by the Board of Education in accordance with all prevailing costs of food, supplies, supervision costs, and wages of hourly workers.
2. Costs associated with the food services contract, and other expenses directly incurred in the school lunch program shall be paid out of a separate fund, which shall be maintained under the control of the Director of Management Services or his/her designee and into which all receipts from sales and federal cash grants shall be paid. This fund shall be subject to annual audit by the district auditor. In compliance with federal law, the District's NSLP (and School Breakfast Program (SBP)) shall be non-profit.
3. Office facilities, equipment, heat, light and power shall be paid out of funds appropriated by the Board of Education operating budget.

School Food Safety Inspections/School Food Safety Program

The District shall comply with state and federal requirements for conducting cafeteria health and safety inspections and ensuring employee participation in appropriate inspection services and training programs.

The District shall obtain two (2) safety inspections per year in accordance with all local, state and federal laws and regulations. The District shall post the most recent inspection report and release a copy of the report to members of the public upon request.

The District shall comply with federal regulations in developing a food safety program that enables District schools to take systematic action to prevent or minimize the risk of food borne illness among students.

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Business/Non-Instructional Operations

School Lunch Service (continued)

Farm to School Program *(optional revision/addition to policy)*

Any bid submitted by a service management company in response to a request for proposal (RFP) or bid solicitation by the Board that is posted to the State Portal and that relates to the Board's school nutrition program shall include information detailing the consistency of such bid with the State's Farm to School Program and the ways in which such bid facilitates the purchase of products from local farmers by the Board. All other factors being equal, the Board shall give preference to the RFP or bid that promotes the purchase of local farm products.

(cf. 3542.31 – Participation in the National School Lunch Program)

Legal Reference: Connecticut General Statutes

10-215 Lunches, breakfasts and other feeding programs for public school children and employees.

10-215a Nonpublic school and nonprofit agency participation in feeding programs.

10-215b Duties of State Board of Education re feeding programs.

10-215d Regulations re nutrition standards for school breakfasts and lunches. (as amended by PA 16-37)

22-38d Farm to school program. (as amended by PA 16-37)

10-216 Payment of expenses.

National School Lunch Program and School Breakfast Program; Competitive Foods. (7 CFR Parts 210 and 220, Federal Register, Vol 45 No. 20, Tuesday, January 29, 1980, pp 6758-6772

State Board of Education Regulations

10-215b-1 School lunch and nutrition programs.

10-215b-11 Requirement for meals.

10-215b-12 Reimbursement payments. (including free and reduced price meals)

Child Nutrition and WIC Reauthorization Act of 2004, 42 U.S.C. Section 1751.

School Lunch and Breakfast Programs 42 U.S.C. Section 1751 et seq.

National Food Service Programs, Title 7 Code of Federal Regulations, 7 CFR Part 210, Part 220, Part 215, Part 245.

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Business/Non-Instructional Operations

School Lunch Service

Legal Reference: Connecticut General Statutes (continued)

42 U.S.C. Sec. 1758(h)/7 CFR Sect 210.13, 220.7 (School Food Safety Inspections).

Federal Register (74 Fed. Reg. 66213) amending federal regulations (7CFR Part 210 and 220).

P.L. 111-296 Healthy, Hunger-Free Kids Act of 2010 (HHFKA), 42 U.S.C. 1751

7 CFR Parts 210 & 220 – Nutrition Standards in the National School Lunch & School Breakfast Programs.

Nondiscrimination on the Basis of Handicap in Programs or Activities Receiving Federal Assistance, 7 C.F.R. Part 15b (2001)

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Policy adopted: October 19, 2000
Policy revised: June 21, 2007
Policy revised: May 19, 2011
Policy revised: March 7, 2013
Policy revised:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

Existing policy with revisions based upon P.A. 16-91.

Personnel – Certified/Non-Certified

Recruitment and Selection

It is the policy of the Board of Education to appoint the most qualified applicants to positions of employment within the Public Schools. The Board of Education and/or the Superintendent of schools shall be responsible for the appointment of all building level and district-wide administrator positions, which appointments shall be made in accordance with the procedures set forth in Section 10-151 of the Connecticut General Statutes, and in accordance with any applicable collective bargaining agreement and state and federal law.

The Superintendent of Schools is authorized to hire new personnel, the position and total number of which having been previously approved by the Board of Education. The Superintendent is also authorized to hire personnel to replace regular personnel whose employment has terminated either voluntarily or involuntarily. The Superintendent will consult with the administrator involved before hiring such personnel. The Superintendent of Schools and/or his/her designee shall be responsible for the selection and assignment of all personnel in the New Fairfield Public Schools except where such authority is reserved by the Board of Education, subject to the provisions of applicable collective bargaining agreement and state and federal law.

All personnel, including administrators, shall be selected on the basis of job-related skills, ability and potential contribution to the educational program and/or the best interests of the school system. It is the policy of the Board of Education to employ and retain the best qualified administrators, teachers and other personnel. This shall be accomplished through careful consideration of credentials, references, interviews, and evaluation of previous performance. The New Fairfield Board of Education is committed to a policy of non-discrimination in its recruitment, selection, and employment practices, in accordance with all state and federal regulations pertaining to Equal Employment Opportunity and Affirmative Action, as applicable.

The New Fairfield Board of Education recognizes that the increasing diversity of individuals and cultures is a growing characteristic of our state and nation, which should have a significant bearing on the activities of the school district. Further, the State of Connecticut has determined that the educational interests of the state require efforts by each school district to provide educational opportunities for its students to interact with teachers from other racial, ethnic and economic backgrounds in order to reduce racial, ethnic and economic isolation.

The Board believes that the importance of diversity of individuals and cultures must be recognized in the recruitment and selection of personnel in order to help promote an intellectually and culturally dynamic environment that enables students to gain an increased awareness and appreciation of the diverse world in which all are connected.

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Personnel - Certified

Recruitment and Selection (continued)

Compensation shall be set on the basis of the current salary schedule as set forth in the applicable bargaining unit agreement. The Superintendent or designee shall report all new personnel hired at a Board meeting as soon after the appointments as possible.

The Superintendent shall insure that the District is in compliance with the provisions of Title I, the No Child Left Behind Act, and any other applicable state or federal laws. Manuals and handbooks shall comply with federal law as to the qualifications for instructional personnel. Notice of professional qualifications shall be provided to parents/guardians of students in Title I schools and staffing pattern reviews as required by law shall be conducted annually.

Hiring of Retired Teachers

A **retired** teacher receiving benefits from the Teachers Retirement System (TRS) may be reemployed by the Board for up to one full school year in a position (1) designated by the Commissioner of Education as a subject shortage area, or (2) at a school located in a priority school district for the school year in which the teacher is being employed. Such employment may be for up to one full school year. Such reemployment may be extended for an additional school year, provided the Board (a) submits a written request for approval to the Teachers' Retirement Board, (b) certifies that no qualified candidates are available prior to the reemployment of such teacher and (c) indicates the type of assignment to be performed, the anticipated date of rehire and the expected duration of the assignment.

The salary of such teacher shall be fixed at an amount at least equal to that paid other teachers in the District with similar training and experience for the same type of service. Upon Board approval of such employment, the retired teacher shall be eligible for the same health insurance benefits provided to active teachers employed by the District. No retirement benefits shall be paid during this period of reemployment.

Except as indicated below, and in the first paragraph in this section, a certified educator receiving retirement benefits from the Teachers Retirement System (TRS) may not be employed in a certified position receiving compensation paid out of public money appropriated for school purposes except that such educator may be employed in such a position and receive no more than forty-five percent of the maximum salary level for the assigned position. Any certified educator who receives in excess of such amount shall reimburse the Board for the amount of such excess.

Commencing July 1, 2016, to June 30, 2018, the exemption from the limitation on the compensation of a reemployed certified educator apply to an educator who (A) is receiving retirement benefits from TRS based on thirty-four or more years of credited service, (B) is reemployed in a district designated as an alliance district (pursuant to C.G.S. 10-262u), and (C) was serving in the district on July 1, 2015.

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Personnel - Certified

Recruitment and Selection (continued)

~~On and after July 1, 2016, a~~ A certified educator receiving retirement benefits from the system may be employed and receive compensation, health insurance benefits, and other employment benefits provided to active teachers employed by such school system provided such teacher does not receive a retirement income during such employment. Payment of such teacher's retirement income shall resume on the first day of the month following the termination of such employment.

(cf. 4111.1/4211.1 - Affirmative Action in Recruitment and Selection)

Legal Reference: Connecticut General Statutes

10-151 Employment of teachers. Notice and hearing on termination of contract.

10-153 Discrimination on account of marital status.

10-155f Residency requirement prohibited.

10-183v Reemployment of teachers, as amended by P.A. 10-111, An Act Concerning Education Reform in Connecticut and P.A. 16-91, An Act Making Changes to the Teachers' Retirement System.

10-220 Duties of boards of education.

46a-60 Discriminatory employment practices prohibited.

Federal Law:

Title VII, Civil Rights Act as amended by Title IX, Equal Employment Opportunity Act

20 U.S.C. § 6319 Qualifications for teachers and paraprofessionals Section (Section 1119 of P.L. 107-110, No Child Left Behind)

34 C.F.R. 200.55 et seq.

Policy adopted: June 1, 2006 NEW FAIRFIELD PUBLIC SCHOOLS
Policy revised: November 4, 2010 New Fairfield, Connecticut
Policy revised:

DRAFT

Existing policy with required revisions based on P.A. 16-67.

Personnel – Certified/Non-Certified

Security Check/Fingerprinting

In order to create a safe and orderly environment for students, all offers of employment will be conditional upon the successful outcome of a criminal record check.

In addition, any person applying for employment with the Board shall submit to a record check of the Department of Children and Families Child Abuse and Neglect Registry before the person may be hired.

Note: *Applicants for positions requiring a state certificate, authorization or permit must submit to a check of DCF's abuse and neglect registry, effective July 1, 2011. Applicants for positions not requiring state certification are required to submit to the DCF abuse and neglect registry beginning July 1, 2012.*

Applicants, as required, shall make disclosures containing (1) current and past employers' contact information; (2) authorization allowing contact with such employers; and (3) statements about any past misconduct, discipline, or licensure penalties as a result of sexual misconduct or abuse allegations.

The District, prior to hiring such applicants, ~~applicants,~~ will (1) ensure that they complete the above stated three requirements; (2) review applicants' employment history after making a documented, good faith effort to contact previous employers for information; and (3) request any available information about applicants from SDE.

The background/reference checks shall be done in compliance with the statutory guidelines contained in Board policy #4112.51/4212.51, as amended.

District employees shall within 30 days after they are hired submit to state and national criminal background checks. District students employed by the school system are exempted from this requirement.

Workers placed in a school under a public assistance employment program shall also submit to the criminal background check if such individuals will have direct contact with students.

School nurses and nurse practitioners appointed by the Board or under contract with the Board shall also submit to a criminal history check pursuant to C.G.S. 29-17a.

Student teachers placed in District schools as part of completing preparation requirements for the issuance of an educator certificate, ~~effective July 1, 2010,~~ shall also be required to undergo the same criminal background checks already required for school employees.

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Personnel – Certified/Non-Certified

Security Check/Fingerprinting

Legal Reference: Connecticut General Statutes

10-221d Criminal history records checks of school personnel. Fingerprinting. Termination or dismissed. (as amended by PA 01-173, PA 04-181, June 19 Special Session, Public Act No. 09-1, PA 11-93, and PA 16-67)

PA 16-67 An Act Concerning the Disclosure of Certain Education Personnel Records.

DRAFT

Policy adopted: June 1, 2006
Policy revised: September 16, 2010
Policy revised: March 15, 2012
Policy revised:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

A new recommended policy to consider, which replaces previous versions due to new legislation.

Personnel -- Certified/Non-Certified

Employment/Reference Checks

The Board of Education (Board) believes that it is critical that references on an application be checked prior to an offer of employment. Also, in order to create a safe and orderly environment for students, all offers of employment will be conditional upon the successful outcome of a criminal record check. In addition, any person applying for employment with the Board shall submit to a record check of the Department of Children and Families Child Abuse and Neglect Registry before the person may be hired.

Requirements for Applicants

The Board shall not offer employment to an applicant for a position, including any position which is contracted for, if such applicant would have direct student contact, prior to the Board requiring of such applicant to provide:

1. Contact information for current and former employers if they were education employers or the employment otherwise involved contact with children. The contact information must include the name, address and telephone number of each current or former employer.

2. Written authorization that consents to and authorizes such former employers to disclose information and related records about him or her that is requested on the State Department of Education (SDE) designated standardized form that interviewing employers send. The authorization also must consent to and authorize SDE to disclose information and related records to the District upon request and release such former employees and the SDE from any liability that may arise as a result of such disclosure or release.

3. To provide a written statement of whether he or she:

    a. was the subject of an abuse or neglect or sexual misconduct investigation by any employer, state agency or municipal police department, unless the investigation resulted in a finding that all allegations were unsubstantiated;

    b. was disciplined or asked to resign from employment or resigned from or otherwise separated from any employment while an allegation of abuse or neglect was pending or under investigation by the Department of Children and Families (DCF), or an allegation of sexual misconduct was pending or under investigation or due to an allegation substantiated by DCF of abuse or neglect, or of sexual misconduct or a conviction for abuse or neglect or sexual misconduct; or

    c. has ever had a professional or occupational license or certificate suspended or revoked or has ever surrendered one while an allegation of abuse or neglect was pending or under investigation by DCF, or an investigation of sexual misconduct was pending or under investigation, or because an allegation substantiated by DCF of abuse or neglect or of sexual misconduct or a conviction for abuse or neglect or sexual misconduct.

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Personnel -- Certified/Non-Certified

Employment/Reference Checks (continued)

Reference Checking Procedures

The District shall conduct a review of the applicant's employment history by contacting those employers listed in the required information provided by the applicant. Such review shall be conducted using the SDE form that requests:

1. the dates of employment of the applicant;

2. a statement as to whether the employer has knowledge that the applicant was the subject of an allegation of abuse or neglect or sexual misconduct for which there is an investigation pending with any employer, state agency or municipal police department or which has been substantiated; was disciplined or asked to resign from employment or resigned from or otherwise separated from any employment while an allegation of abuse or neglect or sexual misconduct was pending or under investigation, or due to a substantiation of abuse or neglect or sexual misconduct; or has ever had a professional or occupational license, certificate, authorization or permit suspended or revoked or has ever surrendered such a license, certificate, authorization or permit while an allegation of abuse or neglect or sexual misconduct was pending or under investigation, or due to a substantiation of abuse or neglect or sexual misconduct.

   Such review may be conducted by telephone or through written communication, not later than five business days after any such current or former employer of the applicant receives a request for such information, and responds with such information. The Board may request more information concerning any response made by a current or former employer. Such employer shall respond not later than five business days after receiving such request; and

The District shall also request information from SDE concerning:

1. the eligibility status for employment of any applicant for a position requiring a certificate, authorization or permit;

2. whether SDE has knowledge that a finding has been substantiated by the Department of Children and Families of abuse or neglect or of sexual misconduct against the applicant and any information concerning such a finding;

3. whether SDE has received notification that the applicant has been convicted of a crime or of criminal charges pending against the applicant and any information concerning such charges.

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Personnel -- Certified/Non-Certified

Employment/Reference Checks

Reference Checking Procedures (continued)

The Board shall notify SDE if it receives information that an applicant for a position with the District or a current employee has been disciplined for a finding of abuse or neglect or sexual misconduct.

The Board will not employ an applicant for a position involving direct student contact who does not comply with the provisions of this policy.

Temporary Hires

The Board may employ or contract with an applicant on a temporary basis for a period not to exceed ninety days, pending the Board's review of the required and submitted applicant information provided:

1. The applicant has submitted to the District the three required disclosures;
2. The Board, has no knowledge of information pertaining to the applicant that would disqualify him/her from employment; and
3. The applicant affirms that he or she is not disqualified from employment with the Board.

Employment Agreements

The Board shall not enter into any collective bargaining agreement, employment contract, resignation or termination agreement, severance agreement or any other contract or agreement or take any action that:

1. Has the effect of suppressing information relating to an investigation of a report of suspected abuse or neglect or sexual misconduct by a current or former employee;
2. Affects the ability of the local or regional Board of Education, council or operator to report suspected abuse or neglect or sexual misconduct to appropriate authorities; or
3. Requires the Board, to expunge information about an allegation or a finding of suspected abuse or neglect or sexual misconduct from any documents maintained by the Board, unless after investigation such allegation is dismissed or found to be false.

Substitute Teachers

The Board shall only hire applicants for substitute teaching positions who comply with this policy and who fulfill the disclosure requirements and after requesting information from the applicant's prior employers and SDE. The Board shall determine which such persons are employable as substitute teachers and maintain a list of such persons. The Board shall hire only substitutes who are on such list.

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Personnel -- Certified/Non-Certified

Employment/Reference Checks

Substitute Teachers (continued)

Approved substitutes shall remain on such list as long as he or she is continuously employed by the Board as a substitute teacher, provided the Board does not have any knowledge of a reason that such person should be removed from the list.

Contractors and Their Employees

In the case of an applicant who is a contractor, the contractor shall require any employee with such contractor who would be in a position involving direct student contact to supply to the contractor all information required of any applicant for a position in the district as previously described in this policy. The contractor shall contact any current or former employer of such employee that was a Board of Education, council or operator or if such employment caused the employee to have contact with children, and request, either by telephone or through written communication, any information concerning whether there was a finding of abuse or neglect or sexual misconduct against such employee.

Such employer shall report to the contractor any such finding, either by telephone or through written communication. If the contractor receives any information indicating such a finding or otherwise has knowledge of such a finding, the contractor shall, immediately forward such information to the Board of Education with which the contractor is under contract, either by telephone or through written communication.

Any Board of Education that receives such information shall determine whether such employee may work in a position involving direct student contact at any school under the Board's jurisdiction. No determination by a Board of Education that any such employee shall not work under any such contract in any such position shall constitute a breach of such contract.

Falsification of Records/Information

Any applicant who knowingly provides false information or knowingly fails to disclose information required by this policy in compliance with applicable statutes shall be subject to discipline by the Board. Such discipline may include denial of employment, or termination of the contract of a certified employee.

It is understood that any employer and SDE who provide information to the Board and in accordance with this policy shall be immune from criminal and civil liability, provided the employer or SDE did not knowingly supply false information.

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Personnel -- Certified/Non-Certified

Employment/Reference Checks (continued)

Communication

The District, as required, shall communicate with other education employers and also between an education employer and SDE, about findings of abuse or sexual misconduct by applicants or employees. The Board will notify SDE when it receives information that applicants or employees have been disciplined for a finding of abuse or sexual misconduct. In addition, the Board will provide, upon request, to any other education employer or to the Commissioner of Education, information it may have about a finding of abuse or sexual misconduct for someone being vetted for hire as a direct employee of an education employer or a contractor's employee.

Definitions

"Sexual misconduct" means any verbal, nonverbal, written or electronic communication, or any other act directed toward or with a student that is designed to establish a sexual relationship with the student, including a sexual invitation, dating or soliciting a date, engaging in sexual dialog, making sexually suggestive comments, self-disclosure or physical exposure of a sexual or erotic nature and any other sexual, indecent or erotic contact with a student;

"Abuse of a child or youth" is defined as (a) inflicting physical injury or non-accidental injuries; (b) inflicting injuries that do not match the story associated with their origin; or (c) maltreatment, including malnutrition, sexual molestation or exploitation, deprivation of necessities, emotional maltreatment, or cruel punishment; and

"Neglect of a child or youth" is defined as (a) abandonment; (b) denial of proper care and attention physically, educationally, emotionally, or morally; or (c) allowing the child to live under conditions, circumstances, or associations injurious to the child's well-being.

"Abuse and neglect" also includes sexual assault as defined in the statutes. (C.G.S. 46b-120, and includes any violation of section 53a-70, 53a-70a, 53a-71, 53a-72a, 53a-72b or 53a-73a).

Offer of Employment

Prior to offering employment to an applicant, the Board shall make a documented good faith effort to contact each current and any former employer that was a Board of Education, council or operator or if such employment otherwise caused the applicant to have contact with children of the applicant in order to obtain information and recommendations which may be relevant to the applicant's fitness for employment, provided such effort shall not be construed to require more than three telephone requests made on three separate days.

The Board shall not offer employment to any applicant who had any previous employment contract terminated by a Board, council or operator or who resigned from such employment, if such person has been convicted of abuse or neglect or sexual misconduct.

DRAFT

Personnel -- Certified/Non-Certified

Employment/Reference Checks

(cf. 4112.5 – Security Check/Fingerprinting)
(cf. 4121 – Substitute Teachers)

Legal References: Connecticut General Statutes

1-200 through 1-241 of the Freedom of Information Act.

5-193 through 5-269 -State Personnel Act

10-151c Records of teacher performance and evaluation not public records.

10-221d Criminal history records checks of school personnel. Fingerprinting. Termination or dismissal. (as amended by PA 16-67)

10-222c Hiring policy. (as amended by PA 16-67)

Federal Family Educational Rights and Privacy Act of 1974 (section 438 of the General Education Provisions Act, as amended, added by section 513 of P.L. 93-568, codified at 20 U.S.C. 1232g)

Dept. of Educ. 34 C.F.R. Part 99 (May 9, 1980 45 FR 30802) regs. implementing FERPA enacted as part of 438 of General Educ. provisions act (20 U.S.C. 1232g)-parent and student privacy and other rights with respect to educational records, as amended 11/21/96.

PA 16-67 An Act Concerning the Disclosure of Certain Educational Personnel Records

DRAFT

Policy adopted:
cps 6/16

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

P4112.51
4212.51
Form

STATE OF CONNECTICUT
Contractor Verification
(in accordance with Public Act 16-67)

Directions to Contractor: Connecticut law requires that any contractor applying or bidding for a contract (including individuals who are independent contractors) with a local or regional board of education, a governing council of a state or local charter school, or interdistrict magnet school operator require any employee with the contractor who would be in a position involving direct student contact to supply the contractor with the information provided in this form. Information may be collected either through a written communication or telephonically.

In addition, pursuant to Connecticut General Statutes (C.G.S.) § 1O-233c, the contractor is required to contact — either telephonically or through written communication — any current or former employer of an employee if such employer was a local or regional board of education, a governing council of a state or local charter school, or interdistrict magnet school operator or if the employment caused the employee to have contact with children, to request any information concerning whether there was a finding of abuse or neglect or sexual misconduct against the employee. If the contractor receives any information indicating such a finding, or otherwise has knowledge of such a condition, the contractor must immediately forward such information to any local or regional board of education with which the contractor is under contract.

Directions to Employee of Contractor: Pursuant to Connecticut state law, employees of a contractor who would be in a position involving direct student contact must supply all of the information provided in Section 2 of this form.

Section 1 - To be completed by Contractor

Name	
Street Address	
City, State, Zip Code	
Contact person	
Telephone number/email address	

Section 2 — To be completed by Employee of Contractor

Part A. On a separate sheet of paper, please list the name, address and telephone number of each current or former employer, if such current or former employer was a local or regional board of education, a governing council of a state or local charter school, or interdistrict magnet school operator, or if such employment otherwise caused you to have contact with children.

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Part B. Please complete the questions below in their entirety.

Have you ever:

Y	N	
☐	☐	Been the subject of an abuse or neglect or sexual misconduct investigation by any employer, state agency or municipal police department (answer "no" if the investigation resulted in a finding that all allegations were unsubstantiated)?
☐	☐	Been disciplined or asked to resign from employment or resigned from or otherwise separated from any employment while an allegation of abuse or neglect was pending or under investigation by the Department of Children and Families (the "department"), or an allegation of sexual misconduct was pending or under investigation or due to an allegation substantiated pursuant to section 17a-l0lg of abuse or neglect, or of sexual misconduct or a conviction for abuse or neglect or sexual misconduct?
☐	☐	Been disciplined or asked to resign from employment or resigned from or otherwise separated from any employment while an allegation of abuse or neglect was pending or under investigation by the Department of Children and Families (the "department"), or an allegation of sexual misconduct was pending or under investigation or due to an allegation substantiated pursuant to section 17a-l0lg of abuse or neglect, or of sexual misconduct or a conviction for abuse or neglect or sexual misconduct?
☐	☐	Had a professional or occupational license or certificate suspended or revoked or ever surrendered such a license or certificate while an allegation of abuse or neglect was pending or under investigation by the department or an investigation of sexual misconduct was pending or under investigation, or due to an allegation substantiated by the department of abuse or neglect or of sexual misconduct or a conviction for abuse or neglect or sexual misconduct?

Part C - Written Consent and Disclosure Authorization. I hereby authorize the entities I have listed in Section 2 of this form to release to the entity listed in Section 1 of this form the information required to be released by my previous employer pursuant to (C.G.S.) §10-222c along with any related records. I hereby consent to and authorize disclosure by the State Department of Education of the information requested pursuant to C.G.S. §10-222c, as amended by Public Act 16-67, and I hereby authorize the release by the State Department of Education of any related records. I further hereby release the above-named employer(s) and the State Department of Education from any and all liability of any kind that may arise from the disclosure or release of records requested pursuant to C.G.S. §10-222c, as amended by Public Act 16-67.

_____ _____

Signature of Applicant **Date**

NOTES:

The terms provided below are currently defined in state law as follows. Please note that statutes may be amended from time to time.

Sexual Misconduct means "any verbal, nonverbal, written or electronic communication, or any other act directed toward or with a student that is designed to establish a sexual relationship with the student, including a sexual invitation, dating or soliciting a date, engaging in sexual dialog, making sexually suggestive comments, self-disclosure or physical exposure of a sexual or erotic nature and any other sexual, indecent or erotic contact with a student." Connecticut General Statutes §10-222c(k).

Abuse or Neglect means "abuse or neglect as described in Section 46b-120, and includes any violation of Sections 53a-70, 53a-70a, 53a-7l, 53a-72a, 53a-72b or 53a-73a." Connecticut General Statutes §10-222c(k).

The Connecticut State Department of Education is an affirmative action/equal opportunity employer and does not discriminate on the basis of race, color, religion, sex, gender identity or expression, sexual orientation, marital status, national origin, ancestry, age, criminal record, political beliefs, genetic information, intellectual disability, past or present history of mental disability, learning disability, or physical disability, including, but not limited to, blindness or any other basis prohibited by Connecticut state and/or federal nondiscrimination laws.

DRAFT

R4112.51(a)

Existing regulation with revisions based on P.A. 16-67.

Personnel – Certified

Security Check/Fingerprinting

Each applicant for a position within the public school system shall be asked whether s/he has ever been convicted of a crime and whether there are any criminal charges pending against him/her at the time of application. Each person hired by the school system shall be required to submit to state and national criminal record checks. In order to process such record checks, the following procedure will be followed:

1. No later than ten calendar days after the Superintendent or his/her designee has notified a job applicant of a decision to hire the applicant, or as soon thereafter as practical, the Superintendent or his/her designee will supply the applicant with a packet containing all documents and materials necessary for the applicant to be fingerprinted by the regional service center or local New Fairfield Police Department. This packet shall also contain all documents and materials necessary for the regional service center to submit the completed fingerprints to the State Police Bureau of Identification for the processing of state and national criminal record checks.

2. No later than ten calendar days after the Superintendent or his/her designee has provided the successful job applicant with the fingerprinting packet, the applicant must arrange to be fingerprinted. Failure of the applicant to have his/her fingerprints taken within such ten-day period, without good cause, will be grounds for the withdrawal of the offer of employment.

3. Any person for whom criminal record checks are required to be performed pursuant to this policy must pay all fees and costs associated with the fingerprinting process and/or the submission or processing of the requests for criminal record checks.

4. Upon receipt of a criminal record check indicating a previously undisclosed conviction, the Superintendent or his/her designee will notify the affected applicant/employee in writing of the results of the record check and will provide an opportunity for the affected applicant/employee to respond to the results of the criminal record check.

5. Decisions regarding the effect of a conviction upon an applicant/employee, whether disclosed or undisclosed by the applicant/employee, will be made on a case-by-case basis. Notwithstanding the foregoing, the falsification or omission of any information on a job application or in a job interview, including, but not limited to information concerning criminal convictions or pending criminal charges, shall be grounds for disqualification from consideration for employment or discharge from employment.

DRAFT

Personnel – Certified

Security Check/Fingerprinting (continued)

6. Each applicant for a position involving direct student contact is required to make three disclosures to the Board for a position involving direct student contact. The applicant must:

   a. Provide the District with contact information for current and former employers if they were education employers or the employment otherwise involved contact with children. The contact information must include each employer's name, address, and telephone number.

   b. Provide a written authorization that consents to and authorizes such former employers to disclose information and related records about him or her that is requested on the SDE-designed standardized form that interviewing education employers send. The authorization also must consent to and authorize SDE to disclose information and related records to requesting education employers and release such former employers and SDE from any liability that may arise from such disclosure or release.

   c. Give a written statement about whether he or she:

      i. was the subject of an abuse or neglect or sexual misconduct investigation by any employer, state agency, or municipal police department, unless the investigation resulted in a finding that all allegations were unsubstantiated;

      ii. was disciplined or asked to resign from a job or resigned from or otherwise separated from any job while an allegation of abuse or neglect was pending or under investigation by the Department of Children and Families (DCF), or an allegation of sexual misconduct was pending or under investigation or because of an allegation substantiated by DCF of abuse or neglect or sexual misconduct or a conviction for abuse or neglect or sexual misconduct; or

      iii. had a professional or occupational license or certificate suspended or revoked or ever surrendered one while an allegation of abuse or neglect was pending or under investigation by DCF, or an investigation of sexual misconduct was pending or under investigation, or because of an allegation substantiated by DCF of abuse or sexual misconduct or a conviction for abuse or sexual misconduct.

DRAFT

Personnel – Certified

Security Check/Fingerprinting (continued)

7. The District is prohibited from offering employment for any position involving direct student contact until the following has occurred:

   a. the applicant has complied with the above disclosure requirements;

   b. the District has reviewed, either through written or telephone communication, the applicant's employment history on the standardized form filled out by current and past employers, which current or former employers must complete and return within five business days of receipt; and

   c. the District has requested information from SDE about the applicant's eligibility status for a position requiring a certificate, authorization, or permit; previous disciplinary action for a substantiated finding of abuse or neglect or sexual misconduct; and notice of a criminal conviction or pending criminal charges against the applicant.

8. A good faith effort to reach an applicant's current and previous employers shall be made. A "good faith effort" is one requiring no more than three phone calls on three separate days.

9. The District may request additional information from an applicant's current or former employers relating to any response the applicant listed on the standardized SDE form, to which the applicant must respond within five business days of receipt. Immunity is provided from criminal and civil liability to any employer who provides such information, as well as to SDE, as long as the information supplied is not knowingly false.

10. The information available to the Board from SDE about an applicant may include:

    a. any information about the applicant's eligibility for employment with such education employer in a position that requires a certificate, authorization, or permit;

    b. whether SDE knows if the applicant was disciplined for a finding of abuse or neglect or sexual misconduct, and any information related to the finding; and

    c. whether SDE has been notified that the applicant has been convicted of a crime or of pending criminal charges against the applicant and any information about such charges.

11. Applicants for substitute teaching positions must also fulfill the disclosure requirements as listed above. The District will also request information from the applicant's prior employers and SDE (in the same manner required for other applicants).

DRAFT

Personnel – Certified

Security Check/Fingerprinting (continued)

12. Adult education teacher and substitute teachers, if continuously employed by the district, do not have to be re-fingerprinted after fulfilling the initial requirement.

13. The District shall maintain a list of individuals suitable to work as substitute teachers. Only those on the list may be hired as substitute teachers. An individual remains on the list as long as (1) he or she is continuously employed by the District as a substitute teacher and (2) District does not have any knowledge that would cause the person to be removed from the list.

14. School nurses and nurse practitioners appointed by the Board or under contract with the Board shall also submit to a criminal history check pursuant to C.G.S. 29-17a.

15. Student teachers placed in District schools as part of completing preparation requirements for the issuance of an educator certificate shall also submit to a criminal history check. The criminal history check shall be done prior to being placed in a school for clinical experiences such as field experiences, student teaching or internship. Candidates are required to be fingerprinted at one of the RESCs and not through local police stations or the school district. The District is required to notify the State Board of Education if notice is received that a student teacher has been convicted of a crime.

16. Each applicant for a certified position must submit to a records check of the Department of Children and Families (DCF) Child Abuse and Neglect Registry established pursuant to C.G.S. 17a-101k before the applicant may be hired. The Superintendent or his/her designee shall request the required records check of DCF in accordance with the procedures established by DCF.

17. ~~On or after July 1, 2012,~~ Each applicant for a non-certified position must submit to a records check of the Department of Children and Families (DCF) Child Abuse and Neglect Registry established pursuant to C.G.S. 17a-101k before the applicant may be hired. The Superintendent or his/her designee shall request the required records check of DCF in accordance with the procedures established by DCF.

18. Contractors that apply for positions involving direct student contact are required to perform the checks on their employees who would fill such positions. These checks are similar to the ones the District must perform on applicants.

    a. A contractor's employee must fulfill the three disclosure requirements that a regular, direct applicant for such a position must fulfill.

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Personnel – Certified/Non-Certified

Security Check/Fingerprinting (continued)

b. The contractor must contact any current or former employers that were education employers and request, by telephone or in writing, any information about whether there was a finding of abuse or neglect or sexual misconduct against the employee, and which the employer must report if there is one.

c. Should the contractor receive any information indicating such a finding or otherwise has knowledge of one, he or she must immediately forward, either by telephone or in writing, the information to the District.

d. The District must determine whether the employee may work in a position involving direct student contact at any of its schools.

e. It is not considered a breach of contract for the District to determine that the contractor's employee is forbidden to work under any such contract in such a position.

19. The District shall notify SDE when it receives information that applicants or employees have been disciplined for a finding of abuse or sexual misconduct.

20. The District is required to provide upon request, to any other education employer or to the Commissioner of Education, information it may have about a finding of abuse or sexual misconduct for someone being vetted for hire as a direct employee of the Board or a contractor's employee.

21. The Board is prohibited from entering into any collective bargaining agreement, employment contract, resignation or termination agreement, severance agreement, or any other agreement or take any action that results in any of the following outcomes:

a. has the effect of suppressing information about an investigation of a report of suspected abuse or neglect or sexual misconduct by a current or former employee;

b. affects the education employer's ability to report suspected abuse or neglect or sexual misconduct to appropriate authorities; or

c. requires the district to expunge information about an allegation or finding of suspected abuse or neglect or sexual misconduct from any documents it maintains, unless after investigation the allegation is dismissed or found to be false.

DRAFT

Personnel – Certified/Non-Certified

Security Check/Fingerprinting (continued)

22. The District may employ or contract with an applicant for up to 90 days while awaiting the complete review of their application information, as long as the following has occurred:

    a. the applicant has submitted to the District the three required disclosures,

    b. the District has no information about the applicant that would disqualify him or her from employment, and

    c. the applicant affirms that he or she is not disqualified from employment with the education employer.

23. Applicants who knowingly provide false information or knowingly fail to disclose information that is statutorily required to the District is subject to discipline by the District. Such discipline may include denial of employment or termination of a certified employee's contract.

(cf. 4112.51/4212.51 - Employment/Reference Checks)

Legal Reference: Connecticut General Statutes

10-221d Criminal history records checks of school personnel. Fingerprinting. Termination or dismissed. (as amended by PA 01-173, PA 04-181, June 19 Special Session, Public Act No. 09-1, PA 11-93 and PA 16-67)

17a-101k Registry of findings of abuse or neglect of children maintained by Commissioner of Children and Families. Notice of finding of abuse or neglect of child. Appeal of finding. Hearing procedure. Appeal after hearing. Confidentiality. Regulations.

PA 01-173 An Act Concerning Revisions to the Education Statutes

PA 16-67 An Act Concerning the Disclosure of Certain Education Personnel Records.

Regulation approved: June 1, 2006
Regulation revised: March 15, 2012
Regulation revised:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

DRAFT

An optional policy to consider.

Personnel – Certified/Non-Certified

Alcohol, Drugs and Tobacco

Drug and Alcohol-Free Workplace

Medical Marijuana Standards

For the purposes of this policy, pursuant to Connecticut Public Act 12-55 and Public Act 16-23, "An Act Concerning the Palliative Use of Marijuana," a *qualified medical marijuana user* means:

- A qualifying patient who is a state resident and diagnosed by a physician as having a debilitating medical condition,
- A designated caregiver, eighteen years of age or older, other than the patient's doctor, who agrees to take responsibility for managing the patient's well-being with respect to his/her palliative use of marijuana, or
- A licensed, in-state dispensary to obtain the palliative marijuana products,

who has a registration certificate issued by the Department of Consumer Protection (DCP) that is valid for the same period as the written certification from the physician, in the form prescribed by DCP, not to exceed one year, related to the medical use of marijuana to treat or alleviate an individual's debilitating condition or symptoms associated with the debilitating medical condition. A dispensary shall not dispense any marijuana products in a smokable, inhalable or vaporizable form to a qualifying patient who is under eighteen years of age.

Unless required by federal law or the involvement of the loss of a monetary or licensing federal funding, the District may not discriminate against a person in hiring, terminating or imposing any term or condition of employment or otherwise penalize a person solely;

- on the basis of the person's status as a ~~DEP~~ DCP certificated medical marijuana user, or
- for a positive test for marijuana components or metabolites,
  - ❖ unless the person used, possessed, or was impaired by marijuana on the premises of employment or during the hours of employment.

The Board of Education understands that P.A. 12-55 and P.A. 16-23 do not restrict the District's ability to prohibit the use of intoxicating substances during work hours or to discipline an employee for being under the influence of intoxicating substances during work hours or while on school property or at a school-sponsored activity. A certified medical marijuana user shall not be protected from punishment or other penalties if he/she ingests marijuana at school, on school grounds or at school-sponsored activities.

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Personnel – Certified/Non-Certified

Alcohol, Drugs and Tobacco

Drug and Alcohol-Free Workplace

Medical Marijuana Standards (continued)

The District shall not refuse to hire a person or may discharge, penalize or threaten an employee solely on the basis of such person's or employee's status as a registered qualifying patient or caretaker.

In addition, per P.A. 12-55, as amended by P.A. 16-23, no person is authorized to engage in:

- undertaking any task under the influence of marijuana that would constitute negligence or professional malpractice,

- possessing or engaging in the medical use of marijuana:
  - ❖ on a motor bus or school bus;
  - ❖ in the work environment;
  - ❖ on the school grounds of any preschool, elementary or secondary school;
  - ❖ in any public place that is used or held out for use by the public, whether owned or operated for public for private interests; or
  - ❖ within the direct line of sight of anyone under eighteen years of age in a way that exposes someone under age eighteen to second-hand marijuana smoke, or both.

The District does not allow the ingestion of marijuana for palliative use by any individual, adult or student, in any District school, on school grounds or at school-sponsored activities, on or off school grounds. While performing any duty in the capacity of District employee, an employee may be disciplined, up to and including suspension or termination, for ingesting marijuana in the workplace or working under the influence of marijuana.

A registered qualifying patient shall not be considered to be under the influence of marijuana solely because of the presence of metabolites or components of marijuana that appear in insufficient concentration to cause impairment.

Wherever inconsistencies of interpretation arise, the law and regulation prevail.

When District officials have a reasonable belief an employee may be under the influence, in possession of or distributing marijuana in a manner not authorized by the medical marijuana statutes, law enforcement authorities will be informed.

(cf. 4118.231/4218.231 – Alcohol, Drugs and Tobacco)
(cf. 4118.232/4218.232 – Drug-Free Workplace)

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Personnel – Certified/Non-Certified

Alcohol, Drugs and Tobacco

Drug and Alcohol-Free Workplace

Medical Marijuana Standards

Legal Reference: Connecticut General Statutes

P.A. 12-55 An Act Concerning the Palliative Use of Marijuana

P.A. 16-23 An Act Concerning the Palliative Use of Marijuana

19a-342 Smoking prohibited in certain places

21a-408 et seq. Palliative Uses of Marijuana (as amended by P.A. 16-23)

Drug-Free Workplace Act 102 Stat. 4305-4308

Drug-Free Schools and Community Act, P.L. 99-570, as amended by P.L. 101-226 (1991)

21 U.S.C. 812, Controlled Substances Act, I through V, 202.

21 C.F.R. 1300.11 through 1300.15 regulation

54 Fed. Reg. 4946 (1989)

DRAFT

Policy adopted:
cps 1/13
rev 6/16

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

Existing policy with revisions based on P.A. 16-67.

Personnel -- Certified

Substitute Teachers

Definitions

A substitute teacher is a person who shall instruct students in the New Fairfield Public Schools in the absence of the regular classroom teacher. The minimum qualifications for substitute teaching shall include the following:

1. Holds a bachelor's degree from an accredited institution; ~~or, has applied for authorization to teach as a substitute teacher without a bachelor's degree. The Commissioner of Education may waive requirement for a Bachelor's Degree for good cause upon the request of the Superintendent of Schools;~~
2. Is able to perform the essential job functions of the position, with or without reasonable accommodation;
3. Demonstrates appropriate work ethic and effectiveness in working with children.

Short-term (or Per Diem) Substitute: A short-term substitute is defined as a person who substitutes in the school system for teachers at any level during the school year, typically on a per diem basis. Short -term substitutes are not required to prepare lesson plans or grade students' work.

Long-term Substitute: A long-term substitute is defined as a person who substitutes in the school system for a teacher at any level during the school year, typically for a period of time greater than one week but not to exceed 40 consecutive days in the same assignment without prior approval of the Superintendent of Schools. Long-term substitutes may be required to prepare lesson plans and/or grade students' work, for which they shall be compensated at a higher rate of pay.

Conditions of Employment

The Board shall only hire applicants for substitute teaching positions who comply with the reference and background checks as detailed in Policy #4112.51/4212.51 and who comply with the required disclosure requirements and after requesting information from the applicant's prior employers and SDE. The Board shall determine which such persons are employable as substitute teachers and maintain a list of such persons. The Board shall hire only substitutes who are on such list.

Approved substitutes shall remain on such list as long as he or she is continuously employed by the Board as a substitute teacher, provided the Board does not have any knowledge of a reason that such person should be removed from the list.

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Personnel -- Certified

Substitute Teachers

Each substitute teacher is expected to carry out all of the normal functions of the classroom teacher, i.e. maintaining classroom instruction at an optimum level. Also, they will assume normal teacher responsibilities which are part of the building routine such as corridor, bus or study hall duty, cafeteria duty, etc. Each substitute will receive the New Fairfield "Substitute Handbook".

Substitutes are employed "at will" and may be dismissed at any time by the Superintendent or designee. Substitutes are not entitled to receive fringe benefits.

The per diem rate for short-term and long-term substitutes shall be set by the Board on an annual basis. The Superintendent may, at his discretion, offer a higher rate of pay to those persons who are employed as substitutes in shortage areas.

(cf. 4112.51/4212.51 - Employment/Reference Checks)

Legal Reference: Connecticut General Statutes

10-183v Reemployment of teachers

10-145a Certificates of qualifications for teachers, as amended by P.A. 11-27, An Act Concerning Substitute Teachers.

10-221d Criminal history records checks of school personnel. Fingerprinting. Termination or dismissal. (as amended by PA 16-67)

10-222c Hiring policy. (as amended by PA 16-67)

DRAFT

Policy adopted: June 1, 2006
Policy revised: November 17, 2011
Policy revised:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

Existing policy with a technical revision based on P.A. 16-23 and updated legal reference.

Students

Alcohol, Drugs and Tobacco

I. Definition of Terms

"Drug/Mood Altering Substance/Alcohol" shall include any alcohol or malt beverage, and drug listed as a controlled substance, chemical, abused substance or medication for which a prescription is required under the law, and/or any substance which is intended to alter mood. Examples of the above include, but are not limited to: beer, wine, liquor, marijuana, hashish, chemical solvents, glue, look alike substance and any capsules or pills not registered with the nurse, annotated within the student's health record and given in accordance with the school district policy for the administration of medication to students in school.

Drugs are defined as any substance other than food or water that is intended to be taken or administered (ingested, injected, applied, implanted, inhaled, etc.) for the purpose of altering, sustaining, or controlling the recipient's physical, mental, or emotional state. Drugs may include, but not be limited to, alcoholic beverages; controlled substances such as marijuana, hallucinogens, cocaine, barbiturates, amphetamines, narcotics; and non-authorized prescription drugs.

Controlled substances, for purposes of this policy shall include all controlled substances prohibited by federal and state law, look-alike drugs, alcoholic beverages, anabolic steroids, drug paraphernalia, any volatile solvents or inhalants, such as but not limited to glue and aerosol products, and prescription or patent drugs, except those for which permission for use in school has been granted pursuant to Board policy.

Under the influence, for purposes of this policy shall include any consumption or ingestion of controlled substances by a student.

"Child Study Team" is a multi-disciplinary team composed of school personnel. This team has been trained to understand and work on the issues of adolescent chemical use, abuse, and dependency and will play a primary role in the identification and referral process of students coming to their attention through the procedures outlined in this policy. The team will enlist the resources of a licensed drug and alcohol facility when professional assessment and/or group programs are recommended.

"Chemical Abuse Specialist" is a community-based chemical abuse specialist with expertise in the area of chemical dependency and school based assessment (such as those resources and personnel from a licensed drug and alcohol facility to be utilized by the New Fairfield Public Schools).

"Distributing" is to deliver, sell, pass, share or give any tobacco, alcohol, drug or mood altering substance as defined by this policy from one person to another or to aid therein.

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Students

Alcohol, Drugs and Tobacco

I. Definition of Terms (continued)

"Possession" is to possess or hold, without any attempt to distribute any tobacco, alcohol, drug or mood-altering substance determined to be illegal, or as defined by this policy.

"Drug Paraphernalia" includes any utensil or item which in the school's judgment can be associated with the use of drugs, alcohol, or mood-altering substances. Examples include but are not limited to roach clips, pipes, bowls, crack vials, miniature cocaine spoons and tobacco rolling paper.

Tobacco includes, but is not limited to cigarettes, cigars, snuff, smoking tobacco, smokeless tobacco, nicotine, nicotine delivering devices, chemicals, or devices that produce the same flavor or physical effect of nicotine substances; and any other tobacco or nicotine innovations.

II. Alcohol and Drugs

The New Fairfield Board of Education recognizes the harmful effect that substance abuse can have on a student and the student's peer group. For this reason, a student on school grounds or at a school-sponsored activity at any time or at any location who is under the influence of alcohol, drugs or mood-altering substances or possesses, uses, manufactures, dispenses, sells or aids in the procurement of alcohol, narcotics, restricted drugs, mood-altering substances, or any substance purported to be a restricted substance or over-the-counter drug shall be subjected to discipline pursuant to the Board of Education policies and regulations, as described in Expulsion and Suspension Policy 5114.

Possessing, using, or transmitting any substance which is represented to be or looks like a narcotic drug, hallucinogenic drug, amphetamine, barbiturate, marijuana, alcoholic beverage, stimulant, depressant, or intoxicant of any kind, including such substances that contain chemicals which produce the same effect of illegal substances including but not limited to Spice and K2 and bath salts are addressed by this policy.

The New Fairfield School System will, in a coordinated effort, attempt to respond openly and effectively to the uses and abuses of drugs, alcohol and mood-altering substances by members of the student population. This effort, through the curriculum, community support and resource services, such as those provided by a licensed drug and alcohol facility, and strong, consistent administrative rehabilitative and disciplinary procedures, will work to educate, prevent and intervene in the use and abuse of all drug, alcohol, and mood altering substances by its student population.

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Students

Alcohol, Drugs and Tobacco (continued)

III. Tobacco

For purposes of this policy, "use of tobacco" shall mean all uses of tobacco, including but is not limited to, cigarettes, cigars, snuff, blunts, bidis, pipes, chewing tobacco, or any other substance that contains tobacco or nicotine, and all other forms of smokeless tobacco, rolling papers and any other items containing or reasonably resembling tobacco or tobacco products. In order to protect students and staff, the Board prohibits the use of tobacco or nicotine-based products in school buildings, on school grounds, in school vehicles, or at any school-related event.

In the face of overwhelming evidence about smoking as a health hazard, and in keeping with the teachings in our school curriculum, and as a further deterrent and prevention against smoking by young persons, the New Fairfield Board of Education institutes the following policy:

1. Smoking and the use of tobacco products is prohibited in school buildings, on school property, at school activities, and on school buses at all times. All schools are "Drug-Free School Zones."

2. Visible display and/or possession of tobacco products by students is prohibited on school property.

3. The New Fairfield Board of Education authorizes the principal and/or designee of New Fairfield High School to notify and provide statements or other assistance to the New Fairfield Police Department with respect to violations by students of the CT General Statutes prohibiting smoking in public buildings.

Any student (over the age of sixteen) found to be in violation of this policy will be subject to arrest by the New Fairfield Police Department who may issue smoking policy violators a Superior Court enforced ticket in compliance with the Connecticut General Statute.

IV. School Guidelines

As an extension of this policy, the New Fairfield Board of Education directs the Superintendent to develop guidelines to be used by all school district personnel in responding to drug, mood-altering substance, and alcohol-related situations.

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Students

Alcohol, Drugs and Tobacco

IV. School Guidelines (continued)

As an integral part of the New Fairfield Public Schools, Tobacco, Alcohol and Other Drug guidelines represent one component in a district-wide effort to respond effectively to tobacco, drug, mood-altering substance and alcohol-related situations that may occur at school or at school-sponsored activities. These guidelines are also intended to provide a consistent disciplinary means to respond to tobacco, alcohol and other drug-related incidents. The New Fairfield Public Schools will provide a safe and healthy environment for students with due consideration for their legal rights and responsibilities. The Board reserves the right to use any extraordinary measures deemed necessary to control substance abuse even if the same is not provided for specifically in any rule or regulation enumerated herein.

V. Instruction

Students will receive instruction emphasizing the effect of alcohol, nicotine, tobacco, and drugs on health, character, and personality development wherever appropriate in the health education program and such other contexts which touch on the subject.

VI. Cooperation with Community and Parents

Any effort put forth by the New Fairfield Public Schools to address alcohol, drugs and tobacco usage requires support from all parents and cooperation from the community in order to be effective.

VII. Medical Marijuana

Although possession and use of marijuana for certain medical conditions, consistent with Connecticut's P.A. 12-55, "An Act Concerning the Palliative Use of Marijuana," as amended by P.A. 16-23, is no longer a crime in Connecticut, the possession and use of marijuana remains illegal under federal law. Consistent with federal law, including the Controlled Substances Act and the Drug-Free Schools and Communities Act, the use and or possession of marijuana continues to be prohibited while a student is on a school bus, at school, on school grounds or at a school-sponsored activity. The District will continue to enforce its policies regarding controlled substances and any students who violate District policy prohibiting the use, sale or possession of illegal drugs in District facilities and school property will be subject to disciplinary and criminal action.

DRAFT

Students

Alcohol, Drugs and Tobacco

Legal Reference: Connecticut General Statutes

1-21b Smoking prohibited in certain places.

10-19 Teaching about alcohol, nicotine or tobacco, drugs and acquired immune deficiency syndrome. Training of personnel.

10-154a Professional communications between teacher or nurse and student. Surrender or physical evidence obtained from students.

10-220b Policy statement on drugs.

10-221(d) Boards of education to prescribe rules, policies and procedures re sale or possession of alcohol or controlled drugs.

2la-240 Definitions dependency producing drugs.

21a -240(8) Definitions "Controlled Drugs," dependency producing drugs.

21a-240(9) Definitions "controlled substance."

21a-243 Regulation re schedules of controlled substances.

21a-408 et. seq. Palliative Uses of Marijuana (as amended by P.A. 16-23)

53-198 Smoking in motor buses, railroad cars and school buses.

P.A. 11-73 An Act Regulating the Sale and Possession of Synthetic Marijuana and Salvia Divinorum.

P.A. 12-55 An Act Concerning the Palliative Use of Marijuana.

P.A. 16-23 An Act Concerning the Palliative Use of Marijuana.

Federal Regulation 34 CFR Part 85 Drug-free Schools & Communities Act.

20 U.S.C. Section 7181 et. seq., No Child Left Behind Act.

New Jersey v. T.L.O, 469 U.S. 325 (1985).

Veronia School District 47J v. Acton, 515 U.S. 646. (1995)

Board of Education of Independent School District No 92 of Pottawatomie County v. Earls 01-332 U.S. (2002).

DRAFT

Policy adopted: June 16, 2005
Policy revised: April 26, 2012
Policy revised: May 2, 2013
Policy revised: March 6, 2014
Policy revised:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

P5131.601(a)
4118.236/4218.236

A separate policy addressing medical marijuana use, applicable to students and staff, to consider.

Students

Medical (Palliative) Use of Marijuana

This policy sets forth the prohibited use of medical marijuana (palliative use) in the District's schools and on its property.

Definitions

"Palliative use" means the acquisition, distribution, transfer, possession or transportation of marijuana or paraphernalia relating to marijuana, including the transfer of marijuana and paraphernalia relating to marijuana from the patient's primary caregiver to the qualifying patient, to alleviate a qualifying patient's symptoms of a debilitating medical condition or the effects of such symptoms, but does not include any such use of marijuana by any person other than the qualifying patient.

"**Qualifying patient**" means a person who is a resident of Connecticut, has been diagnosed by a physician as having a debilitating medical condition, and is eighteen years of age or older, is an emancipated minor, or has written consent from a custodial parent/guardian or other person having legal custody of such person that indicates that such person has permission from such parent, guardian or other person for the palliative use of marijuana for a debilitating medical condition and that such parent, guardian or other person will serve as a primary caregiver for the qualifying patient and control the acquisition and possession of marijuana and any related paraphernalia for palliative use on behalf of such person.

"Primary caregiver" means a person, other than the qualifying patient and the qualifying patient's physician, who is eighteen years of age or older and has agreed to undertake the responsibility for managing the well-being of the qualifying patient with respect to the palliative use of marijuana, provided in the case of a qualifying patient under eighteen years of age and not an emancipated minor or otherwise lacking legal capacity, such person shall be a parent, guardian or person having legal custody of such qualifying patient and in the case of a qualifying patient eighteen years of age or older or an emancipated minor, the need for such person shall be evaluated by the qualifying patient's physician and such need shall be documented in the written certification, issued by a physician (does not include a physician assistant).

"Debilitating medical condition" means cancer, glaucoma, positive status for human immunodeficiency virus or acquired immune deficiency syndrome, Parkinson's Disease, multiple sclerosis, damage to the nervous tissue of the spinal cord with objective neurological indication of intractable spasticity, epilepsy, or uncontrolled intractable seizure disorder, cachexia, wasting syndrome, Crohn's disease, post-traumatic stress disorder, irreversible spinal cord injury with objective neurological indication of intractable spasticity, cerebral palsy, cystic fibrosis or terminal illness requiring end-of-life care, except, if the qualifying patient is under eighteen years of age. "debilitating medical condition" means terminal illness requiring end-of-life care, irreversible spinal cord injury with objective neurological indication of intractable spasticity, cerebral palsy, cystic fibrosis, severe epilepsy or incontrollable seizure disorder.

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Students

Medical (Palliative) Use of Marijuana

Definitions (continued)

"Research program" means a study approved by the Department of Consumer Protection (DCP) and undertaken to increase information or knowledge regarding the growth, processing, medical attributes, dosage forms, administration or use of marijuana to treat or alleviate symptoms of any medical conditions or the effects of such symptoms.

Although possession and use of marijuana for certain medical conditions is permitted in Connecticut, the Board of Education (Board) recognizes that the possession and use of marijuana remains illegal under federal law. Consistent with federal law, including the Controlled Substances Act and the Drug Free Schools and Communities Act, the use and/or possession of marijuana continues to be prohibited while a student or employee is on campus, riding a school bus or at school-sponsored activities.

To qualify for medical marijuana use, an unemancipated minor must have written consent from a custodial parent/guardian or other person with legal custody, indicating that the person has given permission for the minor to use marijuana for a debilitating condition, as defined. The written consent must state that the person will serve as the minor's primary caregiver and control the acquisition and possession of marijuana and any related paraphernalia on the minor's behalf.

The unemancipated minor via the person with legal custody, must provide ~~DEP~~ DCP with a letter from the minor's primary care provider in addition to another letter from a physician certified in an area involved in the treatment of the minor's debilitating condition. Such written certification shall not be for marijuana in a dosage form that requires that the marijuana be smoked, inhaled, or vaporized.

The protections provided to patients, both adult and minors, utilizing medical marijuana is prescribed in state statute, do not apply if the patient ingests marijuana in certain settings such as at work, at school, or in public.

It is the Board's intent, via this policy to maintain compliance with state and federal laws with regard to the prohibited use of marijuana in the schools, on school property and at school-related activities. This policy is also intended to maintain compliance with the afore-mentioned federal legislation. The Board directs the Superintendent and staff to continue to enforce its current policies regarding controlled substances. Any student or employee who violate District policies prohibiting the manufacture, distribution, dispensation, possession or use of illegal drugs in District schools, on District property or as part of any District activities will be subject to disciplinary and criminal action, up to and including suspension, expulsion or termination of employment.

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Students

Medical (Palliative) Use of Marijuana

No District school may refuse to enroll any person or discriminate against any student solely on the basis of such person's or student's status as a qualifying patient or primary caregiver, per sections 1 to 15, inclusive, of P.A. 12-55, as amended by P.A. 16-23.

The District shall not refuse to hire a person nor discharge, penalize, or threaten an employee solely on the basis of such person's or employee's status as a qualifying patient or primary caregiver, as described in P.A. 12-55, as amended. However, the Board retains its ability to prohibit the use of intoxicating substances during work hours and its ability to discipline an employee or student for being under the influence of intoxicating substances during work hours, while on school property or at a school-sponsored activity.

Notes:

1. *The use of marijuana, including for palliative (medical) uses in schools, on school grounds and at school activities violates drug abuse laws, is educationally disruptive and violates the spirit of the drug, alcohol and tobacco free campus.*
2. *The District needs to notify applicants/staff of the medical marijuana policy and what constitutes disciplinary action. If the staff member is involved in a safety-related position, the policy must be very strict.*
3. *The District should place its focus on impairment and performance issues, due to the fact that the statute specifically prohibits the use of medical marijuana in the schools and school buses.*
4. *The District has the right and responsibility to maintain a drug-free workplace, protecting the safety of all employees and students.*
5. *The law provides no protection for the use of medical marijuana on the job or in the school setting.*

(cf. 4118.231/4218.231 – Alcohol, Drugs and Tobacco)
(cf. 4118.232/4218.232 – Drug-Free Workplace)
(cf. 4118.235/4218.235 – Medical Marijuana Standards)
(cf. 5114 – Suspension/Expulsion)
(cf. 5131 – Conduct)
(cf. 5131.61 – Inhalant Abuse)
(cf. 5131.62 – Steroid Use)
(cf. 5131.612 – Surrender of Physical Evidence Obtained from Students)
(cf. 5131.8 – Out of School Grounds Misconduct)
(cf. 5131.92 – Corporal Punishment)
(cf. 5144 – Discipline/Punishment)
(cf. 5145.12 – Search and Seizure)
(cf. 5145.121 – Vehicle Searches on School Grounds)
(cf. 5145.122 – Use of Dogs to Search School Property)
(cf. 5145.124 – Breathalyzer Testing)
(cf. 5145.125 – Drug Testing-Extracurricular Activities)
(cf. 6164.11 – Drugs, Alcohol, Tobacco)

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Students

Medical (Palliative) Use of Marijuana (continued)

Legal Reference: Connecticut General Statutes
1-21b Smoking prohibited in certain places.
10-19 Teaching about alcohol, nicotine or tobacco, drugs and acquired immune deficiency syndrome. Training of personnel.
10-154a Professional communications between teacher or nurse and student. Surrender or physical evidence obtained from students.
10-220b Policy statement on drugs.
10-221(d) Boards of education to prescribe rules, policies and procedures re sale or possession of alcohol or controlled drugs.
2la-240 Definitions dependency producing drugs.
21a -240(8) Definitions "Controlled Drugs," dependency producing drugs.
21a-240(9) Definitions "controlled substance."
21a-243 Regulation re schedules of controlled substances.
21a-408 Palliative Use of Marijuana (as amended by P.A. 16-23)
53-198 Smoking in motor buses, railroad cars and school buses.
P.A. 11-73 An Act Regulating the Sale and Possession of Synthetic Marijuana and Salvia Divinorum.
P.A. 12-55 An Act Concerning the Palliative Use of Marijuana.
P.A. 16-23 An Act Concerning the Palliative Use of Marijuana.
Federal Regulation 34 CFR Part 85 Drug-free Schools & Communities Act.
20 U.S.C. Section 7181 et. seq., No Child Left Behind Act.
Synthetic Drug Abuse Prevention Act of 2012. (part of s.3187, the Food and Drug Administration Safety and Innovation Act).
New Jersey v. T.L.O, 469 U.S. 325 (1985).
Veronia School District 47J v. Acton, 515 U.S. 646. (1995).
Board of Education of Independent School District No 92 of Pottawatomie County v. Earls 01-332 U.S. (2002).

DRAFT

Policy adopted:
cps 1/13
rev 6/16

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

Existing policy with revision based on P.A. 16-188.

Students

DRAFT

Reporting Child Abuse/Neglect or Sexual Assault

Connecticut General Statutes 17a-101, as amended by Public Act 96-246, 97-319, 02-106, 02-138, 09-242, 11-93 and 15-205 requires all school employees including the school superintendent, school teachers, substitute teachers, administrators, school guidance counselors, school paraprofessionals, tutors, mentors, licensed nurses, physicians, psychologists, social workers and coaches of intramural or interscholastic athletics, co-curricular advisors, or any other person, who in the performance of his/her duties has regular contact with students and who provides services to District students who have reasonable cause to suspect or believe that a child has been abused, neglected, or placed in imminent risk of serious harm or sexually abused by a school employee to immediately report such abuse, neglect, and sexual assault in compliance with applicable state statutes. Furthermore, it is the policy of the New Fairfield Board of Education to require all personnel who have reasonable cause to suspect or believe that any child under the age of 18 has been abused or neglected or placed in imminent risk of serious harm by any person to report such suspected abuse and/or neglect. Reports must be made when information is learned or obtained during the ordinary course of such person's employment or profession.

An oral report by telephone or in person shall be made as soon as possible but no later than twelve (12) hours to the Commissioner of Children and Families (DCF) and to the Superintendent of Schools or his/her designee followed within forty-eight (48) hours by a written report to the Department of Children and Families. The Child Abuse and Neglect Hotline, 1-800-842-2288, should be used for telephone reports; DCF Form #136 should be used for written reports. Forms are located in all schools.

Mandated reporters are equally responsible to comply with procedures and timeline requirements for oral and written reports. District social workers, or in their absence, building administrators may assist in filing these reports, if the reporter chooses. This confidential copy of the official written report, prepared and submitted by the mandated reporter, shall be submitted to the Director of Pupil Personnel Services (PPS); and it shall be maintained in a confidential file in the PPS office.

In all cases, the Building Principal shall be notified immediately after the oral report has been made to DCF. The Building Principal will then notify the Superintendent of Schools.

For these purposes, a child has been the object of child abuse or neglect if he or she has a specific injury or injuries inflicted upon him or her by a person responsible for such child's or youth's health, welfare, or care by a person given access to such child by such responsible person, or by a school employee other than by accidental means, or has injuries which are at variance with the history given of them, or is in a condition which is the result of maltreatment such as, but not limited to malnutrition, sexual abuse, sexual exploitation, deprivation of necessities, emotional maltreatment, or cruel punishment, or has been neglected as defined by the Connecticut General Statutes, regardless of the offender-victim relationship and regardless of the offender's affiliation with any organization. [See Appendix A, Indicators of Abuse and Neglect.]

Students

Reporting Child Abuse/Neglect or Sexual Assault (continued)

Any school personnel who has reasonable cause to suspect that a district employee is abusing or sexually assaulting a student shall orally report that suspicion as soon as possible but no later than twelve (12) hours by telephone or in person to the Commissioner of Children and Families followed no later than forty-eight (48) hours of making the oral report with a written report to the Department of Children and Families. The Superintendent of Schools or supervising agent may be notified immediately after the oral report has been made. The Commissioner of Children and Families or his/her designee, is required to notify the head of a school, except when that person is the alleged perpetrator. The Superintendent or supervising agent must: 1) immediately notify parent(s) of the alleged abuse that a report has been made; and 2) immediately notify the Police Department of the alleged abuse.

For purposes of this section pertaining to the required reporting, a child includes any victim under eighteen years of age educated in a technical high school or District school. Any person who intentionally and unreasonably interferes with or prevents the making of the required report or attempts to conspire to do so shall be guilty of a class D felony, unless such individual is under eighteen years of age or educated in the technical high school system or in a District school, other than part of an adult education program.

In addition, the Superintendent or supervising agent must submit a written report of suspected child abuse or neglect by a school employee who has been entrusted with the care of a child and who holds a certificate, permit or authorization issued by the State Board of Education to the Commissioner of Education or his/her representative. The Commissioner of the Department of Children and Families has a similar obligation. The Superintendent shall suspend a certified staff employee when the investigation produces evidence that the employee abused or sexually assaulted a child. The Department of Children and Families is required to send to the State Department of Education a copy of the report. Within seventy-two (72) hours after such suspension, the Superintendent shall notify the Board of Education and the Commissioner of Education or his/her representative of the reasons for and conditions of the suspension. If the contract of employment of a school employee who possesses a certificate, permit or authorization issued by the State Board of Education is terminated or if such certified school employee resigns his/her employment, as a result of an investigation which reveals that child abuse has occurred, the Superintendent shall notify the Commissioner of Education within 72 hours of such termination or resignation.

In accordance with the mandates of the law and consistent with its philosophy, the Board in establishing this policy directs the Superintendent of Schools to develop and formalize the necessary rules and regulations to comply fully with the intent of the law.

If the report of abuse or neglect involves an employee of the District as the perpetrator, the District may conduct its own investigation into the allegation, provided that such investigation shall not interfere with or impede any investigation conducted by the Department of Children and Families or of law enforcement agencies.

Students

Reporting Child Abuse/Neglect or Sexual Assault (continued)

The Superintendent shall maintain records of allegations, investigations and reports that a child has been abused or neglected by a school employee. Such records will be maintained in the District's Central Office. The records shall include any reports made to the Department of Children and Families. Such Department is to have access to all such records.

The Board, recognizing its responsibilities to protect children and in compliance with its statutory obligations shall provide to each employee in-service regarding the requirements and obligations of mandated reporters. District employees shall also participate in training offered by the Department of Children and Families. In addition, all District employees shall complete a training program pertaining to the accurate and prompt reporting of abuse and neglect, made available by the Commissioner of Children and Families. Also, all employees must complete a refresher program at least once every three years. The Principal of each school in the district shall annually certify to the Superintendent that each school employee working at such school has completed the required initial training and the refresher training.

This policy will be distributed annually to all employees. Documentation shall be maintained that all employees have, in fact, received the written policy and completed training related to mandated reporting of child abuse and neglect as required by law.

The Board of Education will post the telephone number of the Department of Children and Families' child abuse hotline, Careline, and the Internet web address that provides information about the Careline in each District school in a conspicuous location frequented by students. Such posting shall be in various languages most appropriate for the students enrolled in the school. This information is contained in Appendix B.

The Board shall not retaliate against any mandated reporter for his/her compliance with the law and Board policy pertaining to the reporting of suspected child abuse and neglect.

Establishment of the Confidential Rapid Response Team

~~Not later than January 1, 2016,~~ The Board of Education shall establish a confidential rapid response team to coordinate with DCF to (1) ensure prompt reporting of suspected child abuse or neglect; or 1st, 2nd, 3rd, or 4th degree sexual assault; 1st degree aggravated sexual assault; or 3rd degree sexual assault with a firearm of a student not enrolled in adult education by a school employee and (2) provide immediate access to information and individuals relevant to DCF's investigation of such cases.

The confidential rapid response team shall consist of (1) a local teacher and the Superintendent, (2) a local police officer, and (3) any other person the Board of Education deems appropriate.

DCF, along with a multidisciplinary team, is required to take immediate action to investigate and address each report of child abuse, neglect or sexual abuse in any school.

Students

Reporting Child Abuse/Neglect or Sexual Assault (continued)

Hiring Prohibitions

The Board of Education will not employ anyone who was terminated or resigned after a suspension based on DCF's investigation, if he or she has been convicted of (1) child abuse or neglect or (2) 1st, 2nd, 3rd, or 4th degree sexual assault; 1st degree aggravated sexual assault; or 3rd degree sexual assault with a firearm of a student who is not enrolled in adult education.

The Boards of Education will not employ an individual who was terminated or resigned, if he or she (1) failed to report the suspicion of such crimes when required to do so or (2) intentionally and unreasonably interfered with or prevented a mandated reporter from carrying out this obligation or conspired or attempted to do so. This applies regardless of whether an allegation of abuse, neglect, or sexual assault has been substantiated.

Legal Reference: Connecticut General Statutes
10-220a Inservice training. Professional development committees. Institutes for educators. Cooperating teacher program, regulations (as amended by PA 11-93)
10-221d Criminal history records check of school personnel. Fingerprinting. Termination or dismissal (as amended by PA 11-93)
10-221s Investigations of child abuse and neglect. Disciplinary action. (as amended by PA 16-188)
17a-28 Definitions. Confidentiality of and access to records; exceptions. Procedure for aggrieved persons. Regulations (as amended by PA 11-93)
17a-101 Protection of children from abuse. Reports required of certain professional persons. When child may be removed from surroundings without court order. (as amended by PA 96-246, PA 00-220, PA 02-106, PA 03-168, PA 09-242 and PA 11-93)
17a-101a Report of abuse or neglect by mandated reports. (as amended by PA 02-106 and PA 11-93)
17a-102 Report of danger of abuse. (as amended by PA 02-106)
17a-106 Cooperation in relation to prevention, identification and treatment of child abuse/neglect.
10-151 Teacher Tenure Act
PA 11-93 An Act Concerning the Response of School Districts and the Departments of Education and Children and Families to Reports of Child Abuse and Neglect and the Identification of Foster Children in a School District.
PA 15-205 An Act Protecting School Children.

Policy adopted: May 6, 2004
Policy readopted: June 16, 2005
Policy readopted: December 17, 2009
Policy readopted: March 15, 2012
Policy readopted: March 3, 2016
Policy readopted:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

No updates needed to regulation.

Students

Reporting Child Abuse/Neglect or Sexual Assault

This regulation is intended to safeguard children whose health and welfare may be adversely affected through injury and neglect and to ensure a nurturing and safe environment.

A. What Must be Reported

A report must be made when any mandated reporter of the New Fairfield Board of Education, in his/her professional capacity, has reasonable cause to suspect or to believe that a child under the age of eighteen:

1. has had physical injury or injuries inflicted upon him /her, other than by accidental means, by a person responsible for the child's health, welfare, or care, or by a person given access to the child.
2. has injuries that are at variance with the explanation given of their occurrence.
3. is in a condition which is the result of maltreatment such as, but not limited to, malnutrition, sexual abuse, sexual maltreatment, or cruel punishment.
4. has been neglected in one or more of the following ways:
    a. has been abandoned;
    b. is being denied proper care and attention, physically, educationally or emotionally;
    c. is being permitted to live under conditions, circumstances or associations injurious to the child's well-being;
    d. is in danger of being abused even though one does not have reasonable cause to suspect or believe any such abuse has actually occurred.
5. has been sexually assaulted by a school employee.

B. Reporting Procedures for Statutory Mandated Reporters

The following procedures apply only to statutory mandated reporters, as defined in policy 5141.4.

1. When an employee of the Board suspects or believes that a child has been abused, neglected, or has been placed in imminent risk of serious harm, the following steps shall be taken:

    a. The employee shall immediately, upon having reasonable cause to suspect or believe that a child has been abused, neglected or placed in imminent danger of serious harm, or has had non-accidental physical injury or injury which is at variance with the history or such injury, or sexually assaulted and in no case later than twelve (12) hours after having such a suspicion or belief, make an oral report by telephone or in person to the Commissioner of Children and Families (DCF) or the local law enforcement agency. (Child Abuse and Neglect Hotline: 1-800-842-2288.)

Students

Reporting Child Abuse/Neglect or Sexual Assault

B. Reporting Procedures for Statutory Mandated Reporters (continued)

b. The employee shall also immediately make an oral report to the Superintendent's designee, the Building Principal.

c. With the advice of the Building Principal, the employee shall determine if the child's parents will be contacted.

- Mandated reporters are under no legal obligation to inform parents that they have made a report to DCF about their child. However, depending on the circumstances, it may be necessary and/or beneficial to do so.
- Health care professionals *may need* to talk with parents to assess the cause of a child's injuries. Mental health professionals may *want* to talk with parents in order to offer support and guidance.
- However, in cases of serious physical or sexual abuse, it may *not* be wise to talk with parents before reporting the case to DCF. This may put the child at greater risk and interfere with a possible criminal investigation.

d. If a report prepared in accordance with Section (a) above concerns suspected abuse, neglect or sexual assault by a school employee, the Building Principal shall immediately notify the Superintendent who shall then notify the child's parent or guardian that such a report has been made.

e. Within 48 hours of making an oral report, the employee shall submit a written report to the Commissioner of Children and Families or his/her representative, containing all of the required information. DCF Form #136 should be used for the written report, and it is available in all school buildings.

f. The employee shall immediately submit a copy of this written report to the Building Principal and the Director of Pupil Personnel Services and Special Education.

g. If a report prepared in accordance with Section (c) above, concerns suspected abuse or neglect by a certified school employee, the Superintendent shall submit a copy of the written report to the Commissioner of Education, or his/her representative.

Students

Reporting of Child Abuse/Neglect or Sexual Assault (continued)

C. Reporting Procedures for Employees Other Than Statutory Mandated Reporters

The following procedures apply only to employees who are not mandated reporters, as defined above:

1. When an employee who is not a statutory mandated reporter suspects or believes that a child has been abused, neglected or placed in imminent danger of serious harm, the following steps shall be taken:

    a. The employee shall immediately, upon having reasonable cause to suspect or believe that a child has been abused, neglected or placed in imminent danger of serious harm, and in no case later than twelve (12) hours after having such a suspicion or belief, make an oral report by telephone or in person to the Principal, or his/her designee, to be followed by an immediate written report to the Superintendent, or his/her designee. A copy of the report should be sent to the Director of Pupil Personnel Services and Special Education.

    b. The Superintendent, or his/her designee, shall immediately, upon suspecting or believing that a child has been abused, neglected or placed in imminent risk of serious harm, and in no case later than 12 hours after having such a suspicion or belief, make an oral report by telephone or in person to the Commissioner of Children and Families or the local law enforcement agency.

    c. In cases involving suspected abuse or neglect by a school employee, the Superintendent, or his/her designee, shall immediately follow protocol in Section D, **Reporting of Child Abuse, Neglect, or Sexual Assault by School Employees** and notify the child's parent or guardian that such a report has been made.

D. Reporting of Child Abuse/Neglect/Sexual Assault by School Employees

CGS 17a-101 requires mandated reporters to report child abuse, neglect or sexual assault by school employees.

1. In cases where the mandated reporter suspects or believes such injury has been inflicted by a school employee, he/she shall report that suspicion orally or in person to the Department of Children and Families within 12 hours, followed within 48 hours with a written report.

2. The Superintendent of Schools or supervising agent shall be notified immediately after the oral report has been made and shall also receive a copy of the written report.

Students

Reporting of Child Abuse/Neglect or Sexual Assault

D. Reporting of Child Abuse/Neglect/Sexual Assault by School Employees (continued)

3. The Superintendent shall immediately notify the child's parent or other person responsible for the child's care that a report has been made.

4. The written report to the Commissioner of the Department of Children and Families or his/her representative, concerning a certified school employee, shall also be sent by the Superintendent to the Commissioner of Education or his/her representative.

5. The report shall contain information listed in Section G of this Board regulation.

6. The Superintendent is obligated to immediately begin the investigation of the report with the Department of Children and Families. The Superintendent may request assistance from the local police or state police in the investigation.

7. If the Superintendent finds evidence of child abuse, neglect or sexual assault by a school employee, he/she must immediately notify the child's parent or guardian, the local or state police, the Commissioner of Children and Families or his/her representative, and, in the case of an investigation of a certified school employee, the Commissioner of Education or his/her representative.

8. When an investigation produces such evidence, and the employee in question is in a position requiring a certificate, the Superintendent must suspend the certified employee with pay and without diminution or termination of benefits, provided he/she notifies the Board of Education of the reasons for the suspension within 72 hours thereafter.

9. The suspension remains in effect until the Board takes action pursuant to CGS 10-151 (Teacher Tenure Act).

E. Investigation of the Report

If the suspected abuser is a school employee, the Superintendent shall thoroughly investigate the report. To the extent feasible, this investigation shall be coordinated with the Commissioner of Children and Families or the police in order to minimize the number of interviews of any child and to share information with other persons authorized to conduct an investigation of child abuse and neglect. When investigating a report, the Superintendent shall endeavor to obtain, when possible, the consent of parents or guardians or other persons responsible for the care of the child, to interview the child, except in those cases in which there is reason to believe that the parents or guardians or other persons responsible for the care of such child are the perpetrators or the alleged abusers.

Students

Reporting of Child Abuse/Neglect or Sexual Assault

E. Investigation of the Report (continued)

The investigation shall include an opportunity for the suspected abuser to be heard with respect to the allegations contained within the report. During the course of an investigation of suspected abuse by a school employee, the Superintendent may suspend the employee with pay or may place the employee on administrative leave with pay pending the outcome of the investigation.

1. **Evidence of Abuse by Certified School Employee:** After an investigation has been completed and the Commissioner of Children and Families, based upon the results of such investigation, has reasonable cause to believe that a child has been abused, neglected or sexually assaulted by an employee in a position requiring a certificate, the Commissioner shall notify the Superintendent of such finding and shall provide records, whether or not created by the Department of Children and Families, concerning such investigation to the Superintendent, who shall suspend the employee, if not previously suspended, with pay and without diminution or termination of benefits. Within 72 hours after such suspension, the Superintendent shall notify the Board of Education and the Commissioner of Education, or his/her representative, of the reasons for the conditions of suspension. The Superintendent shall disclose records received from the Department of Children and Families to the Commissioner of Education and the Board of Education, or its attorney, for the purposes of review of employment status or certification. Any decision of the Superintendent concerning such suspension shall remain in effect until the Board of Education acts, pursuant to the provisions of Connecticut General Statutes.

   Regardless of the outcome of any investigation by DCF and/or the police, the Superintendent and/or the Board, as appropriate, may take disciplinary action up to and including termination of employment in accordance with the provisions of any applicable collective bargaining agreement and/or statute, if the Superintendent's investigation produces evidence that a child has been abused by a certified school staff member.

   If the contract of employment of a certified school employee is terminated as a result of an investigation into reports of child abuse and neglect, the Superintendent shall notify the Commissioner of Education, or his/her representative, within 72 hours of such termination.

2. **Evidence of Abuse by Other School Staff:** If the investigation by the Superintendent and/or Commissioner of Children and Families did produce evidence that a child has been abused by a non-certified school staff member, the Superintendent and/or the Board, as appropriate, may take disciplinary action up to and including termination of employment.

Students

Reporting of Child Abuse/Neglect or Sexual Assault (continued)

F. Delegation of Authority by Superintendent

The Superintendent may appoint a designee for the purposes of receiving and making reports, notifying and receiving notification or investigating reports pursuant to this policy.

G. Contents of All Reports

Any report made pursuant to this policy shall contain the following information, if known:

1. the names and addresses of the child and his/her parents or other persons responsible for his/her care;
2. the age of the child;
3. the gender of the child;
4. the nature and the extent of the child's injuries, maltreatment or neglect that has occurred;
5. the approximate date and time the injury or injuries, maltreatment or neglect occurred;
6. information concerning any previous injury or injuries to, or maltreatment or neglect of, the child or his/her siblings;
7. the circumstances in which the injury or injuries, maltreatment or neglect came to be known to the reporter;
8. the name of the person or persons suspected to be responsible for causing such injury or injuries, maltreatment or neglect; and
9. The reasons such person or persons are suspected of causing such injury or injuries, maltreatment or neglect;
10. Any information concerning any prior cases in which such person or persons have been suspected of causing an injury, maltreatment or neglect of a child; and
11. whatever action, if any, was taken to treat, provide shelter or otherwise assist, the child.

For purposes of this section pertaining to the required reporting, a child includes any victim under eighteen years of age educated in a technical high school or District school. Any person who intentionally and unreasonable interferes with or prevents the making of the required report or attempts to conspire to do so shall be guilty of a class D felony, unless such individual is under eighteen years of age or educated in the technical high school system or in a district school, other than part of an adult education program.

Students

Reporting of Child Abuse/Neglect or Sexual Assault (continued)

H. Removal of Clothing

In the event that visual confirmation of injury or neglect is necessary, only the school nurse or school physician may make a request to remove the child's clothing. Neither a school nurse nor a school physician may remove or insist that a child remove clothing to confirm suspected abuse or neglect, except in those circumstances where there is a need for emergency medical treatment. The school nurse or school physician may request that a child remove clothing when the following three conditions exist:

1. a child by word or action, has identified a particular injury, the extent of which can only be determined by removing the child's clothing;
2. the examination is necessary to determine whether medical attention is required and not merely to confirm suspected abuse;
3. the request is made in such a manner that the child clearly understands that compliance with the request is optional and that no adverse consequences will result from a refusal to comply.

In addition to the school nurse or school physician, a staff member of the same sex as the child will be present during such an examination.

I. Emergency Care

If a school nurse or school medical adviser is not readily available and there is a need for emergency first aid, other public school personnel who have completed a course in first aid may render emergency first aid to the child. A person providing such aid is not liable for civil damages for any personal injuries which result from acts or omissions in rendering the emergency first aid.

Transportation for a child to a hospital in an emergency situation that may be a result of abuse or neglect will be provided to the same extent as it would be provided to any other child in need of emergency service.

J. Role of Department of Children and Families

1. Determination of Need (In-School Interview)

If the Child Study Team or the Principal believes that an interview in the school setting may be necessary in order to protect the child, the Department of Children and Families must be notified as early in the school day as possible. DCF will advise school personnel whether the child must be interviewed in the school.

Students

Reporting of Child Abuse/Neglect or Sexual Assault

J. Role of Department of Children and Families (continued)

If the DCF determines that a school interview is appropriate, the DCF social worker will notify the building Principal prior to the school visit. The DCF worker will provide the building Principal or Principal's designee with DCF notification upon request.

Should the DCF social worker not arrive as scheduled and school personnel decide that the retention of the child beyond the school day is necessary to protect the child's physical well-being, the principal or his/her designee must attempt to notify the parents of the child. If reasonable attempts to notify the parents fail, the principal will notify the police of the child's retention.

2. Process (In-school Interview)

The school will provide a private place for the DCF worker to interview the child. School personnel will not be a part of the interview unless specifically asked to do so. In either event, the investigation is to be conducted solely by the DCF worker.

If during the course of the investigation, the DCF worker requests the removal of clothing worn by the child, the examination will be made by the school nurse or the school physician in the presence of the DCF worker in accordance with the procedures outlined above.

3. Removal from the Home and/or School

If the DCF has probable cause to believe that the child is suffering from serious physical illness or injury or is in immediate danger from his/her surroundings, and that immediate removal from such surroundings is necessary to ensure the child's safety, the DCF may remove or authorize a law enforcement official to remove the child from such surroundings without the consent of the child's parent or guardian. If removal of the child from the school is determined, the DCF shall inform the building Principal of the removal.

It is the responsibility of the DCF to notify the parents of any activities or actions taken by the DCF following the interview.

Students

Reporting of Child Abuse/Neglect or Sexual Assault (continued)

K. Special Reporting Procedures Concerning Suspected Abuse or Neglect of Mentally Retarded Persons

In addition to the reporting procedures set forth above, Connecticut General Statutes require that certain school personnel, including teachers, licensed nurses, psychologists and social workers report any suspected abuse or neglect of mentally retarded persons over the age of 18. It is the policy of the Board of Education to require ALL EMPLOYEES of the Board of Education to comply with the following procedures in connection with the suspected abuse or neglect, as defined below, of any mentally retarded person over the age of 18.

1. **Definitions** – For the purposes of this policy:

   "Abuse" means the willful infliction of physical pain or injury or willful deprivation by a caretaker of services which are necessary to the person's health or safety.

   "Neglect" means a situation where a mentally retarded person either is living alone or is not able to provide for himself/herself the services which are necessary to maintain his/her physical and mental health or is not receiving such necessary services from the caretaker.

2. **Reporting Procedures** – If an employee has reasonable cause to suspect that a mentally retarded person has been abused or neglected, he/she shall, within five calendar days, make an oral report to the Director of the Office of Protection and Advocacy for Persons with Disabilities, to be followed by a written report within five additional calendar days, or shall immediately notify the Superintendent in order for the Superintendent to make such oral and written reports to the Office of Protection and Advocacy. In the event that an employee makes a report to the Office of Protection and Advocacy, the employee shall immediately notify the Superintendent.

3. **Contents of Report** – Any such report shall contain the following information:

   a. the name and address of the allegedly abused or neglected person;
   b. a statement from the reporter indicating a belief that the person is mentally retarded, together with information indicating that the person is unable to protect himself or herself from abuse or neglect;
   c. information concerning the nature and extent of the abuse or neglect; and
   d. any additional information which the reporter believes would be helpful in investigating the report or in protecting the mentally retarded person.

Students

Reporting of Child Abuse/Neglect or Sexual Assault

K. Special Reporting Procedures Concerning Suspected Abuse or Neglect of Mentally Retarded Persons (continued)

4. **Investigation of Report** – If the suspected abuser is a school employee, the Superintendent shall thoroughly investigate the report following the procedures regarding the investigation of reports of child abuse set forth in paragraph (E) above.

   If the investigation by the Superintendent and/or the Office of Protection and Advocacy produces evidence that a mentally retarded person has been abused by a school employee, the Superintendent and/or the Board, as appropriate, may take disciplinary action, up to and including termination of employment.

L. Disciplinary Action for Failure to Follow Policy

Any employee who fails to comply with the requirements of this policy shall be subject to discipline, up to and including termination of employment.

Other Penalties:

- Financial penalty of between $500 and $2,500 may be levied against the mandated reporter; penalty is to be paid by the mandated reporter.
- Participation in an educational training program at the personal expense of the mandated reporter, as decided by DCF.
- Written notification to the Commissioner of Education by the state's attorney for being a mandated reporter who failed to report.

ADDITIONAL SANCTIONS OF P.A. 02-138: AN ACT CONCERNING PENALTIES FOR SEXUAL ASSAULT OF A MINOR, CIVIL AND CRIMINAL STATUTES OF LIMITATIONS IN SEXUAL ASSAULT CASES, REPORTING AND INVESTIGATION OF CHILD ABUSE AND NEGLECT, DISCLOSURE OF RECORDS OF TEACHER MISCONDUCT. . . . .

- Expands significantly the statutes of limitations for certain criminal and civil matters related to sexual abuse, sexual exploitation and sexual assault of a minor.
- Increases the penalties for various sex crimes in cases where the victim is under 16 years of age.
- Creates an exception to the statutes concerning teacher performance and evaluation that makes a teacher's personal misconduct records public and subject to disclosure under FOI without the teacher's consent.

Students

Reporting of Child Abuse/Neglect or Sexual Assault (continued)

M. Non-Discrimination Policy

The Board of Education shall not discharge or in any manner discriminate or retaliate against any employee who, in good faith, makes a report pursuant to this policy or testifies or is about to testify in any proceeding involving abuse or neglect.

N. Training

All District employees are required to complete a training program pertaining to the accurate and prompt reporting of abuse and neglect, made available by the Commissioner of Children and Families. In addition, all employees must complete a refresher program at least once every three years. Employees hired before July 1, 2011 must complete the refresher training program by July 1, 2012 and must retake it once every three years thereafter.

The School Principal shall annually certify to the Superintendent that each school employee working at his/her school has completed the required initial training and the refresher training.

O. Confidential Rapid Response Team

The District will establish~~, not later than January 1, 2016~~, a confidential rapid response team to coordinate with DCF to (1) ensure prompt reporting of suspected child abuse or neglect; or 1st, 2nd, 3rd, or 4th degree sexual assault; 1st degree aggravated sexual assault; or 3rd degree sexual assault with a firearm of a student not enrolled in adult education by a school employee; and (2) provide immediate access to information and individuals relevant to DCF's investigation of such cases.

The confidential rapid response team consists of a local teacher, the Superintendent, a local police officer, and any other person the Board of Education deems appropriate.

DCF, along with a multidisciplinary team, is required to take immediate action to investigate and address each report of child abuse, neglect or sexual abuse in any school.

P. Hiring Prohibitions

The Board of Education will not employ anyone who was terminated or resigned after a suspension based on DCF's investigation, if he or she has been convicted of (1) child abuse or neglect; or (2) 1st, 2nd, 3rd, or 4th degree sexual assault; 1st degree aggravated sexual assault; or 3rd degree sexual assault with a firearm of a student who is not enrolled in adult education.

Students

Reporting of Child Abuse/Neglect or Sexual Assault

P. Hiring Prohibitions (continued)

The Board of Education will not employ an individual who was terminated or resigned, if he or she (1) failed to report the suspicion of such crimes when required to do so; or (2) intentionally and unreasonably interfered with or prevented a mandated reporter from carrying out this obligation or conspired or attempted to do so. This applies regardless of whether an allegation of abuse, neglect, or sexual assault has been substantiated.

(cf. 4112.5/4212.6 – Personnel Records)
(cf. 5141.511 – Sexual Abuse Prevention and Education Program)

Regulation approved: May 6, 2004
Regulation reapproved: June 16, 2005
Regulation reapproved: December 17, 2009
Regulation reapproved: March 3, 2016

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

Students

Indicators of Abuse/Neglect

Indicators of Physical Abuse

HISTORICAL

- Delay in seeking appropriate care after injury
- No witnesses
- Inconsistent or changing descriptions of accident by child and/or parent
- Child's developmental level inconsistent with history
- History of prior "accidents"
- Absence of parental concern
- Child handicapped (physically, mentally, developmentally) or otherwise perceived as "different" by parent
- Unexplained school absenteeism
- History of precipitating crisis

PHYSICAL

- Soft tissue injuries on face, lips, mouth, back, buttocks, thighs or large areas of the torso
- Clusters of skin lesions; regular patterns consistent with an implement
- Shape of lesions inconsistent with accidental bruise
- Bruises/welts in various stages of healing
- Burns; pattern consistent with an implement on soles, palms, back, buttocks and genitalia; symmetrical and/or sharply demarcated edges
- Fractures/dislocations inconsistent with history
- Laceration of mouth, lips, gums or eyes
- Bald patches on scalp
- Abdominal swelling or vomiting
- Adult-size human bite mark(s)
- Fading cutaneous lesions noted after weekends or absences
- Rope marks

BEHAVIORAL

- Wary of physical contact with adults
- Affection inappropriate for age
- Extremes in behavior, aggressiveness/withdrawal
- Expresses fear of parents
- Reports injury by parent
- Reluctance to go home
- Feels responsible (punishment "deserved")
- Poor self-esteem
- Clothing covers arms and legs even in hot weather

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Students

Indicators of Abuse/Neglect

Indicators of Sexual Abuse

HISTORICAL

- Vague somatic complaints
- Excessive school absence
- Inadequate supervision at home
- History of urinary tract infection or vaginitis
- Complaint of pain; genital, anal or lower back/abdominal
- Complain of genital itching
- Any disclosure of sexual activity, even if contradictory

PHYSICAL

- Discomfort in walking, sitting
- Evidence of trauma or lesions in and around mouth
- Vaginal discharge/vaginitis
- Vaginal or rectal bleeding
- Bruises, swelling or lacerations around genitalia, inner thighs
- Dysuria
- Vulvitis
- Any other signs or symptoms of sexually transmitted disease
- Pregnancy

BEHAVIORAL

- Low self-esteem
- Change in eating patterns
- Unusual new fears
- Regressive behaviors
- Personality changes (hostile/aggressive or extreme compliance)
- Depression
- Decline in school achievement
- Social withdrawal; poor peer relationships
- Indicates sophisticated or unusual sexual knowledge for age
- Seductive behavior, promiscuity or prostitution
- Substance abuse
- Suicide ideation or attempt
- Runaway

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Students

Indicators of Abuse/Neglect

Indicators of Emotional Abuse

HISTORICAL

- Parent ignores/isolates/belittles/rejects/scapegoats child
- Parent's expectations inappropriate to child's development
- Prior episode(s) of physical abuse
- Parent perceives child as "different"

PHYSICAL

- (Frequently none)
- Failure to thrive
- Speech disorder
- Lag in physical development
- Signs/symptoms of physical abuse

BEHAVIORAL

- Poor self-esteem
- Regressive behavior (sucking, rocking, enuresis)
- Sleep disorders
- Adult behaviors (parenting siblings)
- Antisocial behaviors
- Emotional or cognitive developmental delay
- Extremes in behavior - overly aggressive/compliant
- Depression
- Suicide ideation/attempt

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Students

Indicators of Abuse/Neglect

Indicators of Neglect

HISTORICAL

- High rate of school absenteeism
- Frequent visits to school nurse with nonspecific complaints
- Inadequate supervision, especially for long periods and for dangerous activities
- Child frequently unattended; locked out of house
- Parental inattention to recommended medical care
- No food intake for 24 hours
- Home substandard (no windows, doors, heat); dirty, infested, obvious hazards
- Family member addicted to drugs/alcohol

PHYSICAL

- Hunger, dehydration
- Poor personal hygiene, unkempt, dirty
- Dental caries (tooth decay)/poor oral hygiene
- Inappropriate clothing for weather/size of child, clothing dirty; wears same clothes day after day
- Constant fatigue or listlessness
- Unattended physical or health care needs
- Infestations
- Multiple skin lesions/sores from infection

BEHAVIORAL

- Comes to school early, leaves late
- Frequent sleeping in class
- Begging for/stealing food
- Adult behavior/maturity (parenting siblings)
- Delinquent behaviors
- Drug/alcohol use/abuse

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Department of Children & Families

CARELINE

To make a child abuse or neglect report, please call

1-800-842-2288 (TDD: 1-800-624-5518)

The Careline is staffed by full-time, highly-skilled professionals of the Department who receive and process reports of alleged child abuse and neglect. The Careline worker gathers critical information from the caller to determine if a report meets Connecticut's statutory criteria for child abuse or neglect. Those reports that meet the criteria are forwarded to a Department of Children & Families (DCF) case investigator for prompt and appropriate action.

Current law requires that DCF make its best effort to begin an investigation within two hours if there is imminent risk of physical harm and within 72 hours for other reports.

In situations where it has been determined that an investigation is not warranted, the Careline worker may refer the caller to an appropriate service program in his/her community.

If child abuse or neglect is substantiated, a case may be opened by the Department for protective services provided by staff from the DCF Regional Office or sub-office covering the child's hometown.

http://www.ct.gov/dcf/cwp/view.asp?a=2534&Q=532140#Careline

A version of this policy to consider, based in part upon guidance from the NYC Department of Education.

Students

Gender Identity and Expression (Transgender and Gender Non-Conforming Youth)

The Board of Education (Board) believes that a school culture that supports student achievement respects and values all students and fosters understanding of gender identity or expression within the school community. Connecticut law and District policy require that all programs, activities, and employment practices are free from discrimination based on sex, sexual orientation, and gender identity or gender expression. Therefore, in keeping with these mandates the Board is committed to creating a safe learning environment for all students and to ensure that every student has equal access to all school programs and activities.

The Board believes that fostering this understanding is a joint responsibility that requires cooperation and good communication between the parents/guardians, school administration, school staff and the school community. The Superintendent shall ensure that students with gender identity or expression concerns and their parents/guardians shall be given the opportunity to discuss these issues and participate in the educational planning and programing for their student. The Superintendent or his/her designee may consult the experiences and expertise of qualified school staff as well as external resources where appropriate.

To proactively plan for a safe learning environment free of discrimination and harassment parents/guardians of students with gender identity or expression concerns are encouraged to alert the school district and schedule a meeting with the chief school administrator. Upon request, the Superintendent of Schools or his/her designee shall schedule a meeting with the parent/guardian and the student for the purpose of evaluating the needs of the student and planning any accommodations that may be considered to facilitate a respectful and comfortable school program that supports the student's achievement.

Definitions

A. **Gender Identity** is a person's inner sense of being male or female, regardless of their gender assigned at birth.

B. **Transgender** is a term which describes people whose gender identity or gender expression is different from their assigned gender at birth.

C. **Gender expression** refers to the way a person expresses gender to others in ways that are socially defined as either masculine or feminine, such as through behavior, clothing, hairstyles, activities, voice or mannerisms.

D. **Gender non-conforming** refers to gender-related identity and/or gender expression which does not conform to the social expectations or norms for a person of that gender assigned at birth.

E. **Transition** refers to the process in which a person goes from living and identifying as one gender to living and identifying as another.

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Students

Gender Identity and Expression (Transgender and Gender Non-Conforming Youth) (continued)

Coordination of School Accommodations

The meeting between the Superintendent of Schools or his/her designee, parents/guardians and the student and other qualified staff or consultants as necessary shall comprise a discussion of actions the District and school personnel may take to create safe learning environment, including:

Names/Pronouns

School staff shall be directed to address the student by the name and pronoun corresponding to their gender identity that is consistently asserted at school. Students are not required to obtain a court ordered name and/or gender change or to change their pupil personnel records as a prerequisite to being addressed by the name and pronoun that corresponds to their gender identity. To the extent possible and consistent with these guidelines, school personnel shall make efforts to maintain the confidentiality of the student's transgender status.

School documentation such as student IDs shall be issued in the name that reflects a student's gender identity that is consistently asserted at school.

Sports and Physical Education

Transgender students shall be provided the same opportunities to participate in physical education as are all other students. Generally, students may be permitted to participate in physical education and sports in accordance with the student's gender identity that is consistently asserted at school. Participation in competitive interscholastic athletic activities and contact sports will be resolved on a case-by-case basis and according to the standards established by the Connecticut Interscholastic Athletic Association Conference (CIAC).

Restroom and Locker Room Accessibility

The District aims to support transgender students while also ensuring the safety and comfort of all students. The Superintendent of Schools or his/her designee, together with the parents/guardians, student and other qualified staff or consultants shall evaluate the use of restrooms and locker rooms by the transgender students and consider the following factors, including, but not limited to:

A. The transgender student's preference;
B. Protecting student privacy;
C. Maximizing social integration of the transgender student;
D. Minimizing stigmatization of the student;
E. Ensuring equal opportunity to participate;
F. The student's age; and
G. Protecting the safety of the students involved.

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Students

Gender Identity and Expression (Transgender and Gender Non-Conforming Youth)

Coordination of School Accommodations (continued)

Restroom and Locker Room Accessibility (continued)

A transgender student who expresses a need or desire for increased privacy may be provided with reasonable alternative arrangements. Reasonable alternative arrangements may include the use of a private area, or a separate changing schedule, or use of a single stall, gender neutral restroom. Any alternative arrangement shall be provided to the extent possible in a way that protects the student's ability to keep his or her transgender status confidential.

A transgender student should not be required to use a locker room or restroom that conflicts with the student's gender identity.

Gender Segregation in Other Areas

As a general rule, in any other circumstances where students are separated by gender in school activities (i.e. overnight field trips), students may be permitted to participate in accordance with their gender identity consistently asserted at school. Activities that may involve the need for accommodations to address student privacy concerns will be addressed on a case-by-case basis considering the factors set forth above.

Dress Code

Students have the right to dress in accordance with their gender identity that is consistently asserted at school, within the constraints of the school policy for student dress (#5132-Student Dress).

Privacy

The Superintendent of Schools and/or his or her designees are expected to work closely with the student and family in formulating an appropriate plan regarding the confidentiality of the student's transgender status that works for both the student and the school. Privacy considerations may also vary with the age of the student.

Where the transgender student feels more supported and safe when other students are aware that they are transgender, school staff shall be given guidance and training appropriate for facilitating a respectful school climate. School personnel may be directed to work closely with the student, families and other staff members on a plan to inform and educate the student's peers. It may also be appropriate to engage external resources to assist with educational efforts.

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Students

Gender Identity and Expression (Transgender and Gender Non-Conforming Youth)

Resources for Transgender or Transitioning Students

If a school staff member observes that a gender identity issue is creating challenges for a student at school or if a student indicates an intention to transition, the staff member shall alert a school counselor and encourage the student to meet with the school counselor if appropriate. School staff shall make every effort to support the student and encourage the support and respect of student peers and staff during school.

When a student indicates an intention to transition, the school counselor, as appropriate, shall offer assistance and provide the student and/or their parents/guardians with information, resources and referral services regarding the issues associated with gender identity and expression and/or formal gender transition. The school counselor shall also provide information regarding gender transition planning at school. The counselor shall coordinate the measures planned and taken at school for supporting the student and creating a sensitive supportive environment at school. These measures may include:

A. Making resources available to parents who have additional questions or concerns;
B. Developing age-appropriate lessons for students about gender diversity and acceptance; and
C. Staff training surrounding vigilance to prevent possible harassment, intimidation and bullying issues that may arise for transgender students.

Reports of harassment, intimidation and bullying shall be promptly investigated and resolved according to Board policy #5131.911-Bullying.

Students who do not want their parents/guardians to know about their transgender status shall be addressed on a case-by-case basis. The school counselor shall balance the rights of the student needing support and the requirement that parents/guardians be kept informed about their child. In accordance with law, parents/guardians and/or the appropriate local officials shall be informed when there is any suspicion of injury or harm to the student or other students.

Harassment, Intimidation and Bullying

The Board shall make every effort to maintain a safe and supportive learning and educational environment that is free from harassment, intimidation, and/or bullying and free from discrimination on account of actual or perceived race, color, national origin, ancestry, age, sex, affectional or sexual orientation, gender identity or expression, marital status, domestic partnership status, nationality, atypical hereditary cellular or blood trait of any individual, genetic information, or refusal to submit to a genetic test or make the results of a genetic test known, disabilities, social or economic status, pregnancy, childbirth, pregnancy-related disabilities, actual or potential parenthood, family status or other distinguishing characteristic.

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Students

Gender Identity and Expression (Transgender and Gender Non-Conforming Youth)

Harassment, Intimidation and Bullying (continued)

Complaints alleging discrimination shall be reported to the school affirmative action officer according to board policies.

Any student experiencing or observing harassment, intimidation and bullying is encouraged to report the incident to a member of school staff. Any staff member observing or receiving a report of harassment, intimidation or bullying shall report the incident to the Principal the same day the incident is observed or the report received according to Board policy #5131.911-Bullying. All reported incidents of discrimination, harassment, intimidation, and bullying shall be promptly investigated and resolved according to law and Board policy.

Confidentiality

School personnel may not disclose information that may reveal a student's transgender status, except as allowed by law. Under the Family Education Rights Privacy Act (FERPA), only those school employees with a legitimate educational need may have access to a student's records or the information contained within those records. Disclosing confidential student information to other employees, students, parents, or other third parties may violate privacy laws, including but not limited to FERPA. Transgender students have the ability, as do all students, to discuss and express their gender identity and expression openly and decide when, with whom, and how much of their private information to share with others.

Official Records

To the extent that the school is not legally required to use a student's legal name or gender on school records and other documents, the school shall use the name and gender preferred by the student.

Each school is required to maintain a mandatory permanent student record of each student, which includes the legal name of the student as well as the student's biological gender. However, the District is not required to use a student's legal name and gender on other school records or documents. The District will change a student's official record to reflect a change in legal name or legal gender upon receipt of documentation that such change has been made pursuant to a court order. In situations where school staff or administrators are required by law to use or to report a transgender student's legal name or gender, such as for purposes of standardized testing, school staff and administrators shall adopt practices to avoid the inadvertent disclosure of such confidential information.

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Students

Gender Identity and Expression (Transgender and Gender Non-Conforming Youth)

Official Records (continued)

A student's permanent pupil record may be changed to reflect a change in legal name or gender only upon receipt of documentation that such legal name and/or gender have been changed pursuant to applicable law. The following documentation may be provided:

- A court order or birth certificate demonstrating the student's new name.
- For a legal change of gender, the student must provide a birth certificate indicating the student's legal gender, or a valid passport indicating the student's legal gender.

(cf. 0521 – Nondiscrimination)
(cf. 4131 – Staff Development)
(cf. 5114 – Suspension and Expulsion/Due Process)
(cf. 5131 – Conduct)
(cf. 5131.21 – Violent and Aggressive Behavior)
(cf. 5131.8 – Out-of-School Misconduct)
(cf. 5131.912 – Aggressive Behavior)
(cf. 5131.913 – Cyberbullying)
(cf. 5131.91 – Hazing)
(cf. 5132 – Dress Code)
(cf. 5144 – Discipline/Punishment)
(cf. 5145.4 – Nondiscrimination)
(cf. 5145.5 – Sexual Harassment)
(cf. 5145.51 – Peer Sexual Harassment)
(cf. 5145.52 – Harassment)
(cf. 5145.6 – Student Grievance Administrative Regulation)
(cf. 6121 – Nondiscrimination)
(cf. 6121.1 – Equal Educational Opportunity)

Legal Reference: Connecticut General Statutes

10-15c Discrimination in public school prohibited. (Amended by P.A. 97-247 to include "sexual orientation" and PA 11-55 to include "gender identity or expression")

46a-60 Discriminatory employment practices prohibited Federal Law.

10-209 Records not to be public.

46a-60 Discriminatory employment practices prohibited.

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Students

Gender Identity and Expression (Transgender and Gender Non-Conforming Youth)

Legal Reference: Connecticut General Statutes (continued)

Section 504 and the Federal Vocational Rehabilitation Act of 1973, 20 U.S.C. 706(7)(b).

Public Act 07-62 An Act Concerning the Deprivation of Rights on Account of Sexual Orientation.

Public Act 11-55 An Act Concerning Discrimination.

Title IX of the Education Amendments of 1972, 34 CFR Section 106.

Meritor Savings Bank. FSB v. Vinson, 477 U.S. 57 (1986).

Faragher v. City of Boca Raton, No. 97-282 (U.S. Supreme Court, June 26, 1998).

Burlington Industries, Inc. v. Ellerth, No. 97-569, (U.S. Supreme Court, June 26,1998).

Gebbser v. Lago Vista Indiana School District, No. 99-1866, (U.S. Supreme Court, June 26,1998).

Davis v. Monroe County Board of Education, No. 97-843 (U.S. Supreme Court, May 24, 1999).

DRAFT

Policy adopted: NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

cps 3/16

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

An administrative regulation to consider, based upon material developed by the Policy Reference Education Subscription Service of the Illinois Association of School Boards.

Students

Accommodating Transgender Students or Gender Non-Conforming Students

This administrative regulation's accommodation and support guidelines advance the District's goals of (1) providing all students equal access to a safe, non-hostile learning environment, and (2) implementing risk management controls in a developing and unsettled area of the law in which the federal Office of Civil Rights and Department of Justice have issued guidance.

While there is no mandate requiring administrative regulations for accommodating transgender students or gender non-conforming students, this administrative regulation guides school officials through the: (1) application of State and federal anti-discrimination laws to this student population, and (2) common needs in which transgender or gender non-conforming students may request accommodations and support at school. This administrative regulation applies to all school activities, school-provided transportation, and school-sponsored events regardless of where they occur.

The Building Principal, Nondiscrimination Coordinator, and/or Complaint Manager, with input from others as appropriate, will implement this administrative regulation. They will work with each transgender or gender non-conforming student, and as appropriate with the student's parent(s)/guardian(s), to manage a student's accommodations and supports on a case-by-case basis. The Board Attorney will be consulted concerning legal compliance.

Gender-Based Discrimination is Prohibited

School districts must provide equal educational opportunities to transgender students and gender nonconforming students. Under State law, sex discrimination extends to claims of discrimination based on sexual orientation and gender identity or expression.

Federal law prohibits exclusion and discrimination on the basis of sex. 20 U.S.C. §1681(a), Title IX of the Education Amendments of 1972. According to the U.S. Department of Education's Office for Civil Rights (OCR) and the U.S. Department of Justice, Title IX protects lesbian, gay, bisexual, and transgender students, from gender discrimination.

This administrative regulation's guidance on accommodating transgender students or gender nonconforming students is based on OCR pronouncements.

Gender-Based Bullying and/or Harassment is Prohibited

The laws prohibiting gender discrimination require the District to protect transgender students and gender non-conforming students from bullying and harassment by other students. According to the federal Office of Civil Rights, a school district is responsible for damages suffered by a student who was the victim of protected-class harassment: (1) that is severe, pervasive, or persistent; (2) about which school officials knew or should have known; and (3) that interferes with or limits a student's participation in or benefit from services, activities, or opportunities offered by the school.

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Students

Accommodating Transgender Students or Gender Non-Conforming Students (continued)

Gender-Based Bullying and/or Harassment is Prohibited

State statute 10-15c, as amended, prohibits bullying on the basis of actual or perceived sexual orientation, gender-related identity or expression, and/or association with a person or group with one of the aforementioned actual or perceived characteristics. The Board policy on bullying and its Safe School Climate Plan must be used to address and resolve peer bullying and harassment of transgender or gender non-conforming students. (see policy #5131.911)

Terminology and Definitions

The District uses the following terms and definitions when discussing accommodations for a transgender student or gender non-conforming student. **NOTE:** Definitions are not intended to label students, but rather to assist with understanding.

Gender-based discrimination is a form of sex discrimination, and refers to differential treatment or harassment of a student based on the student's sex, including gender identity, gender expression, and non-conformity with gender stereotypes, that results in the denial or limitation of education services, benefits, or opportunities. Conduct may constitute gender-based discrimination regardless of the actual or perceived sex, gender identity, or sexual orientation of the persons experiencing or engaging in the conduct.

Sex assigned at birth and assigned sex refers to the gender designation listed on one's original birth certificate.

Gender expression refers to the manner a person represents or expresses gender to others, often through external cues that one uses to represent or communicate one's gender to others, such as behavior, clothing, hairstyles, activities, voice, mannerisms, or body characteristics.

Gender identity refers to one's internal sense of gender, which may be different from one's assigned sex, and which is consistently and uniformly asserted, or for which there is other evidence that the gender identity is sincerely held as part of the student's core identity.

Transgender describes an individual whose gender identity or expression is different from the individual's assigned sex at birth. Transgender boy and transgender male refer to an individual assigned the female sex at birth who has a male gender identity. An individual can express or assert a transgender gender identity in a variety of ways, which may but do not always include specific medical treatments or administrative regulations. Medical treatments or administrative regulations are not considered a prerequisite for one's recognition as transgender. For purposes of this administrative regulation, a transgender student is a student who consistently and uniformly asserts a gender identity different from the student's assigned sex, or for whom there is documented legal or medical evidence that the gender identity is sincerely held as part of the student's core identity.

DRAFT

Students

Accommodating Transgender Students or Gender Non-Conforming Students

Terminology and Definitions (continued)

Gender transition refers to the process in which a person changes their gender expression to better reflect their gender identity. It is the experience by which a transgender person goes from living and identifying as one's assigned sex to living and identifying as the sex consistent with one's gender identity. A gender transition often includes a social transition, during which an individual begins to live and identify as the sex consistent with the individual's gender identity, with or without certain medical treatments or administrative regulations.

Gender stereotypes refers to stereotypical notions of masculinity and femininity, including expectations of how boys or girls represent or communicate one's gender to others, such as behavior, clothing, hairstyles, activities, voice, mannerisms, or body characteristics.

Gender non-conformity refers to one's gender expression, gender characteristics, or gender identity that does not conform to gender stereotypes.

Facilities refers to facilities and accommodations used by students at school or during school-sponsored activities and trips, and include, but are not limited to, restrooms, locker rooms, and overnight facilities.

Relevant Board Policies for Accommodations, Supports, and Inclusion of Transgender or Gender Non-Conforming Students

- *5145.6, Uniform Grievance* administrative regulation, contains the process for an individual to seek resolution of a complaint. A student may use this policy to complain about bullying. The District Complaint Manager shall address the complaint promptly and equitably.

- *6121.1 & 0521, Equal Educational Opportunities,* requires that equal educational and extracurricular opportunities be available to all students without regard to, among other protected statuses, sex, sexual orientation, and gender identity.

- *5145.4, 5145.5, 5145.52, Harassment of Students Prohibited*, prohibits any person from harassing, intimidating, or bullying a student based on an actual or perceived characteristic that is identified in the policy including, among other protected statuses, sex, sexual orientation, and gender identity.

- *5132, Student Appearance,* prohibits students from dressing or grooming in such a way as to disrupt the educational process, interfere with a positive teaching/learning climate, or compromise reasonable standards of health, safety, and decency.

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Students

Accommodating Transgender Students or Gender Non-Conforming Students

Relevant Board Policies for Accommodations, Supports, and Inclusion of Transgender or Gender Non-Conforming Students (continued)

- *5131.911, Prevention of and Response to Bullying, Intimidation, and Harassment*, contains the comprehensive structure for the District's bullying prevention program.

- *5145, Student Use of Buildings - Equal Access*, grants student-initiated groups or clubs the free use of school premises for their meetings, under specified conditions.

- *5125, Student Records*, contains the comprehensive structure for managing school student records, keeping them confidential, and providing access as allowed or required.

Common Needs for Transgender or Gender Non-Conforming Students; Accommodations and Supports

The goal of an accommodation is to allow a transgender or gender non-conforming student to equally participate in educational and extracurricular opportunities. The right of transgender students to accommodations is generally found in legislation such as Title IX but has not been fully interpreted by the courts. Determining appropriate accommodations is difficult because school officials must balance the rights of transgender or gender non-conforming students to freedom from discrimination and freedom of expression with the rights of other students to freedoms of religion and expression. The Board Attorney is an indispensable member of the team that will identify accommodations for a specific student.

This list is not exhaustive, and each student's request must be managed on a case-by-case basis. A particular student may not be interested in an accommodation for each item listed. Seek the Board Attorney's advice concerning the scope and extent of accommodations.

1. Gender transition
2. Names and pronouns
3. School student records
4. Student privacy and confidentiality
5. Access to gender-segregated areas (e.g. locker rooms and restrooms)
6. Sports and physical education classes - participation in competitive athletic activities and contact sports is resolved pursuant to CABE policy #5145.53
7. Dress codes
8. Gender segregation in other areas (e.g., class discussions and field trips)

DRAFT

Students

Accommodating Transgender Students or Gender Non-Conforming Students (continued)

Training for School Staff Members

When and where appropriate, professional development for staff members should include opportunities to gain a better understanding of equal educational opportunity laws, gender identity, gender expression, and gender diversity; the development of gender identity in children and adolescents; developmentally appropriate strategies for communicating with students and parents/guardians about issues related to gender identity; gender-affirming approaches to ensuring the safety and support of transgender students and gender non-conforming students; developmentally appropriate strategies for preventing and intervening in bullying incidents; and Board policies regarding bullying, discrimination, and student privacy.

CIAC Rules of Eligibility for Transgender Participation (From CIAC Handbook)

"The CIAC is committed to providing transgender student-athletes with equal opportunities to participate in CIAC athletic programs consistent with their gender identity. Hence, this policy addresses eligibility determinations for students who have a gender identity that is different from the gender listed on their official birth certificates. The CIAC has concluded that it would be fundamentally unjust and contrary to applicable state and federal law to preclude a student from participation on a gender specific sports team that is consistent with the public gender identity of that student for all other purposes. Therefore, for purposes of sports participation, the CIAC shall defer to the determination of the student and his or her local school regarding gender identification. In this regard, the school district shall determine a student's eligibility to participate in a CIAC gender specific sports team based on the gender identification of that student in current school records and daily life activities in the school and community at the time that sports eligibility is determined for a particular season. Accordingly, when a school district submits a roster to the CIAC, it is verifying that it has determined that the students listed on a gender specific sports team are entitled to participate on that team due to their gender identity and that the school district has determined that the expression of the student's gender identity is bona fide and not for the purpose of gaining an unfair advantage in competitive athletics.

Students who wish to participate on a CIAC gender specific sports team that is different from the gender identity listed on the student's current school records are advised to address the gender identification issue with the local school district well in advance of the deadline for athletic eligibility determinations for a current sports season. Students should not be permitted to participate in practices or to try out for gender specific sports teams that are different from their publicly identified gender identity at that time or to try out simultaneously for CIAC sports teams of both genders.

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Students

Accommodating Transgender Students or Gender Non-Conforming Students

CIAC Rules of Eligibility for Transgender Participation (From CIAC Handbook) (continued)

Nothing in this policy shall be read to entitle a student to selection to any particular team or to permit a student to transfer from one gender specific team to a team of a different gender during a sports season. In addition, the CIAC shall expect that, as a general matter, after the issue of gender identity has been addressed by the student and the school district, the determination shall remain consistent for the remainder of the student's high school sports eligibility. The CIAC has concluded that this criterion is sufficient to preclude the likelihood that a student will claim a particular gender identity for the purpose of gaining a perceived advantage in athletic competition.

DRAFT

Regulation approved:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

cps 3/16

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

Instruction

Computers: Acceptable Use and Internet Safety Policy

The school district is pleased to make available to students access to interconnected computer systems within the district and to the Internet, the worldwide network that provides various means of accessing significant educational materials and opportunities.

The District recognizes its responsibility to educate students regarding appropriate behavior on social networking and chat room sites about cyberbullying. Therefore, students shall be provided instruction about online behavior, including interacting with other individuals on social networking sites and in chat rooms and cyberbullying awareness and response.

In order for the school district to be able to continue to make its computer network and Internet access available, all students must take responsibility for appropriate and lawful use of this access. Students must understand that one student's misuse of the network and Internet access may jeopardize the ability of all students to enjoy such access. While the school teachers and other staff will make reasonable efforts to supervise student use of network and Internet access, they must have student cooperation in exercising and promoting responsible use of this access.

Below is the Acceptable Use and Internet Safety Policy ("policy") of the school district. Upon reviewing, signing, and returning this policy as the students have been directed, each student will be given the opportunity to enjoy Internet access at school. If a student is under 18 years of age, s/he must have his or her parents or guardians read and sign the policy. The school district cannot provide access to any student who, if 18 or older, fails to sign and submit the policy to the school as directed or, if under 18, does not return the policy as directed with the signatures of the student and his/her parents or guardians.

Listed below are the provisions of your agreement regarding computer network and Internet use. If you have any questions about these provisions, you should contact the person that your school has designated as the one to whom you can direct your questions. If any user violates this policy, the student's access will be denied, if not already provided, or withdrawn and s/he may be subject to additional disciplinary action.

Personal Responsibility

By signing this policy, you are agreeing not only to follow the rules in this policy, but reaffirming your responsibility to report any misuse of the network to the person designated by the school for such reporting. Misuse means any violations of this policy or any other use that is not included in the policy, but has the effect of harming another or his or her property.

All users are hereby made aware that all information on the New Fairfield Board of Education's computers, computer systems, and networks are in the public domain, unless specifically protected by Connecticut Freedom of Information Act.

DRAFT

Instruction

Computers: Acceptable Use and Internet Safety Policy

Personal Responsibility (continued)

The New Fairfield Board of Education reserves the right to bypass any or all individual group passwords to determine the activity on any or all computers, computer systems, software, electronic access privileges, and networks.

Term of the Permitted Use

A student who submits to the school, as directed, a properly signed policy and follows the policy to which s/he has agreed will have computer network and Internet access during the course of the school year only. Parents/students must sign a responsible use agreement for electronic information resources upon entering Consolidated School, Meeting House Hill School, New Fairfield Middle School and New Fairfield High School before students are given an access account.

Acceptable Uses

1. **Educational Purposes Only.** The school district is providing access to its computer networks and the Internet for only educational purposes. If you have any doubt about whether a contemplated activity is educational, you may consult with the person(s) designated by the school to help you decide if a use is appropriate.

2. **Unacceptable Uses of Network.** Among the uses that are considered unacceptable and that constitute a violation of this policy are the following:

   A. Uses that violate the law or encourage others to violate the law. Don't transmit offensive or harassing messages; offer for sale or use any substance the possession or use of which is prohibited by the school district's student discipline policy; view, transmit, or download pornographic materials or materials that encourage others to violate the law; intrude into the networks or computers of others; and download or transmit confidential, trade secret information, or copyrighted materials. Even if materials on the networks are not marked with the copyright symbol, you should assume that all materials are protected unless there is explicit permission on the materials to use them.

   B. Uses that cause harm to others or damage to their property. For example, don't engage in defamation (harming another's reputation by lies); employ another's password or some other user identifier that misleads message recipients into believing that someone other than you is communicating or otherwise using his/her access to the network or the Internet; upload a worm, virus, "Trojan horse," "time bomb," or other harmful form of programming or vandalism; participate in "hacking" activities or any form of unauthorized access to other computers, networks, or information systems.

DRAFT

Instruction

Computers: Acceptable Use and Internet Safety Policy (continued)

Acceptable Uses

C. Uses that jeopardize the security of student access and of the computer network or other networks on the Internet. For example, don't disclose or share your password with others; don't impersonate another user.

D. Uses that are commercial transactions. Students may not sell or buy anything over the Internet. Students may not give others private information about themselves, including credit card numbers and social security numbers. Staff may make commercial transactions for educational or for research purposes as long as the transaction does not interfere with the employee's job duties and performance.

3. **Computing Etiquette.** All users must abide by rules of computing etiquette, which include the following:

A. Be polite. Messages should not be abusive to others.

B. Take pride in communications. Check spelling and grammar.

C. Use appropriate language. Do not swear or use vulgarities or any other inappropriate language, symbols, or pictures.

D. Protect password confidentiality. Passwords are not to be shared with others. Using another user's account or password or allowing such access by another may be permitted only with the approval of the supervising teacher or technology coordinator.

Staff and students in grades 6-12 will be required to change their passwords every six months. This password change will be enforced by the system. Reminders will be sent out via email starting 30 days prior to expiration. The password must meet the following complexity requirements: it must be at least 8 characters and contain at least one uppercase letter, one lowercase letter, one special character, and one numeral. Also, a previously used password must not be used.

E. Do not reveal your personal address, telephone number or e-mail address or those of other persons. No student information protected by FERPA should be electronically transmitted or otherwise disseminated through the network.

F. Do not disguise the point of origin or transmission of electronic mail.

G. Do not send messages that contain false, malicious, or misleading information that may be injurious to a person or a person's property.

H. Illegal activities are strictly prohibited.

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I. The district technology is not to be used for playing multi-user or other network intensive games, commercial ventures, Internet relay chat lines, or downloading excessively large files.

J. No charges for services, products, or information are to be incurred without permission of the supervising teacher or technology coordinator.

K. Do not use the network in such a way that you would disrupt the use of the network by other users.

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Instruction

Computers: Acceptable Use and Internet Safety Policy

Acceptable Uses (continued)

L. Users shall respect the privacy of others and not read the mail or files of others without their permission. Copyright and licensing laws will not be intentionally violated.

M. Vandalism will result in cancellation of privileges. Vandalism is defined as any malicious attempt to harm or destroy hardware, data of another user, Internet, or any other agencies or other networks which may be accessed. This includes, but is not limited to, the uploading or creation of computer viruses.

N. Report security problems to the supervising teacher or technology coordinator.

O. Violators of this policy shall hold the district, including its employees and agents, harmless against any and all causes of action, damages, or other liability resulting from the willful or negligent violation of this policy.

Internet Safety

1. **General Warning; Individual Responsibility of Parents and Users.** All users and their parents/guardians are advised that access to the electronic network may include the potential for access to materials inappropriate for school-aged students. Every user must take responsibility for his or her use of the computer network and Internet and stay away from these sites. Parents of minors are the best guides of materials to shun. If a student finds that other users are visiting offensive or harmful sites, s/he should report such use to a teacher or administrator.

2. **Personal Safety.** Be safe. In using the computer network and Internet, do not reveal personal information such as your home address, telephone number or e-mail address. Do not use your real last name or any other information which might allow a person to locate you without first obtaining the permission of a supervising teacher. Do not arrange a face-to-face meeting with someone you "meet" on the computer network or Internet without your parent's permission (if you are under 18). Regardless of your age, you should never agree to meet a person you have only communicated with on the Internet in a secluded place or in a private setting.

   "Hacking" and Other Illegal Activities. It is a violation of this policy to use the school's computer network or the Internet to gain unauthorized access to other computers or computer systems, or to attempt to gain such unauthorized access. Any use which violates state or federal law relating to copyright, trade secrets, the distribution of or pornographic materials, or which violates any other applicable law or municipal ordinance, is strictly prohibited.

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Instruction

Computers: Acceptable Use and Internet Safety Policy

Internet Safety (continued)

3. **Confidentiality of Student Information**. Personally identifiable information concerning students may not be disclosed or used in any way on the Internet without the permission of a parent or guardian, or if the student is 18 or over, the permission of the student himself/herself. Users should never give out private or confidential information about themselves or others on the Internet, particularly credit card numbers and social security numbers. A supervising teacher or administrator may authorize the release of directory information, as defined by law, for internal administrative purposes or approved educational projects and activities.

4. **Active Restriction Measures**. The school, either by itself or in combination with the Data Acquisition Site providing Internet access, will utilize filtering software or other technologies to prevent students from accessing visual depictions that are (1) obscene, (2) child pornography, or (3) harmful to minors. The school will also monitor the online activities of students, through direct observation and/or technological means, to ensure that students are not accessing such depictions or any other material which is inappropriate for minors.

   Internet filtering software or other technology-based protection systems may be disabled by a supervising teacher or school administrator, as necessary, for purposes of bona fide research or other educational projects being conducted by students age 18 and older.

   The term "harmful to minors" is defined by the Communications Act of 1934 (47 USC Section 254 [h][7]), as meaning any picture, image, graphic image file, or other visual depiction that:

   - Taken as a whole and with respect to minors, appeals to a prurient interest in nudity, sex, or excretion;
   - Depicts, describes or represents, in a patently offensive way with respect to what is suitable for minors, an actual or simulated sexual act or sexual contact, actual or simulated normal or perverted sexual acts, or a lewd exhibition of the genitals;
   - Taken as a whole, lacks serious literary, artistic, political, or scientific value as to minors.

Privacy

Network and Internet access are provided as a tool for your education. The school district reserves the right to monitor, inspect, copy, review and store at any time and without prior notice any and all usage of the computer network and Internet access and any and all information transmitted or received in connection with such usage. All such information files shall be and remain the property of the school district and no user shall have any expectation of privacy regarding such materials.

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Instruction

Computers: Acceptable Use and Internet Safety Policy (continued)

Failure to Follow Policy

The user's use of the computer network and Internet is a privilege, not a right. A user who violates this policy, shall at a minimum, have his or her access to the computer network and Internet terminated, which the school district may refuse to reinstate for the remainder of the student's enrollment in the school district. A user violates this policy by his or her own action or by failing to report any violations by other users that come to the attention of the user. Further, a user violates this policy if s/he permits another to use his or her account or password to access the computer network and Internet, including any user whose access has been denied or terminated. The school district may also take other disciplinary action in such circumstances.

Warranties/Indemnification

The school district makes no warranties of any kind, either express or implied, in connection with its provision of access to and use of its computer networks and the Internet provided under this policy. It shall not be responsible for any claims, losses, damages, or costs (including attorney's fees) of any kind suffered, directly or indirectly, by any user or his or her parent(s) or guardian(s) arising out of the user's use of its computer networks or the Internet under this policy. By signing this policy, users are taking full responsibility for his or her use, and the user who is 18 or older, or in the case of a user under 18, the parent(s) or guardian(s) are agreeing to indemnify and hold the school, the school district, the Data Acquisition Site that provides the computer and Internet access opportunity to the school district and all of their administrators, teachers, and staff harmless from any and all loss, costs, claims, or damages resulting from the user's access to its computer network and the Internet, including but not limited to any fees or charges incurred through purchases of goods or services by the user. The user, or if the user is a minor, the user's parent(s) or guardian(s) agree to cooperate with the school in the event of the school's initiating an investigation of a user's use of his or her access to its computer network and the Internet, whether that use is on a school computer or on another computer outside the school district's network.

Updates

Users, and if appropriate, the user's parent(s)/guardian(s), may be asked from time to time to provide new or additional registration and account information or to sign a new policy, for example, to reflect developments in the law or technology. Such information must be provided by the user (or his/her parent(s) or guardian(s)) or such new policy must be signed if the user wishes to continue to receive service. If after you have provided your account information, some or all of the information changes, you must notify the person designated by the school to receive such information.

(cf. 4118.5/4218.2 Acceptable Computer Network Use)

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Instruction

Computers: Acceptable Use and Internet Safety Policy

Legal Reference: Connecticut General Statutes
1-19(b)(11) Access to public records. Exempt records.
10-15b Access of parent or guardian to student's records.
10-209 Records not to be public.
11-8a Retention, destruction and transfer of documents.
11-8b Transfer or disposal of public records. State Library Board to adopt regulations.
46b-56(e) Access to Records of Minors
Connecticut Public Records Administration Schedule V-Disposition of Education Records (Revised 1983).
Federal Family Educational Rights and Privacy Act of 1974 (section 438 of the General Education Provisions Act, as amended, added by section 513 of PL 93-568, codified at 20 U.S.C. 1232g.)
Dept. of Education 34 CFR. Part 99 (May 9, 1980 45 FR 30802) regs. Implementing FERPA enacted as part of 438 of General Education Provisions Act (20 U.S.C. 1232g)-parent and student privacy and other rights with respect to educational records, as amended 11/21/96.
Children's Internet Protection Act of 2000 (HR 4577, P.L. 106-554)
Communications Act of 1934, as amended (47 U.S.C. 254[h].[I]
Elementary and Secondary Education Act of 1965, as amended (20 U.S.C. 6801 et seq., Part F)
Public Law 94-553, The Copyright Act of 1976, 17 U.S.C. 101 et. Seq.
Reno v ACLU, 521 U.S. 844(1997)
Ginsberg v. New York, 390 U.S. 629, at 642, n.10 (1968)
Board of Education v. Pico, 457 U.S. 868 (1988)
Hazelwood School District v. Kuhlmeier, 484 U.S. 620, 267 (1988)
Public Law 110-385 Broadband Data Improvement Act/Protecting Children in the 21st Century Act

DRAFT

Policy adopted: January 4, 2007
Policy revised: January 15, 2009
Policy revised: November 17, 2011
Policy revised: August 2, 2012
Policy revised: June 5, 2014

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

Instruction

Computers: Acceptable Use and Internet Safety

Acceptable Electronic Resources Use

1. Privilege

The use of the New Fairfield Public School electronic resources is a privilege. Inappropriate use, depending upon the severity, can result in temporary suspension or cancellation of this privilege and/or disciplinary/legal action ranging from detention to possible suspension and/or expulsion of a student and disciplinary action, including discharge of an employee.

2. Personal Responsibility

Individuals will accept personal responsibility for reporting any misuse or vandalism of electronic resources. Student(s) faculty/staff member(s) and network guest(s) will not assist another in violating any of these responsibilities:

- Misuse of the electronic resources shall occur when messages or materials are sent and/or requested within/from outside the network that attack ethnic, religious or racial groups or indicate pornography, unethical or illegal activities, sexism, harassment or inappropriate language.

- Vandalism or any malicious attempt to harm or destroy any school equipment, service or data of another user or any other networks that are connected to the system. This includes, but is not limited to, tampering with computer hardware and software, uploading or creating computer viruses, vandalizing/modifying data without permission or attempting to gain access to restricted or unauthorized networks or network services.

3. Acceptable Use

The use of electronic resources must be in support of education and research in accordance with the educational goals and objectives of New Fairfield Public Schools. All users are personally responsible for:

a. complying with the rules appropriate to each school's network system.

b. refraining from transmitting, receiving or duplicating any material in violation of any United States or state laws (this includes, but is not limited to copyrighted material; threatening, harassing or obscene material or material protected by trade secret).

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Instruction

Computers: Acceptable Use and Internet Safety

Acceptable Electronic Resources Use

3. Acceptable Use (continued)

c. refraining from illegally using copyrighted materials. This includes, but is not limited to, improper use of license user requirements or using personal/borrowed software on the network.

d. refraining from soliciting others for commercial, religious or political causes, outside organizations or personal matters.

4. Network Etiquette and Privacy

Network behavior and language should be consistent with school/classroom standards. These rules include, but are not limited to, the following:

a. **Be Polite** - Never send, or encourage others to send abusive, harassing or inappropriate messages and/or materials.

b. **Use Appropriate Language** - Never swear, use vulgarities or any other inappropriate language.

c. **Privacy** - Do not reveal any personal, confidential or sensitive information (i.e. addresses or phone numbers of yourself or others). Published student work will be identified by first name (last name initial, if necessary) and grade level, photos will consist only of groups and will be blurred for web pages. If student photos, audio or video will be used in a media/electronic based presentation or major school event, a media/electronic release form will be sent home prior to the presentation or event to obtain permission.

d. **Login ID/Password** - Do not share personal login ID/passwords with anyone. If someone has learned a personal login ID/password, please alert the network administrator.

Staff and students in grades 6-12 will be required to change their passwords every six months. This password change will be enforced by the system. Reminders will be sent out via email starting 30 days prior to expiration. The password must meet the following complexity requirements: it must be at least 8 characters and contain at least one uppercase letter, one lowercase letter, one special character, and one numeral. Also, a previously used password must not be used.

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e. **Electronic Mail** - Do not send personal messages, of any kind, at any time. Messages relating to or in support of illegal activities must be reported to the authorities.

f. **Disruptions** - Do not use the network in any way that would disrupt use of the network by others.

g. **Published Resources** - Only copy published resources for the purpose of private study, scholarship or research. Material copied under these guidelines must include an appropriate citation of its source.

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Instruction

Computers: Acceptable Use and Internet Safety

Acceptable Electronic Resources Use (continued)

5. Security

Due to the large amount of users, security is a high priority for those using the network system.

a. Use only personal login ID/password.

b. Do not enter any other account, whether it is assigned to another faculty/staff member, student, the school or the district without permission.

c. If a security problem arises, notify the network administrator immediately, and do not demonstrate the problem to other users.

6. Ownership and Access

The New Fairfield Public School's network and computer facilities, associated hardware, software and peripherals, and all user files, electronic messages, data and programs stored, created or generated are the sole and exclusive property of the New Fairfield Public Schools ("Computer Facilities"). Any files, data or other information which is created, communicated or stored by any student or faculty/staff member of the New Fairfield Public Schools using Computer Facilities may be monitored to ensure that only appropriate business and education related tasks and messages are being performed and transmitted. Moreover, the student or faculty/staff member may not copy, reproduce or remove any files, data or equipment for any purpose without the prior approval of the New Fairfield Public School Technology Committee.

7. Services

New Fairfield Public Schools makes no warranties of any kind, whether expressed or implied, for the network service it is providing.

a. New Fairfield Public Schools will not be responsible for any damages suffered while on this system. These damages may include but not limited to loss of data as a result of delays, non-deliveries, misdeliveries or service interruptions caused by the system or personal errors or omissions.

b. Use of any information obtained via the network and other electronic resources is at one's own risk. Although precautions will be taken to attempt to ensure that the Internet is a safe learning environment, New Fairfield Public Schools specifically denies any responsibility for the accuracy, quality or content of information obtained through its Internet services.

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Instruction

Computers: Acceptable Use and Internet Safety

Acceptable Electronic Resources Use

7. Services (continued)

All users agree to hold the New Fairfield School District, its faculty/staff, administrators and Board of Education harmless from any loss or damage that may occur as a result of the use of the school's electronic resources.

Internet Use Permission - To ensure that only authorized students who understand the bounds of permitted use will have access to the Internet, New Fairfield Public Schools must obtain the written permission of a student's parent or legal guardian before the student may access the Internet.

Review/Revision of Disciplinary Actions - Disciplinary actions related to technology will be periodically reviewed and revised by the District Technology Committee.

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Regulation approved: October 18, 1998
Regulation reviewed: January 15, 2009
Regulation reviewed: November 17, 2011
Regulation reviewed: June 5, 2014

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

6141.321
Form #1

New Fairfield School District
Consolidated School

Responsible Use Agreement for Electronic Information Resources

Grades K-2

(Student's Name),_____, as a user of the New Fairfield School District's electronic information resources and computer networks, accept and agree to abide by the Acceptable Use and Internet Safety Policy of the New Fairfield Board of Education and with the following preconditions of my use:

1. I will use computers for educational purposes and always under the supervision of a staff member;

2. I will be polite and use only appropriate language;

3. I will not knowingly destroy computer programs or equipment belonging to the school;

4. I will not give out personal information about myself or to others when using the computer and Internet;

5. I will follow these rules. If I do not, I will not be permitted to use the computers and Internet at Consolidated School;

6. I will report all problems to my teacher or the school staff supervising my use of the computer;

7. I have read these rules and have discussed them with my child. We agree on the importance and necessity of this agreement in the new Information Age.

Parent/Guardian's Signature _____Date _____

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6141.321
Form #2

New Fairfield School District
Meeting House Hill School

Responsible Use Agreement for Electronic Information Resources

Access to and use of the Internet is a privilege that students must earn by using it in an appropriate manner. All Meeting House Hill students must read and agree to follow the rules listed below, as well as follow the school rules in the Student Handbook. As a user of the New Fairfield school district's electronic information resources and computer networks, I accept and agree to abide by the Acceptable Use and Internet Safety Policy of the New Fairfield Board of Education and with the following preconditions of my use:

1. I will use electronic information resources only with the permission of a teacher.

2. I will use the Internet only for school educational and research purposes.

3. I will record all my "visits" to Internet sites on the Internet Log Sheet kept next to each computer work station.

4. I will not make any changes to the computer software system set-up or data or open any software files without permission. I understand that any vandalism will result in disciplinary consequences.

5. I will not fill in any forms, subscribe to groups on the World Wide Web, or send an e-mail message without a teacher's permission.

6. I will get permission from a teacher before printing or downloading to my own computer disk.

7. If any site I visit contains inappropriate* words or pictures I will inform a teacher and immediately "back out" of the site.

   **Inappropriate refers to obscene and/or offensive language, graphic sexual materials or illegal materials.*

8. I will not give out personal information about myself or others when using the Internet.

Student's Signature: _____ Date: _____

Parent/Guardian Signature: _____ Date: _____

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Responsible Use Agreement for Electronic Information Resources

New Fairfield School District
New Fairfield High School and New Fairfield Middle School

Responsible Use Agreement for Electronic Information Resources

The school's information technology resources, including email and internet access, are provided for educational purposes. Adherence to the following policy is necessary for continued access to technology resources.

Students must respect and protect the privacy of others. Devices are to be used for instructional purposes connected to the approved curriculum, not to cheat on assignments or tests, not to make personal phone calls, not to send text messages, and not to post information, photos, or videos not authorized by the teacher. Private information about yourself or others must not be shared.

Students must respect and protect the integrity, availability, and security of all electronic resources. Information should be shared as required through the curriculum. Any security risks or violations must be reported to a teacher immediately.

Students must respect and protect the intellectual property of others. Copyright laws are to be understood and followed. Unauthorized copying of the intellectual property of others is a violation of this policy.

Students must respect and practice the principles of community. Communication in ways that are kind and respectful is expected. Threatening, discomforting, and illegal materials that violate the school's code of conduct (such as obscenities; pornography; and threatening, rude, discriminatory, or harassing information) are unacceptable. Spam, chain letters, and any mass mailings are prohibited. Buying, selling, advertising, or otherwise conducting business is not allowed, unless approved as a part of the curriculum.

As a user of the New Fairfield school district's electronic information resources and computer networks, which includes student email access, I accept and agree to abide by the Acceptable Use and Internet Safety Policy of the New Fairfield Board of Education and with the following preconditions of my use:

1. I will use electronic information resources only for educational, research, and communication purposes and only as those purposes are consistent with the educational objectives of the New Fairfield Board of Education.
2. I will use electronic information resources in a responsible, ethical, and legal manner at all times.
3. I will use polite and appropriate language at all times while accessing and using these resources.

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4. I will not give out any personal information about myself or anyone else while using these resources other than my first name and school e-mail address.
5. I will not knowingly degrade or disrupt electronic information resources, services or equipment, and I understand that such activity may be considered to be a crime and includes, for example, tampering with computer hardware and software, vandalizing or modifying data without permission, invoking computer viruses, attempting to gain access to restricted or unauthorized networks or network services and installing unauthorized software on the district's computers.
6. I will not cause harm to others or damage to their property (e.g., engage in defamation, gain or use passwords belonging to others, participate in "hacking" activities).
7. I will not jeopardize the security of student access and the computer network(s).
8. I will not violate any copyright laws. Even if the material on the networks is not marked with the copyright symbol. I will assume that all materials are protected unless there is explicit permission on the materials to use them. Plagiarism will not be tolerated.
9. I will not send, access, upload, download, or distribute offensive, profane, threatening, pornographic, obscene, or sexually explicit materials.
10. I will not play unauthorized games or participate in unauthorized chat rooms.
11. I will not download any files to the hard drive without the permission of a staff member.
12. I will not subscribe to list serves or news groups.
13. I will not use the resources for commercial purposes, product advertising, or political lobbying and/or campaigning. Students may not sell or buy anything over the Internet.
14. I will not use a home or other Internet account on any of the New Fairfield district's computer networks unless it relates to a school curricula issue and I have received permission from a staff member.
15. If I do not follow these rules, I know that I may lose my privilege to use the computers at school, that I may be disciplined for not following the rules, and that I may have to pay for any damage I cause by my misuse of these resources.
16. I am aware that the inappropriate use of these resources can be a violation of local, state, and federal laws and that I may be prosecuted for violating those laws.
17. I will immediately report any problems or breaches of these responsibilities or any inappropriate messages received to my teacher or to the school personnel who is supervising my use of these resources.
18. I will act responsibly at all times and will avoid all other activities that are considered to be inappropriate in the non-electronic school environment.
19. If I violate this policy, I am subject to having my access to the computer network and Internet terminated, which the school district may refuse to reinstate for the remainder of my enrollment in the school district.

Parents, please discuss these rules with your student to ensure that s/he understands them. These rules also provide a good framework for your student's use of computers at home. For more information, see http://www.justice.gov/criminal/cybercrime/cyberethics.htm

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New Fairfield School District
New Fairfield High School and New Fairfield Middle School

Every high school and middle school student, regardless of age, must read this page. If a student wants to use the school's network resources outside of network opportunities provided during teacher directed classroom instruction, then this form must be signed below.

I have read, understand, and agree to abide by the terms of the foregoing Acceptable Use and Internet Safety Policy. Should I commit any violation or in any way misuse my access to the school district's computer network and the Internet, I understand and agree that my access privilege may be revoked and school disciplinary action may be taken against me.

User's name (print clearly) _____ Home phone _____

User's signature _____ Date _____

Address _____

Status: ☐ Student ☐ Staff ☐ Patron ☐ I am 18 or older ☐ I am under 18

If I am signing this policy when I am under 18, I understand that when I turn 18, this policy will continue to be in full force and effect and agree to abide by this policy.

Parent or Guardian: (If applicant is under 18 years of age, a parent or guardian must also read and sign this agreement.) As the parent or legal guardian of the above student, I have read, understand, and agree that my child or ward shall comply with the terms of the school district's Acceptable Use and Internet Safety Policy for the student's access to the school district's computer network and the internet. I understand that access is being provided to the students for educational purposes only. However, I also understand that it is impossible for the school to restrict access to all offensive and controversial materials and understand my child's or ward's responsibility for abiding by the policy. I am, therefore, signing this policy and agree to indemnify and hold harmless the school, the district, and the Data Acquisition Site that provides the opportunity to the school district for computer network and Internet access against all claims, damages, loses, and costs, or whatever kind that may result from my child's or ward's use of his or her access to such networks or his or her violation of the foregoing policy. Further, I accept full responsibility for supervision of my child's or ward's use of his or her access account if and when such access is not in the school setting. I hereby give permission for my child or ward to use the building-approved account to access the school district's computer network and the Internet.

Parent or Guardian name (please print): _____ Home phone: _____

Parent or Guardian signature: _____ Date: _____

Address: _____

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Existing policy with revision based on P.A. 16-188.

Instruction

Basic Instructional Program

The basic instructional program of the New Fairfield Public Schools shall be approved by the Board and be in accordance with the law.

Although learning experiences offered students vary according to their individual needs and abilities, the instructional program will be designed to give all students a common body of skills, understandings, attitudes, and knowledge needed for living in a democratic society.

As required by law the Board shall provide a program of instruction which shall include at least the following subject matter as taught by legally qualified teachers, the arts; career education; consumer education; health and safety; including, but not limited to, human growth and development, nutrition, first aid; including cardiopulmonary resuscitation (CPR) training (beginning with the school year commencing July 1, 2016); disease prevention, and cancer awareness, including but not limited to, age and developmentally appropriate instruction in performing self-examinations for the purposes of screening for breast cancer and testicular cancer; community and consumer health, physical, mental and emotional health, including youth suicide prevention, teen dating violence awareness and prevention, substance abuse prevention; safety; which shall include the safe use of social media, as defined in C.G.S. 9-601, and may include the dangers of gang membership, and safety and accident prevention; instruction on acquired immune deficiency syndrome (AIDS); language arts, including reading, writing, grammar, speaking and spelling; mathematics, physical education; science; social studies, including, but not limited to, citizenship, economics, geography, government and history; computer programming instruction, and in addition, on at least the secondary level, one or more world languages and vocational education.

Language arts may include American Sign Language provided such subject matter is taught by a qualified instructor under the supervision of a certified teacher.

The "arts" means any form of visual or performing arts which may include, but not be limited to, dance, music, art and theatre.

The implementation of these programs shall be the responsibility of the Superintendent of Schools in cooperation with the building principals.

Note: The addition, as part of the health and safety curriculum, of cardiopulmonary resuscitation (CPR) training, is to be based on the guidelines for emergency cardiovascular care issued by the American Heart Association and shall include, but not be limited to, hands on training in CPR.

In addition, boards of education are allowed to accept gifts, grants, and donations, including in-kind donations, to purchase equipment or materials needed to provide CPR instruction in the schools.

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The addition of instruction on the safe use of social media (blogs, video blogs, podcasts, instant messaging, and other user-generated content) and computer programming instruction is also effective beginning in the 2016-2017 school year.

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Instruction

Basic Instructional Program

Legal Reference: Connecticut General Statutes

10-16b Prescribed courses of study, as amended by PA 08-153, PA 11-136, PA 14-234, PA 15-17, PA 15-94, PA 15-138 and PA 16-188.

10-18 Courses in United States History, government and duties and responsibilities of citizenship.

10-19 Teaching about alcohol, nicotine or tobacco, drugs, and acquired immune deficiency syndrome. Training of personnel.

DRAFT

Policy adopted: January 5, 2006
Policy revised: September 18, 2008
Policy revised: November 17, 2011
Policy revised: October 30, 2014
Policy revised: March 3, 2016
Policy revised:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

P6146(a)

Existing policy with an update to legal references which extends the implementation of new, previously legislated graduation requirements to begin with the graduating class of 2022, rather than 2021.

Instruction

Graduation Requirements

Introduction

In order to graduate from New Fairfield High School a student must earn a minimum of 25 credits in grades 9 through 12 (unless exceptions have been made by a duly convened planning and placement team, or otherwise in accordance with C.G.S. section 10-221a) and must have met the credit distribution requirements. Students participating in the Senior Enrichment Experience (SEE) program will earn graduation credits for all courses in which they have earned a passing grade at the start of their involvement in the program. Students who earn a passing grade for college coursework at accredited universities may submit official transcripts to the high school principal for consideration for credit approval. Students must also meet four performance standards: Communications, Mathematics, Science, and Technology. These standards define the areas of literacy that the New Fairfield Public School District feels all students should know and be able to do.

Credit Distribution Requirement:

- English — 4 credits
- Mathematics — 3 credits
- Social Studies — 3 credits (including at least ½ credit in Civics or American Government)
- Science — 3 credits
- Health/Physical Education — 2 credits
- World Language — 1 credit
- School and Community — .5 credit
- Personal Finance — .5 credit
- Fine/Applied Arts — 2 credits*
- Senior Enrichment Experience (SEE) — 1 credit
- Electives — 6 credits

* One credit may be earned if a student takes two world languages for four (4) years.

Per statute (C.G.S. 221a(f)) the determination of eligible credits is at the discretion of the Board of Education, provided the primary focus of the curriculum of eligible credits corresponds directly to the subject matter of the specified course requirements. The Board may permit a student to graduate during a period of expulsion if the Board determines the student has satisfactorily completed the necessary credits. The graduation requirements shall apply to any student requiring special education except when the Planning and Placement Team (PPT) determines the requirement not to be appropriate.

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Instruction

Graduation Requirements (continued)

A credit shall consist of not less than the equivalent of a forty-minute class period for each school day of a school year except for a credit or part of a credit toward high school graduation earned (1) at an institution accredited by the Board of Regents for Higher Education or State Board of Education or regionally accredited, (2) through on-line course work or (3) through a demonstration of mastery based on competency and performance standards, in accordance with guidelines adopted by the State Board of Education.

Academic Advancement Program

The Board of Education permits students in grades eleven and twelve to substitute (1) achievement of a passing score on an existing nationally recognized examination, approved by the State Department of Education, or series of examinations approved by the State Board of Education, (2) a cumulative grade point average determined by the State Board of Education and (3) at least three letters of recommendation from school professionals (defined in 10-66dd), for the required high school graduation requirement. The State Board of Education will issue an Academic Advancement Program Certificate to any student successfully completing such program. The Academic Advancement Program Certificate shall be considered in the same manner as a high school diploma for purposes of determining eligibility of a student for enrollment at a Connecticut public institution of higher education.

All students must carry seven classes each semester. Seniors may carry six classes and petition for early release if they have 20 credits, are in good academic standing and have the approval of their parents.

Credit Distribution Requirement for Diploma of Distinction:

- English — 4 credits
- Math — 4 credits
- Science — 4 credits
- Social Studies — 3 credits
- World Languages — 3 credits (in the same language at high school)
- Health & P.E. — 2 credits
- Fine/Applied Arts — 2 credits*
- School & Community Service — .5 credit
- Personal Finance — .5 credit
- Senior Enrichment Experience (SEE) — 1 credit
- Additional 3, 4, or 5 weight elective — .5 credit (during the senior year)
- Must earn a total of 25 credits

* One credit may be earned if a student takes two world languages for four (4) years.

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Instruction

Graduation Requirements (continued)

To receive a Diploma with Highest Distinction a student in addition to all of the above, must complete the following:

Earn a score in the ADVANCED category of the Science CAPT plus earn a score in the top two bands of the English and Math State Mastery Assessments

or

Earn a score in the ADVANCED category of the Science CAPT and earn a 1200 on the SAT (excluding writing) or earn a 26 Composite Score on the ACT.

District's Performance Standards

English Language Arts (ELA)

Definition:

Students should be able to communicate effectively in a variety of ways, both verbally and in writing. As part of this goal, students must demonstrate proficiency at reading a variety of materials and responding appropriately. This may include making connections between a variety of sources, using problem-solving strategies, and interpreting and evaluating information.

Objectives: The student will be able to:

- read closely and analytically to comprehend a range of increasingly complex literary and informational texts.
- produce effective and well-grounded writing for a range of purpose and audiences.
- employ effective speaking and listening skills for a range of purposes and audiences.
- engage in research/inquiry to investigate topics, and to analyze, integrate, and present information.

Assessment:

Students will take the State Mastery Assessment in English language arts. If students do not participate in the 11th grade ELA state assessment, they must create a piece of writing that follows the Writing Process Model and produce a publishable, superior product. This writing sample will then be evaluated using a locally created assessment rubric.

Implementation:

Students will have numerous opportunities in all English/Language Arts and Social Studies classes to produce writing samples using the Writing Process Model.

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Instruction

Graduation Requirements (continued)

Assistance:

For assistance, students may go to the Learning Center, National Honor Society Tutorial Service, and/or receive one-on-one consultation with a classroom teacher.

Mathematics

Definition:

Students should become mathematical problem solvers, learn to communicate mathematically, learn to reason mathematically, learn to value mathematics, and become confident in their ability to do mathematics. While it is still important for students to be able to calculate and manipulate mathematical symbols, the focus is on technology and application of knowledge and skills.

Objectives: The student will be able to:

- explain and apply mathematical concepts and interpret and carry out mathematical procedures with precision and fluency.
- solve a range of well-posed problems in pure and applied mathematics, making productive use of knowledge and problem-solving strategies.
- clearly and precisely construct viable arguments to support their own reasoning and to critique the reasoning of others.
- analyze complex, real-world scenarios and can construct and use mathematical models to interpret and solve problems.

Assessment:

- A student will take the 11th grade state math assessment.
- If a student does not take the 11th grade state math assessment, s/he will achieve a C+ or better in three math courses required for graduation, or
- S/he will complete a performance based learning assessment demonstrating the above skills.

Implementation:

Students will have numerous opportunities in all mathematics classes to complete performance-based learning assessment activities.

Assistance:

For assistance, students may go to the Learning Center, National Honor Society Tutorial Service, and/or receive one-on-one consultation with a classroom teacher.

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Instruction

Graduation Requirements (continued)

Science

Definition:

To meet graduation requirements in science, the student will be able to master scientific methodology as a basis of inquiry for all problem solving and decision making challenges.

Objectives: The student will be able to:

- define a problem and identify dependent and independent variables.
- form a hypothesis after gathering information about the problem.
- design an experiment.
- collect data through quantitative and qualitative observation.
- use the data to support or disprove the hypothesis.
- use technology to present the data in accordance with meeting the district technology standard.

Assessment:

Students will take the Connecticut Academic Performance Test (CAPT) and receive a score in Science that indicates their competency. If students do not meet goal level in 10^{th} grade or proficiency level in 11^{th} grade, they must meet one of the following criteria for the standard:

- Achieve a C+ or better in three science courses required for graduation, or
- Conduct a field-based research project, or
- Complete a science research project and presentation.

Implementation:

Students will have numerous opportunities in all science activities to complete projects using the scientific method.

Assistance:

It is strongly recommended that students who are working on the SPLAT requirement take a fourth year of science in order to work with a science teacher for help with the SPLAT requirement. Students producing a SPLAT will use the Learning Center for mentoring in the implementation of their project.

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Instruction

Graduation Requirements (continued)

Technology *(To be removed beginning with the Class of 2018, as all students use technology in class regularly and have met the standard)*

Definition:

Students should be able to analyze, synthesize, and evaluate situations at home, school, or work and apply technology to complete tasks efficiently and effectively. Students should identify capabilities and limitations of technology resources and assess the potential of these systems and services to address personal, lifelong learning, and workplace needs. They also must use technology tools and resources for managing and communicating personal/professional information. Finally, students will select and apply technology for research, information analysis, problem solving, and decision-making in content learning.

Objectives: Students will be able to:

- operate a personal computer
- use word processing software to create, modify, store, retrieve and print documents
- use specialized software
- apply computers to a job task

Assessment:

- To meet the objectives, each student must demonstrate competency using three specialized software packages.

Implementation:

Students will have numerous opportunities in their courses to demonstrate the ability to use technology.

Assistance:

Depending on the technology application, students may receive assistance in any one of their courses. Students may also go to the Learning Center, National Honor Society Tutorial Service, and/or receive one-on-one consultation with a classroom teacher.

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Instruction

Graduation Requirements (continued)

Special Circumstances

- Transfer students-Consideration will be given to a student who transfers into New Fairfield after the first three years of high school.
- Special Education students-The IEP will outline the expected performance standards for a student in special education.
- 504 students-Considerations will be given to modifications provided by the appropriate 504 plan.
- The Board of Education shall award a high school diploma to any World War II veteran or veteran of the Korean Hostilities or Vietnam Era veteran requesting such diploma who left high school for military service as defined in the statutes.
- The Board of Education shall award a high school diploma to any person who (1) withdrew from high school prior to graduation to work in a job that assisted the war effort during World War II, December 7, 1941 to December 31, 1946, inclusive, (2) did not receive a diploma as a consequence of such work, and (3) has been a resident of the state for at least fifty (50) consecutive years.

Notification:

Of teachers:

In September of each school year, or as soon as the scores are available, the Guidance Department will provide a list of the juniors who have not met a standardized goal. This list will be sent to Department Heads of each specific subject area.

Of students:

At the end of the year, the Guidance Department will notify all juniors who did not meet the CAPT Science goal, and their parent(s)/guardian(s), to remind them of the performance standards for graduation. At the beginning of each school year, the Guidance Department will notify seniors as to their status relative to the performance standard requirements for graduation. They will include the options available for the student. Successful completion of a performance standard will be included on the final report period of the junior year or on the first report period it is met in the senior year.

Of parent/guardian(s):

At the beginning of each school year, the Guidance Department will notify, in writing, the parent(s)/guardian(s) of any senior who has not yet met one or more of the performance standards for graduation. Successful completion of a performance standard will be included on the final report period of the junior year or the first report period it is met in the senior year.

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Instruction

Graduation Requirements (continued)

Appeals

- Students should submit their appeal to the Principal within 20 days of receiving their score. The appeal should include the rubric along with a statement explaining why the student feels the score is incorrect. An independent assessor will score the performance standard.
- The Chief Academic Officer or his/her designee will name the independent assessor.
- The outcome of this assessment will be sent to the Principal who will share this information with the student and parent(s)/guardian(s).

Legal Reference: Connecticut General Statutes

10-5c Board examination series pilot program. Issuance of certificate (as amended by P.A. 13-247 and P.A. 14-230).

10-14n Statewide mastery examination. Conditions for reexamination. Limitation on use of test results.

10-16(1) Graduation exercises. (As amended by P.A. 96-108, An Act Concerning Student Use of Telecommunication Devices and the Appeals Establishment of Graduation Dates).

10-221a High school graduation requirements as amended by P.A. 08-138, P.A. 11-135, An Act Concerning Implementation Dates for Secondary School Reform, P.A. 13-57, An Act Concerning Honorary Diplomas for Vietnam Veterans, P.A. 13-122, An Act Concerning Minor Revisions to the Education Statutes and P.A. 13-247, Budget Implementer Bill, P.A. 15-237, An Act Concerning High School Graduation and P.A. 16-4(SS), section 310.

P.A. 13-108, An Act Unleashing Innovation in Connecticut Schools.

P.A. 13-247, An Act Implementing Provisions of the State Budget.

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Policy adopted: December 2, 2004
Policy revised: December 7, 2006
Policy revised: April 3, 2008
Policy revised: November 6, 2008
Policy revised: November 17, 2011
Policy revised: March 6, 2014
Policy revised: October 30, 2014
Policy revised: April 21, 2015
Policy revised: March 3, 2016
Policy revised:

NEW FAIRFIELD PUBLIC SCHOOLS
New Fairfield, Connecticut

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Appendix 1

Graduation Requirement: Performance Assessment

New Fairfield High School

New Fairfield High School is a mission-driven school. Each student will be assessed on an ongoing basis according to each numbered expectation of the school mission. The possible range of results is EXCEEDS EXPECTATION, MEETS EXPECTATION, and NEEDS IMPROVEMENT. A performance assessment card will be sent home two times each year. In January it will be brought home by the student with her/his report card. At the end of the school year it will be mailed home.

New Fairfield High School Mission

New Fairfield High School strives to provide a safe educational environment in which all students acquire the knowledge and skills to become lifelong learners and responsible citizens within a diverse society and changing world.

Expectations for Student Learning

ACADEMIC

Students must earn an ME or EE on all 11 rubrics a minimum of two (2) times each school year to meet the three academic expectations. Each student will record her/his own progress in meeting each academic expectation in her/his agenda book throughout every school year. To graduate from New Fairfield High School, each student must demonstrate that s/he has met the academic expectations each of her/his four years.

Our students will

1. develop core skills in writing, reading, mathematics, problem solving and communication
2. demonstrate technological and scientific literacy
3. explore a range of possible careers

CIVIC

To meet the civic expectations for graduation, students must complete a combination of 15 hours minimum each year volunteering in school and community activities and complete a *Civic Expectations VERIFICATION and RESPONSE SHEET* to be turned in to the student's Connections advisor. The time must be spent supporting a non-profit community activity. Members of clubs and sport teams may apply for approval of school and community hours if projects/activities are completed in addition to club and team membership.

4. contribute to society as responsible citizens and exhibit ethical behavior
5. contribute constructively to school and community activities

SOCIAL

To meet the social expectations for graduation, each student must complete the three requirements below each school year.

- **Students will write a SMART goal (Specific, Measurable, Achievable, Realistic, Timely) every school year that relates to the active learner criteria. Since the goal is specific to school activities, documentation of meeting the goal will require a teacher's signature.**

6. participate actively in their education

- **Students need an assignment that demonstrates a discussion of other cultures, opinions, or beliefs on which they have received a B- or better.**

7. understand varying opinions, diverse beliefs and cultural differences

- **Students need to have documentation of commitment to a healthful lifestyle. Possibilities include a copy of a completed Health Fair Card; Grade 10 State PE Assessment certificate meeting benchmark in all areas; Life Saving Certification; Participation on a sport team for the entire season; Weight Room Attendance a minimum of two (2) times per week in the school year, at least one sport season. Students who participate in activities outside of school may apply for approval.**

8. engage in behaviors that foster a commitment to a healthful lifestyle

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Appendix 2

New Fairfield High School
Civic Expectations

VERIFICATION and RESPONSE SHEET

Mission Statement, Expectations 4 and 5:

Our students will contribute to society as responsible citizens and exhibit ethical behavior.
Our students will contribute constructively to school and community activities.

Student Name: _____
Graduation Year: _____

Title of Activity: _____

Write a brief reaction below to your involvement in the activity that demonstrates your meeting the mission statement expectations.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Date(s) participated: _____

Sponsoring organization: _____

Hours contributed: _____

A minimum of 15 volunteer hours must be recorded each year by participating in school AND community events.

Sponsor's name: _____

Sponsor's signature: _____

Sponsor's phone number: _____

NFHS Connections Advisor's signature: _____

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Appendix 3

New Fairfield High School

Social Expectation 8

VERIFICATION and RESPONSE SHEET

Mission Statement, Expectation 8:
Our students will engage in behaviors that foster a commitment to a healthful lifestyle.

Student Name: _____
Graduation Year: _____

Title of Activity: _____

Write a brief reaction below to your involvement in the activity that demonstrates your meeting the mission statement expectation.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Date(s) participated: _____

Sponsoring organization: _____

Hours contributed: _____

This expectation must be met each school year.

Sponsor's name: _____

Sponsor's signature: _____

Sponsor's phone number: _____

NFHS Connections Advisor's signature: _____

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New Fairfield Public Schools



K-5
Reading
Curriculum

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Acknowledgments

It is with special thanks and gratitude to the distinguished New Fairfield teachers and leaders that developed this curriculum.

Liz Antonelli
Tammy Allen
Robyn Biasetti
Michelle Brown
Tracey Cote
Kathy Curran
DeAnna Crum
Marcia Mishico Draxdorf
Audrey Hill
Laurie Hudson
Mary Ann Hydinger
Jessica Krompinger
April Lalonde
Roberta Linkletter
Pam Lionetti
Debra Lynch
Lindsey Mapes
Dr. Jason McKinnon
Roseann Petruso
Sandy Potts
Jennifer Rohwedder
Pat Shollar
Justine Smith
Stephanie Taylor

Respectfully submitted to the Board of Education in September 2016.

Jason Mckinnon, EdD

Dr. Jason McKinnon

The Reader's Workshop Approach

We want our students to love reading. In order to make this vision a reality, books need to bring our classrooms to life and teachers need to facilitate a reader's workshop approach with enthusiasm, love and expertise. Our students need to become flexible, resilient readers, who not only read for academic purposes, but who also can get lost in a story and read leisurely for sustained periods of time.

The Workshop approach is based on five key principles of student learning and best instructional practices. These principles have been thoroughly researched by some of the most prominent names in education. For the past few years, teachers in New Fairfield have received training in the workshop approach. We believe that intensive professional development in these principles needs to be ongoing. According to Allington (2002), investing in effective teaching through professional development is the best "research-based" strategy available to improve student learning. Student achievement will not improve without developing a culture of collaborative practice or teachers' abilities to use these principles effectively.

Principle 1: Teachers require ongoing professional development

We must provide teachers with professional development to support a workshop approach to student learning. In addition, it is critically important to establish 'communities of practice' whereby teachers collaborate, learn from each other's best practices, and provide feedback to each other in a safe and non-threatening environment.

Principle 2: Students benefit from the Gradual Release of Responsibility model

The Gradual Release of Responsibility model (Pearson & Fielding, 1991) explains how a teacher facilitates and supports student learning along a continuum leading up to independent practice and application. The success of the workshop approach is attributed to this model. We must reject teaching that consists of assigning and assessing work to students. These tasks cannot be confused with high quality instruction. Duke and Pearson (2002) describe the model using the below steps:

- Naming and describing the strategy: why, when, and how it could be used
- Modeling the strategy in action (I do)
- Using the strategy collaboratively (We do)
- Guiding the strategy, gradually releasing to the student (We do)
- Providing opportunity for using the strategy independently[1] (You do)

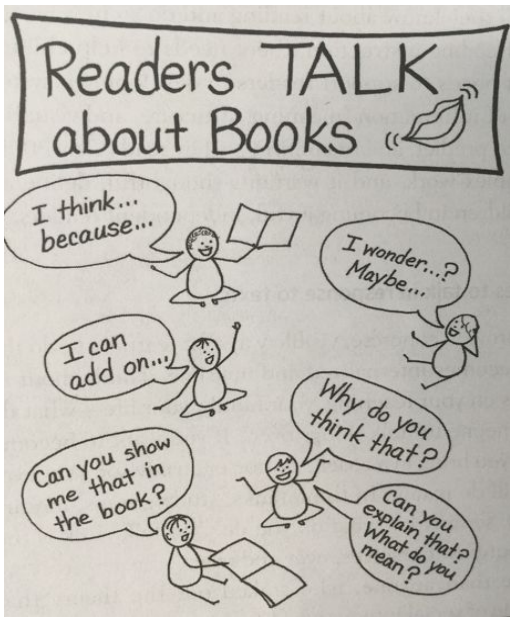
When teachers utilize the workshop approach, they must strive to find this balance. Effective teachers do not lecture or overwhelm students with too much information; for instance, their mini-lessons are short and concise (under 15 minutes). The main goal is for students to acquire the strategy from the mini-lesson and apply it during the independent portion of lesson. Finally, students transfer and use these strategies in other settings when reading.

[1] Adapted from Calkins (2015)

Principle 3: Students require opportunities to discuss and talk about reading

Vygotsky (1978) emphasized that all learning is mediated socially. If reading is an invisible act, how do we gain insight to student thinking? The Workshop approach to learning must include opportunities for students to talk to each other and participate in thoughtful discussions, especially those that include thinking about reading. The words that students say in conversations about their reading become internalized. In New Fairfield, we moved beyond practices that require students to 'fill in the blanks' and focus merely on low level, literal activities. Time is much better spent supporting conversations that are both teacher-to-student and student-to-student centered.

Figure 1 Talking about books



Teachers need to explicitly teach students to make claims that are grounded in text, supply evidence for those claims, and to connect an example to the claim.[2] All teachers need to spend time on teaching talk and establishing structures in their classrooms that includes: partner talk, group talk and Interactive Read Aloud. Research has shown (Allington, 2002; Pressley, 2001; Snow, 2011; Hattie, 2012) that exemplary teachers can increase student achievement through problem posing and problem-solving talk. We have studied this work in New Fairfield through a coaching cycle on Interactive Read Aloud. We need to continue to focus on this area through 'communities of practice' and support teachers efforts to collaborate and expand their working practices of accountable talk in their classrooms.

Principle 4: Students need to read independently a lot and have access to high quality literature

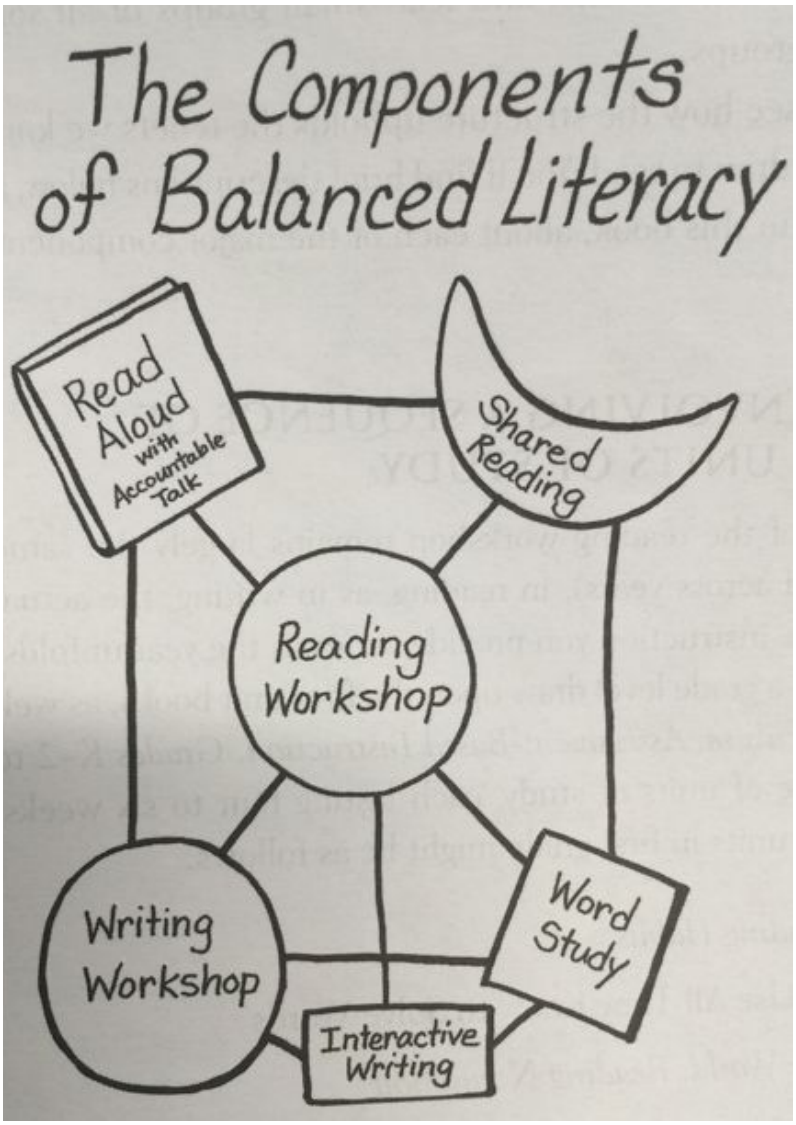
The cornerstone to Reader's Workshop is students reading on their independent level. The research to this claim is supported by Vygotsky's Zone of Proximal Development (1978) where he described two levels: the actual development level, which is what the learner can achieve by themselves, and the the potential level of development, which is established when the learner is assisted by a teacher. In New Fairfield, teachers assess students' 'independent' and 'instructional' levels by using the Fountas and Pinnell Benchmark Assessment System (BAS). While all students benefit from this practice, lowest-achieving students accelerate at a faster rate. According to Fountas and Pinnell (2013), "To become proficient readers, students must experience successful processing daily. Not only should they be able to read books independently, building interest, stamina, and fluency; they need to tackle harder books that provide the opportunity to grow more skillfully as a reading" (267). Also important, students need access to a high volume of high-interest, mix-genre (fiction and nonfiction) library of books. Classroom libraries have to be supported by the administration through a financial commitment and/or the necessary infrastructure (book boxes, shelves, book room, and the like). Finally, students need time to read independently and apply the strategies they have been taught during the mini-lesson. Teachers need to consider management systems like book bins or a system for book shopping which facilitates independent reading. During this important time, students consolidate their skills while teachers confer or work in small groups with students.

[2] Adapted from Calkins (2015)

Principle 5: Teachers need to implement a Balanced Literacy Approach

Teaching children to read is not one dimensional. A balanced literacy approach means that we pay attention to phonological awareness, phonics, fluency, comprehension and vocabulary development. These things occur under the umbrella of shared reading, interactive read aloud, word study, writing workshop and reading workshop. Within reading workshop, we need to plan for a concise mini-lesson, small group work, independent reading and student conferences. Teachers are responsible for the planning and effective management of these components. However, as mentioned above, ongoing professional development and 'communities of practice' need to exist to support teachers in this complicated and rewarding work. Figure 2 below illustrates this work.[3]

Figure 2 A Balanced Literacy Approach



[3] Adapted from Calkins (2015)

The Components of Reader's Workshop

The reader's workshop should be a predictable and routine part of a student's day. While units of study and mini-lessons can change, the structure of the workshop consists of mini-lessons, student talk, independent reading, conferring, and small groups instruction. During reading workshop, the bulk of student time is spent reading. The components outlined below should be clearly visible in a teacher's classroom as they are integral components to build successful readers within the reader's workshop.

Mini-lessons

The mini-lesson is a key foundation of the reading workshop. It specifically delivers the reading curriculum through the "teaching point," which is in student friendly language. The mini-lesson should be explicit and concise (less than 15 minutes) while emphasizing the what (skill), why (purpose) and how (strategy) students can incorporate the teaching point into their independent reading. The checklist (See Appendix A) represents New Fairfield's expected guidelines for mini-lessons.

Supporting student talk through partnerships and reading clubs

Partnerships are an essential component to the Reading Workshop. Research has clearly demonstrated that students deepen their comprehension through talk and discussion, at all levels. At the K-2 level, teachers should establish reading partnerships with students generally based on ability. As students read the same book, they have an intermediate audience by which to practice strategies, practice reading fluently and build stamina. Partnerships usually last for longer periods of time; students benefit from routines within the reading workshop.

At the 3-5 level, students are posting entries or "jots" more frequently as they read. When partnerships are used more effectively in the classroom, student jotting is more than merely an engagement technique. Students share jots with partners and children extend their talk on ideas that are sparked by that reader's thoughts. Partnership conversations stem into reading clubs by the middle or spring each year. Clubs can be formed around a particular book or formed to highlight nonfiction topics; for instance, students can be reading different books in their clubs on the same historic event. Book clubs are discussed in chapter 11 in the Guide to Reader's Workshop.

In sum, student talk accelerates reading comprehension and understanding. Therefore, reading partnerships and clubs need to be developed, managed, and visible in the your classroom. This requires research, collaboration and planning so that student talk is routine structure.

Independent Reading

As noted above, the reading workshop opens with a concise mini-lesson that includes a demonstration of a powerful reading strategy. This strategy prepares students to implement that strategy during their independent reading time. In the primary grades, this mostly means that students read titles from their book bins. In the intermediate grades, independent reading may include a book club, partner book or a self-selected book at their independent reading level. Reading is a skill that students must practice in order to improve. This does not mean that students are alone during this time. Teachers should develop a schedule where they will be conferring with readers, teaching small groups, or managing book selection to make sure students are reading wisely.

Conferring with Readers and Small Groups

The reading conference provides valuable feedback to the student and informs the teacher on small group instruction. This scaffolding teaches the student how to be a better reader during independent reading. Conferences should be planned and have a familiar architecture for students. While they are only 4-5 minutes in length, student-teacher conferences provide valuable feedback to students, set goals and help children understand how they can improve their reading. More information on conferring with readers is found the Reading Workshop guide.

There are many ways to structure small group instruction. The important take away is that small group instruction needs to occur frequently. In order to fit these sessions into your workshop time, consider shorter and more frequent sessions that means learner's needs. A guided reading group is more focused on moving students along a progression of levels, getting them ready for the text features at the next level. A strategy group provides support for learners with similar reading issues. Importantly, keep your teaching short when leading a strategy group, provide clear models, and follow up with students to check if the lesson is transferring into practice.

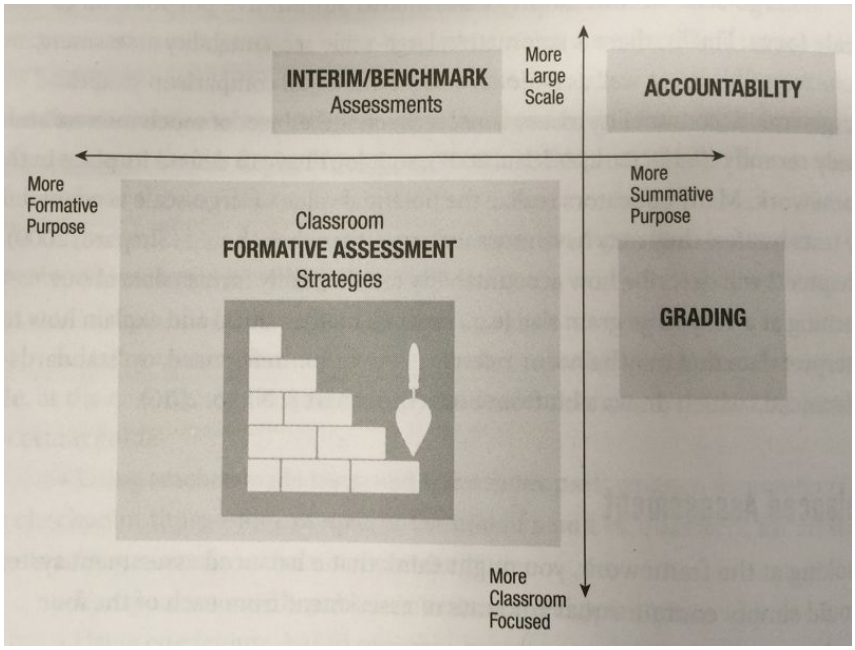
Interactive Read Aloud

We have spent some time discussing Interactive Read Aloud. It is where we demonstrate our love and passion for reading and literature, while also building a classroom community. It is also where we model our thinking and set the stage for the most important aspect of reading--supporting classroom conversations. The architecture of Interactive Read Aloud can be found in Appendix X. Most importantly, we need to make the read aloud more interactive. If we do not pass the baton to children at this level, we are supporting critical thinking and the type of socratic discussions that need to occur in the next grade level. This essential component needs to be thoughtfully planned every day and visible in the classroom. The Interactive Read Aloud also has a predictable structure and a Day 1 and Day 2 format. In sum, teaching children to discuss a book or story, also teaches children to think well about a book or story.

Reading Performance Tasks

The goal of formative assessment is to monitor student learning and provide ongoing feedback that can be used by teachers to improve their teaching, facilitate collaborative planning, and improve student learning. We use benchmark assessments to monitor progress, along with report card grades and the Smarter Balanced Assessments for summative purposes. However, classroom formative assessments are shown to be more effective[4] to improve teaching and learning (See Figure 3) if they include these three criteria :

Figure 3 Placing Emphasis on Formative Assessments



1. help students identify their strengths and weaknesses and target areas that need work.
2. include periodic review of student work with clear exemplars.
3. help teachers recognize where students are struggling and adjust accordingly.

These Reading Performance Tasks mirror the process we have developed with our Math Problem Tasks and On-Demand Writing Assessments. Performance tasks have been developed for grades 2-5. While we have developed pre and post unit assessments, teachers are only required to administer post[5] unit assessments where they calibrate and score collaboratively with colleagues.

Administration Guidelines

Specific administration and scoring calibration for the performance tasks will be developed in consultation with classroom teachers. The following ideas will guide the development of this work:

- Reading Performance Tasks should be untimed (teachers should budget at least 60 minutes)
- For students reading below grade level, teachers can use their judgment and read the short texts aloud
- All students can use the scaffolded performance tasks for the first post test. For subsequent post tests, those students with reading disabilities are permitted to use scaffolded response sheets

[4] Hattie (2012), Brookhard (2016).
[5] Pre unit assessment are encouraged, but they are not required

- Teachers should receive calibration training for scoring purposes, develop exemplars of student work and plan collaboratively

Overview of Performance Tasks

Post-performance tasks should be administered after certain units. We are only requiring four performance tasks; therefore, students do not need to complete a performance task after every unit. Units that require a performance task have been identified below.

Each performance task asks students to read one to three texts and answer four open-ended questions. These questions may vary from unit-to-unit and grade-to-grade, but typically ask students to identify main ideas and supporting details, analyze parts of a text in relation to the whole, develop a summary or synthesis, analyze perspectives and demonstrate critical reading. Teachers will then score student work collaboratively using the student rubrics and learning progressions. Specific protocols will be shared with teachers to guide this work.

Performance Task Grid

Performance tasks should be administered at the completion of each of the below units.

Table 1 Performance Assessment Grid

Grade Level	September	October	November	December	January	February	March	April	May-June
2	NA							**Unit 4:** Bigger Books Mean Amping Up Reading Power (nonfiction) **PT**	
3	**Unit 1:** Building a Reading Life (fiction)		**Unit 2:** Reading to Learn: Grasping Main Ideas and Text Structures (nonfiction) **PT**		**Unit 3:** Character Studies (fiction) **PT**		**Unit 4:** Research Clubs (nonfiction)		NA
4	**Unit 1:** Interpreting Characters (fiction) **PT**		**Unit 2:** … Purposeful Reading on nonfiction **PT**		**Unit 3:** Reading History (nonfiction) **PT**		**Unit 4:** Historical fiction book clubs (fiction)**PT**		NA
5	**Unit 1:** Interpretation Book Clubs: Analyzing Themes (fiction) **PT**		**Unit 2:** Tackling Complexity: Moving Up Levels of Nonfiction **PT**		**Unit 3:** Argument and Advocacy: Researching Debatable Issues (nonfiction/opinion) **PT**		**Unit 4:** Fantasy Book Clubs: The Magic of Themes and Symbols (fiction) **PT**		NA

New Fairfield Public Schools
K-5 Reading Units Calendar

Grade Level	September	October	November	December	January	February	March	April	May	June
K	**Unit 1:** Getting Started as Readers	**Unit 2:** (Book 1) We are Readers (Launching unit using nonfiction and fiction)	**Unit 3:** (Book 2) Super Powers (Strategy unit that is mostly focused on fiction)		**Unit 4:** (Book 3) Bigger Books, Bigger Reading Muscles (Fiction unit that continues emphasis on reading strategies)		**Unit 5:** If… Then…: Reading for Information (nonfiction)	**Unit 6** (Book 4): Becoming Avid Readers (Passion for reading, nonfiction and poetry)	**Unit 7**: Retelling Fiction and Nonfiction Mini- Unit	
1	**Unit 1:** Building Good Reading Habits (Book 1)	***Unit 2:** Word Detectives Use All They Know to Solve Words		**Unit 3:** Learning About the World: Reading Nonfiction (Book 2)		**Unit 4**: Readers Have Big Jobs to Do: Fluency, Phonics, and Comprehension (Book 3)		**Unit 5**: Meeting Characters and Learning Lessons: A Study of Story Elements (Book 4)		**Unit 6:** Reading Nonfiction Cover to Cover: Nonfiction Book Clubs (*If...Then…*)
2	**Unit 1:** Reading Growth Spurt (Book 1) Fiction Unit		**Unit 2:** Becoming Experts: Reading Nonfiction (Book 2)		**Unit 3:** Studying Characters and Their Stories Fiction Unit (If..Then..)	**Unit 4:** Bigger Books Mean Amping Up Reading Power (Book 3)		**Unit 5:** Series Book Clubs (Book 4) Fiction	**Unit 6:** Reading Nonfiction Cover to Cover	
3	**Unit 1**:Building a Reading Life (Launching Unit: fiction)		**Unit 2:** Reading to Learn: Grasping Main Ideas and Text Structures (nonfiction)		**Unit 3:** Character Studies (fiction)		**Unit 4:** Research Clubs: Elephants, and Penguins, and Frogs, Oh My! (nonfiction) **Mini-Unit:** (2 weeks) Shoring up Written Responses to Reading		***Unit 5:** Mystery: Foundational Skills in Disguise	
4	**Unit 1:** Interpreting Characters: The Heart of the Story (Launching Unit: fiction)		**Unit 2:** Reading the Weather, Reading the World:Purposeful Reading of Nonfiction (nonfiction)		**Unit 3:** Reading History: The American Revolution (nonfiction)		**Unit 4:** Historical Fiction Book Clubs (fiction)		**Unit 5:** If...Then… Poetry: Little Things are Big: Making Meaning from Poems and Poetic Craft in Literature	
5	**Unit 1:** Interpretation Book Clubs: Analyzing Themes (Launching Unit: fiction)		**Unit 2:** Tackling Complexity: Moving Up Levels of Nonfiction (nonfiction)		**Unit 3:** Argument and Advocacy: Researching Debatable Issues (nonfiction/opinion)		**Unit 4:** Fantasy Book Clubs: The Magic of Themes and Symbols (fiction)		**Unit 5:** If, Then: Author Study	

Grade K Units

Grade K : Unit 1: Getting Started as Readers	
Unit Description:	During this unit of study through the sharing of books, children will learn about the routines of reading workshop, how to be active listeners, how to access books, and how to ask and answer questions.
Essential Questions:	What is a reader? What does a reader do to read?
Standards:	RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.4 Ask and answer questions about unknown words in a text. RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. RL.K.10 Actively engage in group reading activities with purpose and understanding. RI.K.1 With prompting and support, ask and answer questions about key details in a text. RI.K.2 With prompting and support, identify the main topic and retell key details of a text. RI.K.3 With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. RI.K.5 Identify the front cover, back cover, and title page of a book. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). RI.K.10 Actively engage in group reading activities with purpose and understanding. RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.1a Follow words from left to right, top to bottom, and page by page. RF.K.1b Recognize that spoken words are represented in written language by specific sequences of letters. RF.K.1c Understand that words are separated by spaces in print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.3c Read common high-frequency words by sight (e.g., the, of, to, you, she, my, is, are, do, does). RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.1a Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion). SL.K.1b Continue a conversation through multiple exchanges. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.1d Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how). L.K.1e Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with). L.K.1f Produce and expand complete sentences in shared language activities L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts.
Timeline/date:	September

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **What is a reader?** RL.K.10, RI.K.5, RI.K.10, SL.K.1, SL.K.2, SI.K.6, L.K.1f	In Kindergarten we are all going to be readers. We will see, experience and understand how books are filled with information and stories that we can read.	Today I want to teach you that readers are people who go on adventures in their books when they read. An adventure is exciting and can be real or pretend. Before you go into a book you can make up stuff to do with the book. You can start your adventure.	**Model:** You will model picking up a book, looking at the cover, and thinking aloud about what's going on. (You might also model book handling skills - front/back, left/right, etc. if needed). You will think aloud about what your adventure in this book might look like. Model looking through the book and talking about your adventure. Ask children to describe what they notice. Pass out selected books. **A. E.:** Children look at their books and start their adventure. Circulate among readers as they look through their books and provide support where needed. **Link:** N/A	**MWTP:** N/A **Transition to Partner Time:** N/A	Have several children share what their book adventure was about. Recap that the children are going to be readers and how reading is an exciting adventure!

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Readers Have Routines to Follow** RL.K.10, RI.K.10, SL.K.1	Yesterday we learned that as Kindergartners we will be going on daily reading adventures as we meet around books. Each day we will have something called reading workshop and we need to know what readers do when they participate in reading workshop.	Today I want to teach you that readers have routines to follow when they come to reading workshop. Routines are like jobs that readers do when they read. We will learn how a reader sits, how a reader listens, and what a reader's body looks like in reading workshop.	Model for the children how to come to the carpet, how to sit, how to face the teacher or other speaker, and how to sit (cross-legged and hands in lap). **A. E.:** Have children practice coming to the carpet and use all behaviors. Try this several times to be sure all children understand the expectation. **Link:** Explain how excited you are that the children are doing their job and looking and acting like readers ready to read. But readers need one thing more to be successful in reading workshop…	**MWTP:** Tell your readers that they have one more very important job during reading workshop. Readers are active listeners. Explain that an active listener has eyes on the speaker, ears are on and listening, hands, feet and body are still, and mouths are silent unless it is your turn to speak. Model with a student. All children practice. **Transition to Partner Time:** N/A	Review expectations for routines. Ask children to model how readers sit in reading workshop. Ask readers to show what a listener looks like. Compliment your ready readers and explain that they are ready to be readers in reading workshop!

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Readers Share With Others** RL.K.10, RI.K.10, SL.K.1, SL.K.1a, SL.K.1b, SL.K.4, SL.K.6	When we read, we share things that we learn and things that we like and even don't like with others. It's fun to let others know what we are thinking, and they can tell us what they are thinking, too.	Today I want to teach you that partners share what they have read or are thinking by using something called "Turn and Talk." Note: One possible way to start the sharing process might be to have small cards with a picture of an ear or mouth on them (one of each per partnership). The student holding the mouth card speaks first and the student holding the ear card listens. Then children switch cards and roles.	Demonstrate using "Turn and Talk" with a student partner. Demonstrate how you would read a book together (look through a book and talk about the pictures as you have a reading adventure) and then each partner will tell something they liked. Demonstrate how you face your partner, knee to knee, making eye contact. Show how you decide who speaks first and how you speak in complete sentences to tell about a part that you liked. **A. E.:** Using a familiar book, children practice having a reading adventure together. After a few minutes, signal children to turn and talk about their book. **Link:** Point out to the children that this very important activity will be a part of reading workshop and they will have many more opportunities to share with their partners.	**MWTP:** N/A **Transition to Partner Time:** N/A	Review what "Turn and Talk" is by having children turn and take turns telling their partner what it is and what it looks like. Review previous expectations for learning (those taught in lesson 2) as well.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Readers Do Lots of Work With Words and Pictures to Enjoy Their Books** RI.K.1, RI.K.5, RI.K.7, RI.K.10, RF.K.1, SL.K.1, SL.K.1a, SL.K.1b, SL.K.2, SL.K.3, SL.K.6, L.K.1, L.K.1d, L.K.1f, L.K.6 **LLI Book 1**	As readers in reading workshop, we know that we have jobs to do as readers. We have learned how readers sit when they come to the carpet, how readers listen and show that they are listening, and how readers have an adventure when they read. Now we are going to use all we know to begin our reading adventure!	Today I want to teach you that readers think about books before they begin reading.	Show the cover of the book *At the Market* (LLI book1) and talk about what information is on the cover of the book. Although not included, introduce title, author, illustrator and talk about the role of each (have another book to show this information). Readers look at the title and the cover and think, "What is this book going to be about? What do I know about ___ (activating schema)? What are some questions I have?" (LLI lesson 1 page 3) Introduce the title page. Ask what information readers find on this page. **A. E.:** Children sit hip to hip with a partner, a copy of the book between them, and look at the cover and title page together and discuss what the book is about. **Link:** The picture and the words give us clues as to what the book is about. From the title and the picture, we can figure out that a market is...	**MWTP:** N/A **Transition to Partner Time:** N/A	Review the work that has taken place today. Ask children to tell you what readers do before they even begin reading a book.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Readers Use Information in Pictures to Solve Unknown Words** RI.K.1, RI.K.5, RI.K.7, RI.K.10, RF.K.1, RF.K.1b, RF.K.3c, RF.K.4, SL.K.1, SL.K.1a, SL.K.1b, SL.K.2, SL.K.3, SLK.6, L.K.1, L.K.1d, L.K.1f, L.K.6 **LLI Book 1**	We have used the cover and title page of the book to think what a book might be about. We can also use this information to help figure out new or unknown words.	Today I want to teach you that readers can use the information in pictures to solve unknown words.	Using *At the Market,* model the language of the first page (I can see the …) and model using the picture to figure out the unfamiliar word (last word of the sentence). Model this on the next page and ask for help figuring out the unknown word. **A. E.:** Children turn back to partner and work to figure out the remaining pages of the book together. **Link:** Studying the information in pictures helps us to figure out what unknown words might say. Remember to study the picture before you read each page to your partner.	**MWTP:** N/A **Transition to Partner Time:** Children take turns using the picture on each page to read to a partner.	We have learned a strategy for how readers can figure out unknown words on a page as they read. Call on one or two children to model using the picture to solve the unknown word on a page of the book.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Readers Follow Words From Left to Right, Top to Bottom, and Page to Page** RL.K.4, RL.K.7, RL.K.10, RF.K.1, RF.K.1a, RF.K.3c, RF.K.4, SL.K.1 SL.K.1a, SL.K.2, SL.K.6 **LLI Book 2**	We are learning strategies readers use to help them when they are reading. We can search the picture for information to help figure out unknown words.	Today I want to teach you that when readers read, they follow words from the left to the right, top to the bottom, and page by page.	Using a pointer and a big chart of a song or poem, model pointing and reading from left to right, then top to bottom. **A. E.:** Have partners read selected charts or posters around the room, or have a copy of the song or poem for each child to point to and "read." Observe children as they work and assist where needed. **Link:** Tell children that the important work continues. This is how readers read in books.	**MWTP:** We have had the chance to follow words from left to right and top to bottom as we read the charts, and now we will work on following words from page to page in the book *Rex* (LLI book 2). Model studying the picture and then pointing from left to right as you read. Then turn the page and continue to point and read from left to right, using the picture to support word solving. **Transition to Partner Time:** Have children partner up and take turns studying the picture and pointing to the words from left to right and page to page as they take turns reading.	Gather the children back on the carpet and review the strategies learned today. Remind children that they will use these strategies whenever they read.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Reader Look For Words They Know to Help Then Read** RL.K.10, RF.K.3c, SL.K.1, SL.K.1a, SL.K.2, SL.K.6, L.K.1, L.K.6 **LLI Book 1** **LLI Book 2**	We are going to learn many words this year that we will see in books when we are reading. One of the sight words we are learning right now is like. Let's take a look at this word. (Have a word card available for children to study.)	Today I want to teach you that readers look for words they know to help them read.	Let's take another look at the word like. Let's study it carefully. Let's say the word slowly and listen for the first sound. Now we think, "What letter makes that sound? Have a student locate the word on one page of the book *Rex* (LLI Book 2). Give each child a copy of the book. **A. E.:** Children practice locating the sight word like on each page of the book independently. **Link:** You have worked hard to find the word like in your book. We will continue this work with a partner.	**MWTP:** We have learned a few other sight words that we might be able to find in *Rex* (**I** and **to**). Identify as a class. Now let's look at another book. Reintroduce *At The Market* (LLI Book 1). Let's see if there are some words we know in this book (identify **can, see** and **the**). You will take these two books to work with your partner to point to the words we know, **Transition to Partner Time:** Partners will sit side by side to locate the known sight words in their readers.	Today we looked for words that we know in our reading books. Turn and tell your partner some of the words you were able to find. (You can chart the words or refer to them on your word wall.)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **Information in the Illustrations Help Readers Read** RI.K.2, RI.K.10, RF.K.1, RF.K.1a, RF.K.3c, RF.K.4, SL.K.1, SL.K.1a, SL.K.2, SL.K.6, L.K.1d, L.K.6 **LLI Book 3**	We learned that reading books is like having an adventure. We can look at the cover of a book and begin thinking about what kind of adventure we can have as we look through this book. Then we look at the pictures or illustrations and think more about our adventure.	Today I want to teach you that readers notice information in the illustrations to help them read the text (book).	Using the book *Funny Things,* model looking at the cover and noticing the unique socks. Think aloud about the title and comment on how the socks do look funny. Wonder about what other things will be found in the book. Look at page 2 and notice the picture. Model reading the words and comment on how the shoes **are** funny looking. **A. E.:** Provide each child with a student copy of the book. Ask children to look through the book and notice what is on each page. Encourage children to read each page as they notice the pictures. **Link:** **N/A**	**MWTP:** **N/A** **Transition to Partner Time:** **N/A**	Today's story was a fun adventure! Elicit responses from children as to what they thought they were reading about before they got to the last page. (The pictures were like clues leading the children to the answer on the last page)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Readers Look at the Title and Cover to Activate Their Schema** RI.K.10, RF.K.1, RF.K.1a, RF.K.3c, RF.K.4, SL.K.1, SL.K.1a, L.K.1, L.K.6 **LLI Book 4**	We will continue our reading adventures. You came to Kindergarten already knowing lots of things, and knowing all those things helps you think as a reader.	Today I want to teach you that readers look at the title and cover of a book and activate their schema (what children know in their thinking).	Model looking at the cover of *The Baby Animals* and reading the title. Begin your thinking aloud about what you already know from what you see (small cats/kittens, outside, on a wall, etc.). Think aloud how this will help your thinking and reading of this book, that you will probably see different baby animals. **A. E.:** Give each child a copy of the book to begin activating their schema. After children have a chance to look through the book, have children turn and talk about what they noticed. Share noticings. **Link:** Point out to the children that you noticed that the words in the book were on two lines as you were reading. Let's remember what readers do when words on a page look like this.	**MWTP:** When we practiced reading charts or songs or poems (session 6) and the words went down the page, we had a very important job to do as a reader. We couldn't just skip those words! We learned that we read starting on the left side of the page and moving to the right side (model), and then who remembers what to do? We go down to the next line and read from left to right again. We keep doing this on a page until there are no words left to read. It has a fancy name called a return sweep. We are going to practice this with our partner. Remember to point to the words as you read. (Model one page.) **Transition to Partner Time:** Children get into partnerships with the same book and take turns reading and pointing to each word, using a return sweep on each page.	Today we learned that we came to school knowing lots of things as Kindergartners. How does that help us as readers? Elicit responses.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 **Readers Use the Title and Cover to Make Predictions** RL.K.1, RL.K.3, RL.K.7, RL.K.10, RF.K.1, RF.K.1a, RF.K.3c, RF.K.4, SL.K.1, SL.K.1a, SL.K.6, L.K.1, L.K.6 **LLI Book 5**	We learned that we can use our schema (what we already know and think) to help us as readers. Because we already know things, we can think longer and harder about the books we are going to read, even before we read them.	Today I want to teach you that before reading, readers use the cover and the title of the book to predict (explain meaning of prediction) what will happen in a story.	The book we will be reading today is called *Over the River.* I am going to get my schema ready to think and make a prediction about what I am going to read. Notice and comment on chipmunks, river, branch crossing over river. Predict that the chipmunks might use the branch to cross over the river since that is what the story is called. Read first page together. Explain that there is new information in the picture that causes us to change the prediction, and this is what readers need to do. Remind children to continue to use their schema as they read. **A. E.:** Children read with a partner. Circulate among partnerships and assist where needed. **Link:** Ask children what they have noticed happening. Affirm or remind them that their schema has helped them to figure out that as each animal got heavier, the branch got weaker and closer to breaking.	**MWTP:** **N/A** **Transition to Partner Time:** **N/A**	Ask children to identify schema. Elicit responses on how schema helps a reader read.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Readers Read With Different Voices** RL.K.10, RF.K.4, SL.K.1, SL.K.1a, SL.K.6, L.K.6 **LLI Book 5**	Tell about a time when you were listening to someone read a story and you noticed that when they got to a certain word on the page, their voice changed and they made the story sound more exciting.	Today I want to teach you that readers use different voices when there is bold print (dark black letters) on the page.	Reread *Over the River* and keep your reading voice nice and even. When you turn to the last page, stop and notice the bold print. Be sure children see it. Tell children that you will change your voice when you get to the bold word and for them to listen. Point to the words and emphasize the bold word as you read it. Ask children what they noticed you did. How did it sound to their listening ears? **A. E.:** Ask children to read this last page with you as you read it again, emphasizing the bold word as it is read. **Link:** When readers change their voices like this, it creates interest and excitement in the story, both for the reader and for those who are listening to the story.	**MWTP:** **N/A** **Transition to Partner Time:** Partners take turns reading the entire story to their partner, remembering to emphasize the bold word.	Ask children what a voice might sound like if bold words are found in a scary story, or a sad story, or a funny or silly story. Stretch student thinking to how they might sound when reading these kinds of stories.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 **Readers Use All That They Know to Read** RL.K.10, RI.K.10, RF.K.1, RF.K.1a, RF.K.3c, RF.K.4, SL.K.1, SL.K.1a, SL.K.3, SL.K.6, L.K.1, L.K.6 **LLI Book 6** **LLI Book 7**	We have been doing some grown up thinking about reading! We have learned that we can study a book's cover and title and begin thinking about a story before we even open the book. We have learned that we know a lot of great stuff already that helps us to think about stories and read, and we even know we can use different voices for bold words to make our reading exciting.	Today I want to teach you that readers notice when words change on the page, and they change what they are reading to match.	Start by reading *Making Soup.* Model previously taught skills as you notice title and cover. Point out the pot and soup ingredients. Read title page and move to p. 2. Read page and comment on sentence pattern. **A. E.:** Continue reading and model noticing word change on p.6. The next word change appears on p.12, then again on p. 14. Allow time for children to notice the changes before you actually read. Pause at the last page and allow for children to notice the change to this page. **Link:** Comment on how the children have done some pretty serious detective work as readers. They have noticed when the pattern of words has changed on the page. Now they will have the opportunity to work with their partner to notice some changes in the next book	**MWTP:** Introduce *My Big Bear,* modeling previously taught reading strategies. Establish the pattern on the first page. **Transition to Partner Time:** Children get with partners and work to read the book, noticing pattern changes.	Children come back to the carpet with their books. Ask children to identify where they noticed changes to the story pattern (p. 7 and p. 16).

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Readers Notice that Sentences Begin with an Uppercase Letter** RL.K.10, RF.K.1, RF.K.1a, SL.K.1, SL.K.1a, SL.K.6, L.K.6 **LLI Book 8**	Yesterday we were reading detectives and searched our books for word changes. We paid very careful attention to what we were reading in order to notice these changes.	Today I want to teach you that readers notice that a sentence begins with an uppercase letter.	A sentence is what you have been working hard to read. A sentence is a complete thought that tells somebody something. “I went to school.” is a sentence because it tells something. We are going to look at our books today and notice when a sentence starts with an uppercase letter. (Review the meaning of uppercase letters if necessary.) **A. E.:** Model locating the uppercase letter on the first sentence of p.2. Have a student mark with highlighting tape if you have some. Then notice that there is an additional uppercase letter below it. Indicate that this means there is another sentence of thought. Have another student mark this one. **Link:** You are going to continue locating the uppercase letters on each page with your partner. Remember that a sentence starts with an uppercase letter so where should we expect to find these letters? (at the beginning of the sentence)	**MWTP:** **N/A** **Transition to Partner Time:** Each partnership will have one copy of the book and some highlighter tape. (Use small Post-Its if you have no highlighter tape handy.) Children take turns locating and marking uppercase letters.	Ask children why they were locating uppercase letters. What do these letters tell us as readers (A new sentence begins with an uppercase letter.)?

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 **Readers Read to the End of Words** RL.K.10, RF.K.1, RF.K.1a, RF.K.1b, RF.K.3c, RF.K.4, SL.K.1, SL.K.1a, SL.K.6, L.K.6 **LLI Book 9**	Begin by sharing the rhyme "Mary Had a Little Lamb" but say only partial words: Mary ha_ a lit__ la__, lit__ la__, lit__ la__ … Ask children if that sounded right. Point out that we must say the whole word for it to make sense.	Today I want to teach you that readers read all the way to the end of words.	Using the book *Mouse,* slowly point under the title as you read. Model other strategies taught before moving to p. 2. Show children how moving your finger slowly under each word as you read the word helps you to read to the end of the word (we are not stressing crisp pointing as it will come later in the super powers unit). Read p. 2. **A. E.:** Call on a student to come up and read using the same format. Continue in this manner until p. 10 where there is a pattern change. Wait to see if children notice this. See if children notice the bold words on p. 14 and what readers should do when they come to bold words. Also, give children the opportunity to notice the last change in pattern on p. 16. **Link:** We have learned so many important things that readers do as they read. We will continue this work with our partners, reading all the way to the ends of words as well as	**MWTP:** **N/A** **Transition to Partner Time:** Children take turns reading and stretching all the way to the end of words, pointing as they go.	Ask children why it is important to read all the way to the end of words. (Remind them of the rhyme you shared earlier if necessary, and how it did not make sense because you did not read to the end of words.)

			remembering everything else we know.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 **Readers Notice When Someone is Talking in a Story** RL.K.10, RF.K.1, RF.K.1a, RF.K.3c, RF.K.4, SL.K.1, SL.K.1a, SL.K.2, SL.K.6, L.K.6 **LLI Book 10**	Share a story about how you loved hearing stories read to you as a child. Remember how you loved hearing the characters in the stories say things. And then pose the question: How does a reader know when someone in the story is talking?	Today I want to teach you that readers notice when someone is talking in a story.	The way that readers notice when someone is talking in a story is by a sign that an author or writer uses when writing a story. These special "signs or symbols" are called quotation marks. (Have some sentence samples on sentence strips for demonstration purposes, including student names and pictures/illustrations in your examples.) **A. E.:** Have students read the sentence strips along with you, using the picture to add feeling to what is being read. **Link:** Now we know how characters "talk" in stories. Let's get with our partner and use this new learning to help us read *Mop*.	**MWTP:** **N/A** **Transition to Partner Time:** Provide each child with a student copy of the book *Mop.* Read through the story together, helping children to hear the character "talk." Notice how the quotation marks frame what she is saying. Allow partners to take turns reading the story to each other again.	Ask children what special sign an author or writer uses to tell us when someone in a story is talking. Remind children that these special marks are called quotation marks or talking marks, and as readers, we want to notice whenever an author uses them to help our reading.

Grade K: Unit 2 (Book 1) We Are Readers	
Unit Description:	During the first bend of this unit, the goal is to convey to children that they can read up a storm, reading by themselves and with others, and that they can learn about the world through that reading learn-about-the-world books. In the second bend, children will continue to read different kinds of books, but also old favorite storybooks, all the while learning what it means to be a reader.
Essential Questions:	How can I read books “as best I can” both by myself and with friends? How do readers read a word? How do the illustrations and words tell the story? How do illustrations help readers better understand the information? How do we use words to better tell our ideas? How does rereading help readers better understand a story? How can readers work together to show knowledge of a topic? How can we tell if a story is real or make-believe?
Standards:	RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.4 Ask and answer questions about unknown words in a text. RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. RL.K.10 Actively engage in group reading activities with purpose and understanding. RI.K.1 With prompting and support, ask and answer questions about key details in a text. RI.K.2 With prompting and support, identify the main topic and retell key details of a text. RI.K.3 With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. RI.K.5 Identify the front cover, back cover, and title page of a book. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content. L.K.5 With guidance and support from adults, explore word relationships and nuances in word meanings. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts.
Timeline/date:	4-5 weeks; September into October

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Bend 1: Launching with Learn-About-The-World books

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
1 **Readers Read the World** **RF.K.1. RF.K.2, RF.K.3,** RF.K.4 **SL.K.1** L.K.1, L.K.2, **L.K.5**, L.K.6	Rally the kids to the idea that they can walk through the world reading because there is so much to read.	Today I want to teach you that readers walk though the world in a special way. They don't just see things. They *read* things. They read names and signs, directions and songs, too. They do this by looking at the words and thinking, "What might that say?" (p.3)	**Model:** Demonstrate by taking your class to a place in the hallway containing environmental print. Recruit them to "read" a word or two, choosing words for which the meaning is well supported. **A.E.:** Pair children and try reading print around the school, including the bathroom! Return to the classroom and tell children that that they are doing what readers do. They: 1. Look, 2. Think, and 3. Read. **Link**: Announce that children are readers who can walk through the world seeing, thinking and reading. Invite children to read the "world" of the classroom, which you have divided into 6 areas. Assign each child a number and ask children to whisper read in their area.	**MWTP:** Identify for the class when you see a child checking the beginning letter of a word and thinking if it looks right. **Transition to Partner Time:** Ask children to huddle up to a friend after you tell them how they have been noticing things in the classroom right from the start and how that is reading. Have children talk about how reading went today. What was the best part? Was anything a big surprise? Do they have questions they are wondering about?	Ask children to think about other things they can read in the world. Have them share what they read. Have them think about what they will see on their way home that they can read. Stop signs, street signs, restaurants… "So, readers, remember that from now on, everywhere you go, you can read the world!"
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

2 **Readers Read Books to Learn about the World** **RI.K.1, RI.K.2, RI.K.3**, RI.K.5, **RI.K.7**, RI.K.10, RF.K.4 SL.K.1, SL.K.2, SL.K.4, SL.K.6 L.K.1, L.K.2, L.K.6	Invite children to gather on the rug and sing two rounds of the gathering song. Explain that we are here again, wrapped in books. There is a whole world of books that we will look at during our reading workshop time. And just like there are kinds of buildings and kinds of trees, there are kinds of books, too. One kind of books are storybooks. Storybooks tell the story of what happened to someone.	Today I want to teach you that you don't have to walk up and down the halls to read and learn about the world. You can sit anywhere, open up a book and presto! You start to learn cool things about the world. (p. 8)	**Model:** Demonstrate how to read a book to learn about the world, beginning with the cover. Model how to stop and think aloud about each page. **A.E.:** Give children a chance to try this on the next page as you guide them. Have them turn and share their learning with a neighbor. **Link:** Invite children to list across their fingers the steps they just followed: look (study the cover, look at all the details), think (What will I learn about?), read (use the picture and the words), and learn more and more from your books.	**MWTP:** Point out the "smart" thing one student decided. If he or she slowed down and read the page slowly, he or she would see so much more. Encourage kids to try that right now. **Transition to Partner Time:** Tell children that they are learning amazing things about the world and the excitement this brings can be shared with other readers. Have children take another look at their books to find a part to share. Then kids get with someone nearby and share what was noticed and what was learned.	Share with the class that there is another kind of book that is a learn-about-the-world or nonfiction book. Recruit kids to join you in reading an enlarged version of an information book, using all the bullets on the anchor chart, and encouraging children to learn all that they can. Introduce the concept of see-saw reading and invite children to partner up to do this. (p. 11)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **Readers Read by Themselves and with Others** RI.K.1, RI.K.2, RI.K.3, **RI.K.4** SL.K.1, SL.K.4, SL.K.6 L.K.1, L.K.2	Students will bring a learn-about-the-world book with them to the rug. Share that,just as there are different kinds of books, there are different kinds of reading. Poll class to see who likes to read alone and who likes to read with others.	Today I want to teach you something that every reader in the whole wide world knows. Every reader, from here to China, knows that it is fun to read all by yourself, privately and quietly. And it is *also* fun to read with a friend. (p. 13)	**Model:** Invite children to spy on you as you demonstrate private reading, noticing the things you do while reading alone. Children will whisper what they notice to their partner. Address children as "Spies" and ask what fun things they learned readers do when they read by themselves. Children share with a partner. Demonstrate reading with a partner (child from the class) so that children may spy on this as well. Model the fun of reading with a partner (p.13) and name the things you have done as partners. **A.E.:** Invite children to do a small amount of private reading with nonfiction books (about 3 minutes). Model as you encourage children to follow what you are doing. Use the private reading sign to signal this time. Then direct students to move to partner reading with the partner reading sign. When children are sitting with back straight, signal them to read with a partner, one open book between the two of them. **Link:** Share that, from now on, they will have more time to do both kinds of reading.	**MWTP:** Model how you prepare for reading with a partner. You mark pages you want to share with Post-its, or sometimes you list across your fingers all the things that have been read about that will be shared. Have children read and get ready to share with their partner. Remind them to list or use Post-its. **Transition to Partner Time:** Remind children that their job is to do this reading work together, even if it seems tricky at first. Their reward will be great in time. (See two paragraphs under this category on p.16 for specific conferring and scaffolding readers at this point.)	Share with the children your observations of their reading behaviors: *leaning in close to a partner to really listen to what he/she was saying *-turning to just the right page to try to answer a partner's question *reminding partners to take turns *slowing a partner down so that he/she could look at the pages more carefully Show your happiness by joyously announcing that they will get to do partner reading everyday!
33 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Readers Read a Book from Cover to Cover** RI.K.1, RI.K.2, RI.K.3, **RI.K.4**, **RI.K.5, RI.K.7**, RF.K.1, RF.K.2, RF.K.3, **RF.K.4** SL.K.1, SL.K.6, L.K.1, L.K.2	Tell the children that, In just a few days of school, they have already done so much reading. Point to the words *Reading Workshop* and tell them they are ready to begin this part of the day. You also want to share with the kids that you also want to teach them your very best tricks for reading books - the tricks that will help them really understand their books.	Today I want to teach you that when readers read books, they read the cover first, then they read the first page, the next, and the next - all the way to the end. (p.18)	**Model:** Model your thinking as you demonstrate how you study the cover of a learn-about-the-world book and use the picture to figure out the title. Continue modeling how you move from the cover to reading the title page and first pages, revising your thinking as you go. Continue to the last page to show the importance of finishing the book. **A.E.:** Children get with a partner, book in the middle and knee-to-knee, and begin to study the cover of the book, using that to think what the inside pages are about. Remind readers to hold onto their thinking. **Link:** Send children off with the instruction to first read the cover, then read the first page, and the next , and the next, all the way to the end. Then put all of the pages together to really understand the book. Children engage in private reading time.	**MWTP:** Tell children that there are often parts in a book that surprise us. They can use a Post-it note to mark those Wow! pages so that they can talk about them later at partner time. **Transition to Partner Time:** Children sit side by side, take turns, and put one book at a time in the middle, between them, and read and talk about one book together, then the next, then the next. Be sure children talk about pages they marked as they work with partners.	Using the Fishbowl technique, have a partnership sit in the middle of the circle of students and model their partnership experience. Children observe and notice what they are doing that makes their partnership successful. Children turn and talk to share what they are noticing.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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5 **Readers Reread** **RI.K.1, RI.K.2, RI.K.3**, RI.K.4, RI.K.5, RI.K.7, **RF.K.1, RF.K.4** SL.K.1, SL.K.6 L.K.1, L.K.2, L.K.6	Remind the children that yesterday they started reading by looking at the cover and the title of their book, but then used what was read to make sense of the pages. They worked hard to use what was already known to read more.	Today I want to teach you that readers don't just whip through a book, then toss it to the side and say 'I'm done!' No way! Readers (like writers) have a saying: '"When you are done, you've just begun!' When readers finish a book, they think, 'Let me try that again', and then they reread the book. *Reread* means to read again. (p. 24)	**Model:** Demonstrate two different kinds of reading for the children - the fast and careless whipping through a book, and rereading. Carefully model what it looks like when you reread a page, saying what you learned the first time, and then search the pages to see new information you missed on the first read. **A.E.:** Practice "reading" a page of a book together, telling what is noticed in the picture. Invite students to reread the page with a partner, slowing down to see more. **Link:** Congratulate children for trying to notice something new on a familiar page. Remind them that they *could* just whip through books during workshop time, but they would miss so much. Challenge kids to push themselves to slow down and reread, and to see as much as they can on each page.	**MWTP:** Remind children that when they reread, they must remember to say lots of words. Rereading means remembering all that you already read and adding to that the new things that are noticed on each page as well. **Transition to Partner Time:** Remind children to put their books in a stack between partners and to read them one by one. The book being read goes between partners so that both partners can look and talk and learn. If children encounter a WOW! page, encourage them to stay on that page for a long time and try to learn all that they can from it.	Take the familiar page students helped read earlier and cover it almost completely with Post-its to help illustrate what readers notice when they first read a book compared to when they reread it. Demonstrate how rereading helps you notice more by removing a Post-it at a time and pointing out what else is noticed. Rereading all the parts of the page helps the reader to learn more and then more from the learn-about-the-word books.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 **Readers Reread a Book by Putting All the Pages Together** **RI.K.1, RI.K.2, RI.K.3, RI.K.4,** RI.K.5, RI.K.7, SL.K.1, SL.K.4 L.K.1, L.K.2, **L.K.6**	Children turn and talk about what they have learned so far about reading workshop and being a reader. Share the wonderful progress your students are making in becoming readers, and inspire them to reread texts to learn even more.	Today I want to teach you that when you read a book again and again it's just like seeing something new on the play-ground that you have already been to many times. When you reread a book, you begin to understand some new things about it. One thing you begin to see is that all the pages of a book *go together.* As you read the pages, it's important to put them together with your own words to learn as much as you can. (p. 31)	**Model:** Demonstrate rereading several pages of the teaching book and using "connect-the-pages" words (*and then)* to link the pages together. **A.E.:** Invite the children to reread more of the book, using the transition words (or connect-the-pages words) in their reading. **Link:** Prepare the children to head off to read with the reminder to use *and then* to connect their reading across pages.	**MWTP:** Notice and compliment the use of *and then* but also remind students to reread the whole page, trying to see more and say more on each page as they work to learn as much as they can in their learn-about-the-world books. **Transition to Partner Time:** As children transition to partner time, ask them to find a book that was reread today and pages were connected with *and then.* They will start with rereading these books first, and move on to other books to read and reread after.	Share with the children how rereading is such a powerful thing to do as a reader. Also let the children know that another cool thing happens as a result of rereading. When readers connect the pages as a book is reread, that work helps you to be able to talk about the book once you finish reading. That is retelling the book. Demonstrate the difference between rereading and retelling. (p. 35)
36 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Readers Reread to Rethink** **RI.K.1, RI.K.2, RI.K.3,** RI.K.4, RI.K.5, RI.K.7**, RF.K.4** SL.K.1**, SL.K.4,** SL.K.6, L.K.1, L.K.2, L.K.6	Review the learning that has taken place so far. Kids are reading books for longer and are learning more and saying more on each page. When rereading, kids are connecting the pages and they can also do a quick retell of the book. Give kids a moment to practice a retell and then have them turn and retell it to the person next to them.	Today I want to teach you that when you read a book again and again, you also have a chance to think more and talk more and learn more. Readers who reread know that rereading means *rethinking*. And rethinking can take you beyond the book. (p. 37)	**Model:** When readers have read and reread a book and know it really well, then it's time to add a pinch of their own thinking as well. So now, when rereading, readers want to be sure to add a pinch of their own thinking to each page. Use the words *I think* to add a pinch of self to the page. **A.E.:** Children will work with their partner. Taking turns, each child will reread a page of the book and then add a pinch of their thinking using the words *I think* just before turning the page. **Link:** Send children off to reread, reminding them to add a pinch of *I think* to each page.	**MWTP:** As children are reading, stop to remind them that when they are adding a pinch of their own thinking to each page, it helps them and their partner to better understand the ideas if the reader finds and points to the part of the page that made them have that thought. **Transition to Partner Time:** As children prepare to reread with a partner, tell them that ,because there are two of them, they can add at least two pinches of *I think* to each page.	Share a tip with your readers for making their *I thinks* even better. Their little pinch of themselves doesn't have to only come from just themselves or their partner. They might find a time when there is no pinch of themselves to add to the page. If that happens, they can add things from other places like books or movies, or shows, or other people.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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8 Rereading Helps Readers Learn from Words in Books, Too **RI.K.1, RI.K.2, RI.K.3, RI.K.4, RI.K.7,** RI.K.10, RF.K.1, **RF.K.2, RF.K.3, RF.K.4** SL.K.1, SL.K.4, SL.K.6 L.K.1, L.K.2, L.K.6	Encourage children to think of one thing they have learned from reading about the world. They can have a minute to practice by whispering it into their hands. Then on the count of three, everyone will say what they have learned into the air.	Today I want to teach you that as you read books again and again, you really do see new things each time you reread. You also start to notice the *words* more and more. You can read the words in a book like you read the words in the classroom, and in the school. You see the words, and you think, think, think, to figure out what they probably say. (p. 42)	**Model:** Remind children of the work they did to figure out words when they read the school. Tell them that they can do the same work to read books. They can find words on the page and figure out what they say. Readers do this by studying the picture and saying words that go with the picture and then looking at the words. Then you think, think, think. Do any of the words on the page match what was said? Demonstrate with a think-aloud. Restate the steps of what you did before children try it. **A.E.:** Children try this work on another page, first rereading by studying the picture, then searching for the words they said on the page. Encourage children to connect words to sounds and letters, and to search for the word in other places on the page. **Link:** Remind children that they can learn from all parts of a book - the pictures and the words - and by rereading the pages and searching for words they can read.	**MWTP:** Ask children to hold up one finger for each word they have found that they could read. Remind children to continue to do the work of studying and then reading the whole page. Reading both the pictures and the words will help to learn the most that one can from every book. **Transition to Partner Time:** Standing next to the "Readers Read With a Partner" chart, remind children of partnership expectations, as well as remembering that they can also read *words* together now too. Be on the lookout for kids who might be part of the share.	Point out to the children that many of the them were able to find a word or two that they could read and share with their partner, but the most exciting thing you noticed was that sometimes partners were able to read even more words together! Share how talking, thinking, and looking together as partners can help to find more words to read. Encourage partners to try that tomorrow,
38 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 **Readers Sound Like Teachers When They Read Learn-about-the-World Books** RF.K.1, **RF.K.2, RF.K.3, RF.K.4** SL.K.1, **SL.K.6** L.K.1, L.K.2, L.K.6	Remind readers how they are reading so much more on each page by making sure that they see the whole page.	Today I want to teach you that when you read a learn-about-the-world book again and again, you can begin to make the book sound right. Learn-about-the-world books teach, and so they sound like a teacher. When you read these books again and again, one thing you are trying to do is to sound like a teacher too. (p. 49)	**Model:** Share small excerpts from a few nonfiction books, using a teacher voice. Also demonstrate how not to read nonfiction. **A.E.:** Have children read the next page of their book with their voice, and then revising to a teacher voice. Help understanding by letting children know that learn-about-the-world books have something to teach and so they need a teacher-sounding voice. **Link:** Remind kids of all that they have learned to do so far as readers. Refer to the anchor chart as you do this.	**MWTP:** Highlight a student who slipped out of a teacher voice and realized it. Then she reread like a teacher. Remind the class that they can do the same. **Transition to Partner Time:** Partners can listen to each other read like a teacher, Point out that kids can reread a part if it doesn't sound right. Remind partners to read and then talk about their books.	Today's share is all about admiring the "sounds" of learn-about-the-world books. Select children to read a page of their book aloud as the class listens.

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Bend 2: Reading Old Favorite Storybooks

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
10 Readers Can Read Stories They Have Heard a Zillion Times RL.K.1, **RL.K.2, RL.K.3,** RL.K.5, **RL.K.7,** SL.K.1, SL.K.4, SL.K.6 L.K.1, L.K.2, L.K.6	Celebrate the growth you have witnessed from your students in Bend 1 by asking them to look around the room and focus their eyes on one thing they can read. Remind the children that they are surrounded by things they can read. Next, pass out a wrapped old favorite book to each child that you have prepared in advance. Children unwrap the gifts together. Explain that these books will now become a part of their table bins and part of reading time.	Today I want to teach you that when you have heard a story a zillion times, you can practically read it all by yourself. You look at the picture, remember how the story goes, and then read it to yourself, page by page. (p. 53)	**Model:** Demonstrate how to read an emergent storybook. Show students how you read the title, look over the page and recall the story. Look at the pictures and remember how the story goes, telling it aloud, saying the words you think could be written on the page. Model again. **A.E.:** Invite children to try the next page with you, first studying the picture to remember the story and then reading the page with a partner. **Link:** Remind children to use the pictures and their knowledge of the story to read their book as you send them off to read. Also remind children that the books belong to all of them, so when they finish with a book, it goes in the table bin for others to read and they pick another book and keep working.	**MWTP:** Tell the children that you have a big 'Oops" to share. You heard some of the children saying 'oops' as well because they forgot to read each page one by one. Let them know you are glad they realized this was a problem. Remind children that they can't skip pages as they read because the story won't happen the way it is supposed to. **Transition to Partner Time:** Children will see-saw read with their partner, placing the book between them. Ask children to really listen to each other because partners will probably use different words or remember a part that the other partner might be forgetting. Partners can also add to what the other partner says.	Have children return to their seats rather than the rug. Let them know that they have ten more minutes of reading time and they will be reading from their learn-about-the-world books. Hang up the "Readers LEARN from Books,Too!" chart to remind children to use their learn-about-the-world muscles.
40 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 **Readers Work Hard to Make the Words They Read Match the Page They Are Reading** **RI.K.1, RI.K.2, RI.K.3, RI.K.7, RF.K.4,** RL.K.1, RL.K.2, RL.K.3, **RL.K.4, RL.K.7,** RL.K.9, RL.K.10 SL.K.1, **SL.K.4,** SL.K.6, L.K.1, L.K.2, L.K.4, L.K.6	Celebrate the work of the day before by telling students that workshop time was filled with smart readers doing smart reading. Tell them that you also noticed lots of kids got so busy remembering the story as they read that they started to lose track of where they were in the book. That got a little confusing.	Today I want to teach you that when you read an old favorite storybook- really, when you read *anything* - you need to pay attention to what's on that page. You've gotta make *your* words match the book's picture and words. So, you need to study the page *carefully*. (p. 61)	**Model:** Demonstrate reading words that do not match up with the page you are on. Catch your mistake by noticing the mismatch and be sure the kids notice this with you. Show the students how to fix the reading by returning to the page where the reading matched the pictures. Reread to make the words and pictures match on every page. **A.E.:** Continue reading in the demonstration text, getting kids to notice when what you're reading does not match the page. Have student reread the pages you just read with a partner, making sure their reading matches the pictures on the page. **Link:** Encourage children to make sure their reading matches the page as they head off to read.	**MWTP:** Tell the children that you noticed several readers doing something you thought only college kids could do on their own. These kids were reading along and lost their match of pictures with story. They were just saying stuff that didn't match the pages. And then they noticed and went back to the beginning and reread to make what they said match the page. Remind children that this is something they all can do as they are reading. **Transition to Partner Time:** Tell the children that to celebrate the important work they are doing, each partnership is going to get a "kid" to read to. It will be a stuffed animal or similar to be the audience to read to. One partner will hold the "kid" and help bring it to life as it listens, and then halfway through, they will switch with the partner. Remind kids to read like you read to them, with a big clear voice, pointing to the pictures and making your words match the pages.	Tell the class that you are going to use the last ten minutes for reading learn-about-the-world books again. Have children select nonfiction books. Give kids a quick tip that the skills they use to read old favorite storybooks can be used to read these books as well, and if they mess up, they reread!
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 **Readers Know How to Get Their Own Old Favorite Storybooks** **RL.K.1, RL.K.2, RL.K.3, RL.K.4, RL.K.7, RF.K.4** SL.K.1, SL.K.2, SL.K.4, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6	Remind children how well they are beginning to read their old favorite storybooks. You might also want to comment on how they seem to be falling in love with these books, too.	Today I want to teach you how to make *new* old favorite storybooks. First, you find a storybook and a person you love. Then, you get that person to read the book again and again, while you listen closely. Then, you're ready to read it! This helps you have more books to fall in love with. (p. 67)	**Model:** Reference the "How to Make an Old Favorite" chart as you share how you use the steps to turn one of the new books into an old favorite storybook. Model the steps as you go through the chart. **A.E.**: Hand out books to partners and have them pretend to do the steps from the chart. **Link:** For the first few minutes of private reading time, children will pick out a new book to take home. Let them know you are hoping they'll read this book again and again at home so that it becomes an old favorite. They will take a book walk to become acquainted with the book. Then they will move on to reading the old favorites already in their table bins.	**MWTP:** Transition your readers to some private reading time of their old favorite storybooks. Have available the "We Are Storybook Readers!" chart to remind students of all the work they know how to do. **Transition to Partner Time:** Students read old favorite storybooks together. Encourage students to try the work, just as they did yesterday.	Children once again read from their learn-about-the-world books during the last ten minutes. Prompt kids to do all they already know how to do as readers of information books. This lesson is extremely important as it helps make s home-school connection. You might also want to send a letter home to encourage families to read and reread the book that is coming home (see sample p.68).
42 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 **Readers Use Exact Character Words** RL.K.1, **RL.K.2**, **RL.K.3, RL.K.4**, RL.K.7, RL.K.10, **RF.K.4**, RI.K.1, RI.K.2, RI.K.3, SL.K.1, **SL.K.4**, SL.K.6, L.K.1, L.K.2, **L.K.4, L.K.6**	Read a familiar story aloud, inviting the children to become the characters, saying their words and bringing the characters to life.	Today I want to teach you that when you are reading your old favorite storybooks aloud (or even if it is just to yourself) you can make the story sound really great by putting in the *exact* words the characters say. The exact words make the characters come to life. Those characters come right into our reading workshop. (p. 70)	**Model:** Demonstrate reading a section of an old favorite storybook. Instead of modeling character talk, purposely do a retelling instead and ask for feedback, getting kids to notice the difference. Introduce puppets depicting the characters from the book and use them to show students how to talk through the puppets. **A.E.**: Have the children try saying the characters' exact words, talking as if they were the puppets. **Link:** Remind children that they will not have puppets as they read, but they may touch the characters on the page with their finger to help as they say the parts.	**MWTP:** Share a tip with the children for avoiding reading in a blah way. When children put their finger on the page and are getting ready to say the words of the character, encourage them to take an extra second to look at the character's feelings in that part of the story and on that page. Model reading with and without feeling. Remind children to read the words with the feeling the characters are feeling. **Transition to Partner Time:** Remind children of the amazing job they are doing as reading partners (taking turns, trying to read together on each page) and also remind them that as they continue, they also need to talk about books as well. They can start off with, "I think…" so that they add a pinch of themselves to their learn-about-the-world books.	Remind readers that they can learn so much more while reading if they use their finger to touch parts of the page and read what they see there, There may not be characters talking in the books, but kids can still use their finger to make sure that they are looking closely at all the parts of the page as they are reading.
43 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 **Readers reread Old Favorites, Remembering to Say More and More of the Story** **RL.K.1, RL.K.2, RL.K.3,** RL.K.4, RL.K.7, **RF.K.1, RF.K.2, RF.K.3, RF.K.4,** RI.K.1, RI.K.2, RI.K.3 SL.K.1, **SL.K.4,** SL.K.6, L.K.1, L.K.2, L.K.4, L.K.6	Sing the phonemic awareness song (p.76) to provide practice in hearing sounds in the beginning of words.This song may also be used as a transition song from one activity to another. Remind students of the work they did using character voices in their old favorite storybook reading.	Today I want to teach you that sometimes when you go back to *reread* a storybook, you remember *more* of the story, and that means you can say more on each page. And if there are a lot of words on the page, then there's a lot of story to tell. (p. 77)	**Model:** Using *The Three Billy Goats Gruff*, model reading a page. Comment on how you can read it again the very same way, but also think aloud about how you can tell more. Look at the number of words and comment that if there are a lot of words, you can say a lot. Demonstrate stretching your reading of the page. **A.E.:** Encourage the children to read a new page with a partner, noticing how many words are on the page and making their reading match the general number of words they see. Begin by thinking about the page together and how they will read it. Children read as you listen to partnerships. Recap by naming the important work the children just did. **Link:** Remind children to carefully study the words to be sure they are saying as much as is written on the page. As they read their old favorite storybooks, children are working to make them better with each reading.	**MWTP:** Compliment children on the work they are doing, pushing to say more when there are lots of words. Invite the children to try something more; as they are ready to turn the page, have them quickly check the page to see if what was read matched how much was on the page. Encourage children to do this on every page. **Transition to Partner Time:** Encourage partners to work together to look at where the words are and trying to match their reading to the words. If there a lot of words, they should be saying a lot. If words are broken into groups on the page, then they should try to help each other remember what all of the different parts were about to help them read more.	Point out examples of words that the children could not read before and they now can from one of the learn-about-the-world books. Challenge the children to now really look at the words as they read and really try to read what is on the page. Remind them to use what they know about alphabet letters and sounds and word wall words as they read.
Session 44	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 **Readers Use Special Connecting Words to Put Storybook Pages Together** RL.K.1, **RL.K.2,** RL.K.3, RL.K.7, **RL.K.9, RL.K.10,** RF.K.4**, RI.K.2** SL.K.1, **SL.K.4, SL.K.6 L.K.1,** L.K.2, L.K.4, **L.K.6**	Read aloud your demonstration story from writing workshop. Explain that it reminded you of the old favorite storybooks the children have been reading during reading workshop. Show how your story has pictures that help you remember parts of the story and that help you remember the words to read on each page.	Today I want to teach you that one way to make your reading of old favorite storybooks sound more grown up is to read the words that make the pages go together. You read one page and then put in connecting words like *and then*.. and *after tha*t… and then you read the next page. (p. 83)	**Model:** Read aloud from the demonstration text and think about how to connect pages with transition words. Model how to select words like *then* and *and.* **A.E.**: Do another page together and have kids think of a connecting word or words **Link:** Referring to transition words as "glue words," remind children to use them as they read in their old favorite storybooks.	**MWTP:** Gain the attention of the class and comment on the use of connecting words as children are turning pages. Encourage children to think about time as they read, to use a "when" word or words to connect pages. (p. 86) **Transition to Partner Time:** Tell children that they will read together as usual, but that they will concentrate a little extra on putting all that they have learned to do as storybook readers together today as they read. Reread the anchor chart before sending partners off to read.	Transition to learn-about-the-world reading. Tell the children you are wondering if they can work to try to connect the pages together in these books, too. At the end of the workshop you will want to do another read-aloud of an old favorite storybook. Keep in mind that you will want to reread the title of new books as each needs to be scaffolded by reading them at least three to five times before you give the book to kids to read on their own. (p. 88)
Session 45	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 **Readers Use More and More Words that are Exactly the Same in Their Old Favorites** RL.K.1, **RL.K.2,** RL.K.3, **RL.K.4,** RL.K.7, RL.K.10, **RF.K.1, RF.K.4,** RI.K.2 SL.K.1, SL.K.4, SL.K.6 L.K.1, L.K.2, **L.K.4, L.K.6**	Have several old favorite storybooks on display. Ask children to decide which of these books they read the best. Have partners share about reading the selected book. Comment on how well the children are beginning to read their books and liken it to the songs we sing again and again. Play a favorite song and after the class sings along, comment on how hearing over and over has helped them learn it so well.	Today I want to teach you that when you read a book over and over again you try to use some of the exact words from the book. Some of the words, especially words that repeat, become words that you know by heart. They become words that you can say exactly like the book says them. (p.90)	**Model:** Using *The Carrot Seed,* model reading just as your students would, closely approximating the words. Then add incorrect wording and have children help fix it based on their knowledge of the story. Review the work that has taken place. **A.E.**: Invite the children to read a second old favorite storybook with you, joining in on the words they know by heart. **Link:** Remind children as they head off to read to remember that the words that repeat in a story are like the parts of songs that repeat. And when the words repeat, they can say the exact words and talk exactly like the book.	**MWTP:** Provide the children with another tip. Let them know that the beginning and the ending of their books are places where it is easier to read the exact words. Also, it is easy to read exactly what the characters say in different parts of the story. Recap: repeating parts, beginnings and endings, and character talk are parts that are easier to get exactly right. Encourage children to focus on these parts. **Transition to Partner Time:** Tell children that you want them to concentrate on rereading some of the key parts of their books, and to listen to each other and to try the part more than one time to get it more exactly correct. Model what you mean and then children will work to make their reading better. Remind readers to talk about what they are thinking as they read through their books.	As children switch to learn-about-the-world reading, remind them to keep rereading. Encourage them to make their second reading of a page even better than the first read.
Session 46	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 Readers Can Point to and Read Some Words in Their Old Favorites RL.K.1, RL.K.2, RL.K.3, **RL.K.4,** RL.K.7, **RF.K.1, RF.K.2, RF.K.3, RF.K.4 SL.K.1, SL.K.6** L.K.1, L.K.2, **L.K.4,** L.K.6	Reread one of your stories from writing workshop, making the connection between children writing and reading the words of their own stories and reading the words of their old favorite storybooks.	Today I want to teach you that when you read a book really well, you remember some of the exact words. Then, you can find those words and point to and read some of them - just like you do in writing workshop. (p. 97)	**Model:** The title is the first place where children might be able to find, point to and read some of the words of a book. Model this with words of a title, but also show how you make yourself notice the letters in the words that you just read, Tell how this can be applied to reading words in the book. Title words often show up in the book as well. Encourage children to notice familiar words in the first few pages of their book by using the first letters. **A.E.:** Partners will find words on the cover of a different storybook and read them. Everyone can do this because they know the name, or title, of the book. Coach partners to notice the first letters in the words they have just read. Have children help you story-read a page of the class book and then find, point to, and read some words on the page. Encourage them to look for some of the words from the title, and what letters they have in the beginning of them. **Link:** Remind children to begin to read some of the words as they head off to read.	**MWTP:** Point out to the children that many of them are noticing that it is easier to read words in the parts of the book that they can read exactly right. Give example. Remind them that those words may appear in repeating parts or when characters talk. They may appear in the beginning or ending of books as well. **Transition to Partner Time:** Tell children that they are going to have some exciting work to do as they are reading together. They will be doing their old favorite storybook reading and they can be finding and pointing to specific words. The children have the chance to teach each other the words that they have read in their books.	Remind children to do the very same reading words work in their learn-about-the-world book. Children will first remember what the page teaches and think about the words used to do that. Then they will look for some of these words and think about the letter that makes the beginning sound. The title can help kids get started with some of the word reading in the book.
Session 47	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

18 Readers Work with Their Partners, Using All They Know, to Read Old Favorites RL.K.1, **RL.K.2,** RL.K.3, **RL.K.4, RL.K.7, RF.K.1, RF.K.2, RF.K.3, RF.K.4,** RI.K.2, **SL.K.1,** SL.K.2, SL.K.3, SL.K.4, **SL.K.6** L.K.1, L.K.2, **L.K.4,** L.K.6	Invite children to turn and talk about why they think they have reading partners. Highlight some of the thoughts generated.	Today I want to teach you that powerful partners work as a team to try to wow their listeners. You can use the anchor charts from the unit as you work to make your old favorite storybook reading the best it can be. (p. 104)	**Model:** The children will act as your reading partners. Review the partner reading chart. Choose to see-saw read so that children can be readers and listeners. Model a weak read and have kids help fix your reading. Tell the children that was step three - partners help check reading. **A.E.:** Children will reread the anchor chart, see-saw read, and stop regularly to check their reading to strengthen their old favorite storybook reading. **Link:** Remind children of the powerful work partners can do. Refer to the partner mini chart for the three steps. Then send them off to read. (p. 107)	**MWTP and Partner Time:** Tell children that once they stop and check their reading, they need to make their reading better. Rereading will help make the page sound more like the book because kids are trying to use exact words.	Using the "Readers LEARN from Books, Too!" chart to check reading, children will read their learn-about-the-world book. Refer also to the "Readers Read with a Partner" chart and remind children how much rereading helps.
48 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

19 **A Celebration of Old Favorite Storybook Reading (and Learn-about-the- World Reading, Too)** RL.K.1, RL.K.2, RL.K.3, RL.K.10, RI.K.1, RI.K.2, RI.K.3, RI.K.10, RF.K.1, RF.K.2, RF.K.3, **RF.K.4, SL.K.1, SL.K.6,** L.K.1, L.K.2, L.K.6	Share with children that you are going to have a celebration and that they will want to pick a book that they love and read really well for this. Give students time to choose their book.	Today I want to teach you that when people work hard at something and succeed, they celebrate. And sometimes they celebrate by throwing a parade. (p. 110)	**Model:** Remind kids of the work they have done in both kinds of books. Put up your anchor charts and recruit the children to read the charts with you in a shared reading. **A.E.**: Encourage students to practice their book all the way through, using the chart that matches to check their reading. Remind children that the "We Are Storybook Readers" chart goes with old favorite storybooks and the "Readers LEARN From Books, Too!" Chart goes with the learn-about-the-world books. **Link:** Encourage readers to practice the book they chose multiple times. Give children ample time to read and reread and then switch to partner reading.	**MWTP:** Be responsive to the needs of the students as this is your final opportunity in this unit to support the work that the students are doing. **Transition to Partner Time:** Partners can each take a turn reading their book to one another.	**Parade/Celebration:** You might consider placing stick-on bows on the books children will carry in the parade today. Walk a selected parade route through the school, in another classroom, or parade around the classroom. Share a celebratory reading with partners at the conclusion of the parade. **Share:** Plan a symbolic end to the unit by presenting children with a "key to the reading world at your school." This could be a cardboard key presented by the principal or librarian. Or you might give each child a book. Recognize each child and cheer for the tremendous growth each child has made as a reader.

Grade K: Unit 3 (Book 2) Super Powers Reading With Print Strategies and Sight Word Power	
Unit Description:	In this unit you will teach your children to draw on multiple sources of information - meaning, syntax, and the sounds of the letters so they can begin to use them at the beginning of words. A greater emphasis will be placed on looking at the print and developing the concept of one-to-one matching to understand that the print conveys meaning.
Essential Questions:	How can I get better at reading by using everything I know about looking at both pictures and words?
Standards:	RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.K.4 Read emergent-reader texts with purpose and understanding. RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.5 Recognize common types of texts (e.g., storybooks, poems). RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). RL.K.10 Actively engage in group reading activities with purpose and understanding. RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). SL.K.1 Continue a conversation through multiple exchanges. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.K.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts.
Timeline/date:	6-8 weeks; November - December

Bend 1: Using Superpowers to Look and Point, and Then Read Everything

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Readers have super powers to look, point, and read everything they can.** **RL.K.1, RL.K.2, RL.K.3,** RL.K.4, RL.K.7, RL.K.10, SL.K.1, SL.K.4, SL.K.6	Readers have two jobs when they read. One job is to figure out the words and the other job is is to understand the words and the ideas. Retelling is a strategy readers use to think about what they are reading. We can use retelling to read fiction books. We think about what is going to happen in the story. (You may review that fiction refers to books that are not true, are imaginary or actually did not happen, or an author invented the story.)	Today I want to teach you that readers use the strategy of retelling when reading fiction books.	**Model and Active Engagement:** Before I begin to read a book, I start by looking at the cover and thinking about the title and the picture. This will help me think about what this book may be about and help me remember the story. As I read the story I am going to stop and think about what I am reading and about what is happening in the story. Since the book is fiction I know that there will be characters (people and animals), a setting (when and where the story takes place), a problem (something that happens to the characters), and a solution (the way the characters solve their problem). Read the first few pages of *Mrs. Wishy Washy* and model stopping and thinking about characters and setting. Continue reading and stop to model identifying the problem in the story. Have children turn and talk to identify characters, setting and problem. Continue reading to the end of the story. Ask children to again turn and talk about how Mrs. Wishy Washy solved her problem. **Link:**	**MWTP:** (Transition back to the rug.) One way to talk to each other about books is to retell what you are reading. When we retell the story, we tell the important parts in the right order so the reader can understand what the story is about. When we retell, we may need to go back and add missing information or clarify confusing parts. Partners can help us know when what we say makes sense and when it does not. Ask children to listen carefully to the retelling. Begin retelling *Mrs. Wishy Washy.* As you retell, leave out important parts and/or confuse the sequence of events. Ask the kids to stop you when something doesn't make sense. Model how to go back and retell parts again so that they understand the story. Teach the children to ask questions when they are confused: ***Who are the characters? What is the character's problem?***	Notice a successful partnership as children work on retelling their fiction book. Have this partnership demonstrate their work as part of the share on retelling today.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Super Readers Use Pointer Power to Check Their Reading, Making Sure What Say Matches What They See** **RF.K.1,** RF.K.2, RF.K.3**, RF.K.4,** RL.K.1, RL.K.2, RL.K.3, **RL.K.7,** RL.K.10, SL.K.1, SL.K.2, SL.K.6, L.K.1, L.K.6, W.K.3	Place a pre-written note from Reader Man in a "web" in a visible spot in the classroom. Ask a child to help retrieve it. Read it to the class (p. 9). Have special power pointers available for each child to use.	Today I want to teach you that when you read, every word you say has to match a word you point to on the page. When you stop reading, there can't be any words left over or any extra words coming out of your mouth! If there's a problem,. go back and reread, to make it match. (p.10)	**Model:** Read a familiar text, pointing under each word, making the pointing and the reading match. Then name what you did. Read again, deliberately leaving out a word so that things don't match by the end of the line. Encourage kids to try again whenever this happens. Ask a child to try, aiming for one-to-one matching. **A.E.:** Invite kids to read their copy of a familiar text, pointing and tapping once under each word with their pointer. Remind children to reread if things don't match. **Link:** Remind kids about the new power and tool they now have to help them read .	**MWTP:** Remind children that when they write, they leave a space between words. Tell them that, just like when they use a finger space to write each word in a sentence, they can use a finger space to read each word in a sentence. The spaces help count how many words are on the page or line. Have partners count the words in whatever they are reading. **Transition to Partner Time:** Tell children they can read together or they can echo read, where one partner reads a page and the other partner is the *ECHO*, repeating the page.	Help kids transfer the skills they have as writers to their work as readers. Take the words from a familiar page of a book and reconstruct the sentence using a "spaceman" from writing to do it (p. 15).

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Readers Don't Let Longer Words Slow Them down: Every Word Gets One Tap** **RF.K.1, RF.K.2, RF.K.3, RF.K.4,** RL.K.1, RL.K.2, RL.K.3**,** RL.K.7, RL.K.10, SL.K.1,, SL.K.6, L.K.1, L.K.6, W.K.3	Encourage children to continue using one-to-one matching, even with longer, more complex words. Liken to story of Superman and kryptonite (p. 17).	Today I want to remind you that when you point to words as you read, each word gets just one tap - even long words. (p. 17)	**Model:** Model using a prepared piece of cardstock with three colors of dots, pointing under and naming each color. Show how two colors together still get one tap (longer word). Repeat with pictures of objects or even real objects. **A.E.:** Help children connect this work to what readers do with words. Give each partnership a copy of a familiar song to practice pointing to each word as they sing. **Link:** Compliment children's pointer power use and remind them that when words don't match, to power back up and try again.	**MWTP:** Give children the following tip: When reading, count up the number of words before starting to read. That way they can plan how many taps they'll need on that page or on that line. Then, they can make it match. **Transition to Partner Time:** Encourage the children to be teachers during partner time today. They can do this by using their pointer while their partner reads along with them. Then they switch.	Children bring pointers to the carpet. Have words prepped for a familiar song to place in a pocket chart that the children can sing and point to. Be sure to emphasize pointing only once to bigger words.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Readers Use Snap Words to Anchor Their Pointer Power** **RF.K.1, RF.K.2, RF.K.3, RF.K.4,** RL.K.1, RL.K.2, RL.K.3**,** RL.K.10, SL.K.1,, SL.K.6, L.K.1, L.K.6, W.K.3 56	Children bring a book from the table bin to the rug. Remind children of all the words they know in a snap and can recognize quickly. Locate several areas in the room where these snap words are. Children point to them.	Today I want to teach you another trick to make your pointer power even stronger. When you see a word that you know in a snap, it helps you keep track of the right words as you read, and they help you fix your pointer power. (p.25)	**Model:** Read a familiar text, pointing under each word and pausing on snap words to make sure your pointer is under the right word. Continue reading, mismatching speech and print. Notice your error and model correcting it. **A.E.:** Invite children to read their books, making sure voice and print match, and rereading if they don't. **Link:** Review new pointer power children now have and send them off to use it.	**MWTP:** Call children's attention to a page of a book you have placed under a document camera. Point to a period. Remind children that readers don't point under punctuation marks. Readers only point under words. **Transition to Partner Time:** Send children off on a hunt for snap words in the books, poems, etc., they are reading with their partner. Call them "word hunters" and encourage them to read each word they find.	Teach children a new way to check their pointing. Check the first letter of the word you are pointing under to see if it matches the first letter of the word you read. Have partners check that when they are pointing under words they know in a snap and also that the first letter of the word matches what they read.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Partner Power Gives Readers Even Stronger Pointer Power** **RF.K.1, RF.K.2, RF.K.3, RF.K.4,** RL.K.1, RL.K.2, RL.K.3**,** RL.K.7, RL.K.10, **SL.K.1,** SL.K.6, L.K.1, L.K.6, W.K.3	Announce to the children that everyone needs help sometimes - Superman, friends, even Super Readers - and that partners can offer each other help.	Today I want to teach you that partners can help make your reading even stronger. You can work with partners to practice pointing to words as you read them. One partner reads, and the other partner points to each word, Both of you can check that one word makes one point. This way you double your pointing power. (p. 30)	**Model:** Invite the class to be your partner and have them read aloud the words of a familiar text as you point under each word. Review that this is what readers will do every time with their partners, working on one-to-one matching. If things don't match, children reread and self-correct. **A.E.:** One partner reads, the other points, checking to make sure that reading and pointing match, and rereading if they don't. **Link:** Give partners a chance to continue practicing reading (and pointing) with each other before sending students off to read privately.	**MWTP:** Complement the use of pointer power around the room and then draw attention to reread power. Tell children that rereading helps pointer power get stronger and it also helps reading voices get smoother. It also helps kids get ready for partner time. Rereading is practice to then show off your fancy reading work to your partner. **Transition to Partner Time:** When children read with their partner today, they can take turns reading and pointing on every other page or line of text. Tell them it will make partner power even stronger!	Explain a new way readers can read (and point) with partners is to read and point together! Partners can read out loud together and one child puts his finger on top of his partner's to piggy-back point to check that the reading matches the words on the page.

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Bend 2: Taking On Even the Hardest Words

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Super Readers Put Powers Together** RF.K.1, RF.K.2, **RF.K.3,** RF.K.4, **RL.K.4**, **RL.K.7,** RL.K.10, **RI.K.4, RI.K.7,** RI.K.10, SL.K.1**,** SL.K.6, L.K.1, L.K.4, L.K.6, W.K.2, W.K.3	Share with the children that every famous superhero tackles trouble with power. Ask them if the superhero says that the trouble is just too hard and runs and hides, or if the superhero tackles the trouble.	Today I want to teach you that when you are reading and you encounter trouble, that's the time when you *especially* need to activate your super powers. You can't let yourself get defeated! Instead, call on *more* powers. Keep using your pointing power, but *also* use picture power. (p. 38)	**Model:** Have the picture and word covered with a Post-it before introducing the book. (p. 39) Demonstrate using the picture on the page to predict an unknown word, then check the first letters and context to make sure your word looks right and makes sense. Reread to make sure that the word makes sense. **A.E.:** Continue reading and have students use the picture to predict an unknown word, and then guide them to use the first letter and context to make sure their word looks right and makes sense. **Link:** After a choral reading of the "We Are Super Readers!" chart, send children off to read.	**MWTP:** Gain the attention of the class. Note that some kids are running into some extra trouble when using picture power. Model how you notice the different things in the picture and then look closely at the beginning sound of the word to figure it out. **Transition to Partner Time:** As children read today, remind them that partners can help each other in two really important ways. One partner can check to make sure the other partner is reading the words on the page as you check the picture to see that it matches. Another way to help a partner is to give them more picture power. Tap the picture, point to the thing in the picture that might help. Remind them to use their powers!	Tell children that you are going to do some shared reading of the book *In The Garden,* and you will be using pointer power and picture power. Point out to the children that another way to use picture power is to use it *before* getting stuck. Studying the picture helps a reader to get ready for the words and what will happen in the book. Read the book together in this way.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Super Readers Learn Words and Practice Reading Them in a "Snap!"** RF.K.1, RF.K.2, **RF.K.3,** RF.K.4, RL.K.10, RI.K.10, **SL.K.1,** SL.K.6, L.K.1, **L.K.2**, L.K.4, **L.K.6,** W.K.2, W.K.3	Celebrate reading progress by inviting children to read the name chart, and congratulate them for reading all the names in a snap.	Today I want to teach you that Super Readers can make more snap words for themselves. If you want to turn a word into a snap word, you do this: look, read, spell, write, look, read. (p. 44)	**Model:** Invite children to read two pages of the demonstration text with you, finding a word the class uses a lot. Then, work as a class to look, read, spell, write, look and read. Help kids understand they can make their snap word power really strong by learning new words. **A.E.:** Invite children to suggest new snap words from the demonstration text. Partners share the word they want to turn into a snap word. Review steps to learning the word. Add new word(s) to the class word wall. **Link:** Prepare kids for reading by first reading the words on the word wall.	**MWTP:** Poll children to see who is finding and reading their snap words in books, songs and charts. Have highlighting tape available for kids to mark snap words. Hold up books to show the words they have found. **Transition to Partner Time:** As partners read together, have them place their snap words in front of them. As the partner reads and a snap word is read, move the snap word to the book and match the word being read. Check it together, chant the letters and say the word to build this power.	Share the idea of writing a superhero class book together. Write snap words with automaticity and accuracy (p. 50).

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
8 **Super Readers Make the First Sound in the Word to Help Them Read the Word** RF.K.1, **RF.K.2, RF.K.3,** RF.K.4, RL.K.1, RL.K.7, **RL.K.10,** RI.K.1, RI.K.7, **RI.K.10,** SL.K.1, SL.K.6, L.K.1, **L.K.2**, L.K.4, **L.K.6,** W.K.2, W.K.3	Warm up class with a review of the class alphabet chart, selecting letters randomly, commenting that just as the letters help with writing words, so too, do they help with reading words.	Today I want to teach you that sometimes picture power isn't powerful enough to tackle those really tough words. You can activate sound power, too, using the sound of the first letter to help you read the word. (p. 51)	**Model:** Model how to use the first sound of a word to help you read a tricky word in the demonstration text. **A.E.:** Practice the same work on another page of the demonstration text. Choose a level C book with a word that will be a struggle. Elicit guesses and then look at the alphabet chart for the letter and say the sound and decipher the word. **Link:** Remind children they can activate sound power to strengthen their reading, and remind them of other strategies learned as well.	**MWTP:** Tell the children that you are noticing that many of them are forgetting the sound a letter makes. Remind them that when that happens, they can use the alphabet chart to help them remember. **Transition to Partner Time:** Tell the children that after they read with their partner, you are going to play a fun game! Introduce how to play "I Spy" (something that starts with a letter sound in the book) and the partner tries to figure it out.	Make another class book together. Have a sentence starter and invite children to fill in the blank and help stretch out the words with you as you write them down.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 **Super Readers Don't Give Up!** **RF.K.1,** **RF.K.2,** **RF.K.3,** RF.K.4, **RL.K.4,** **RL.K.7,** RL.K.10, **RI.K.4, RI.K.7,** RI.K.10, SL.K.1, SL.K.6, L.K.1, **L.K.2**, L.K.4, **L.K.6,** W.K.2, W.K.3	Tell a story about Superman's perseverance to motivate children not to give up when they are stuck.	Today I want to teach you that when one power doesn't work, Super Readers use *another* one! Readers try one thing and then another to tackle the trouble! (p. 57)	**Model:** Invite students to read pp.10,11 of *In The Garden* with you but cover up the picture of the grasshopper. Rally kids to use another power when they are stuck and can't figure out a word. **A.E.:** Remind children that they will often need to use two strategies to read a new word. Invite them to use both picture power and sound power to read an unfamiliar word. **Link:** Remind children that they can try lots of different things to figure out tricky parts as they read,	**MWTP:** Point out to the children that you are noticing when children get stuck, they are not just activating one power, but sometimes two or three powers to figure out words. That is super fearless reading! It is also called being persistent! Readers don't give up when things get tough. Being persistent is really something special. It is persistence power! **Transition to Partner Time:** Tell children that partners remind each other to have persistence power. Instead of telling a partner a word when he/she gets stuck, give the partner some time and some reminders, like "Try another power."	Show readers that having persistence power helps when solving words and also when fixing up words. (p.62)
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	Connection	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 Celebration: Readers Show Off Their Powers **RF.K.1, RF.K.2, RF.K.3,** RF.K.4, **RL.K.4, RL.K.7,** RL.K.10, **RI.K.4, RI.K.7,** RI.K.10, SL.K.1, **SL.K.6**, **L.K.1, L.K.2**, **L.K.4, L.K.6,** W.K.2, W.K.3	Lead the children in a shared reading of the "We Are Super Readers!" anchor chart. Point out all of the reading powers the children know how to activate now.	Today I want to teach you that once readers are able to activate *lots* of powers, they make sure to check in on these, noticing which ones they use *all* the time and which ones they need to power up. Then they set goals. (p. 63)	**Model:** Model how you refer to the chart to notice which powers you use all the time. Then come to the realization that you may not be using one or two powers enough.Then demonstrate how you go about setting a goal to try to use that power every time you read. **A.E.:** Have partners work together to identify the things they are doing consistently as they read, and the things they need reminders to do. Suggest that they put a Post-it on their book bin as a reminder. **Link:** Congratulate children for identifying and setting goals, and guide them to keep these in mind as they read. Remind everyone of the list of powers they can activate as they read.	**MWTP:** Teach children that rereading is a great way to put all of their reading powers together. They can put all of their energy into making sure they are activating all their powers, using them at the same time to be Super Readers. **Transition to Partner Time:** Suggest that children practice their best moves with their partner. Partners might also use the chart as a checklist and take turns reading to each other. The listening partner can use the chart to give reminders to use certain powers when they are needed.	Celebrate the work of this bend. Invite children to show off their powers!

Bend 3: Bringing Books to Life

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11 **Readers Use their Voices to Bring Books to Life** RF.K.1, RF.K.2, RF.K.3**, RF.K.4,** RL.K.10, RI.K.10, **SL.K.1, SL.K.6**, L.K.1, L.K.4, W.K.2, W.K.3	Inform the children that, now that they have many reading powers, they have the responsibility to bring books to life. refer to "Super Readers" chart and count how many powers the children now have.	Today I want to teach you that when you use all your super powers, you can bring books to life. You can read them to others just as grown-ups read books to you, and you can read them to yourself that way as well. (p. 66)	**Model:** Invite the children to bring to life *In the Garden* with you, reading in smooth reading voices. Then, deliberately model a choppy voice, going back to smooth it out. Help children see the difference and work to read smoothly and not sound like a robot. **A.E.:** Children will chorally read the rest of the book together, bringing it to life with smooth reading voices. **Link:** Give children the opportunity to practice bringing to life one of the books from their book bin. Partners take turns reading, making their voices sound smooth.	**MWTP:** Remind children that reading a book really well involves reading it smoothly, and not like a robot. Rereading also helps make reading smooth. Encourage children to activate their reread power to make their reading voice super smooth. **Transition to Partner Time:** During partner time, announce that you are going to have read-aloud time. Explain that, just like when you use your best reading voice to read books aloud to the class, partners will use their best reading voice to be the teacher and read aloud to their partner.	Have a copy of the poem "Rain, Rain, Go Away" ready to be read aloud. Ask the class to help you read the first line, making it really come alive. Reread and compliment effort. Continue through the poem and comment on the smooth reading that was a result of activating reread power.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 **Readers Use the Pattern to Sing Out Their Books** RF.K.1, RF.K.2, RF.K.3**, RF.K.4, RL.K.5, RL.K.7,** RL.K.9**, RL.K.10,** SL.K.1, SL.K.6, L.K.1, L.K.6, W.K.3	Invite the class to read "Rain, Rain, Go Away" and model and clap a slow rhythm while moving your shoulders up and down as your read together. Then repeat, speeding up the rhythm and snapping the beat.	Today I want to teach you that one way to read faster and smoother is to realize that knowing the pattern helps you *sing* the words that are the same on every page. Then you can really work at figuring out the words that change. (p. 71)	**Model:** Demonstrate how you identify the pattern in a familiar text, and sing the repeating words on each page using *Brown Bear, Brown Bear, What Do You See?.* Help children notice the repeating parts where they will hold the beat. **A.E.**: Introduce a new text (*It's Super Mouse!*) and read aloud the first few pages to allow students to figure out the pattern. Have children tell their partner how they think the next page will go. Continue reading the book. **Link:** Send children off to read, encouraging them to sing their pattern words and use those patterns to figure out new words.	**MWTP:** Point out to the children that many of them are finding the pattern in one book differs from the pattern in another book. Sometimes it is the person who stays the same in the pattern and what a person or animal does changes. In other books, the person or animal changes while what it does stays the same. Look at the Super Power chart and determine the part that changes. **Transition to Partner Time:** When the children read with their partner today, help them remember to sing the books as they read together. Tell the partner what the pattern is going to be even before reading.	Use oral rehearsal to plan a class pattern book together, writing sentences in the air. Recite the first part of a possible pattern: "We like to read at school!" "We like to ___ at school!" Continue for several turns and then begin the first page of a new class book (p. 76).
64 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 **Readers use Punctuation to Figure Out *How* to Read** RF.K.1, RF.K.2, RF.K.3**, RF.K.4,** SL.K.1, **SL.K.6, L.K.1, L.K.2,** L.K.6, W.K.3	Tell a story about driving and paying attention to all the traffic signs that tell you to stop or slow down. You can share photographs of road signs as you add that the signs and lights are almost like a secret code for drivers, letting them know what to do and how to drive.	Today I want to teach you that when you want to read a book so the book comes to life for listeners, punctuation is like a secret code, whispering tips about how to read. (p. 77)	**Model:** Have "Where is Thumbkin?" written out on chart paper to demonstrate how the different punctuation marks change your reading voice and sound different for each type of punctuation. **A.E.:** Have children practice reading on in the poem with their partner. Invite the class to read the poem chorally. **Link:** Remind readers to use all they know to read in ways that bring their books to life, reading and rereading to make their voices smoother. Also remind students to pay close attention to the punctuation, almost like a secret code, thinking, 'How should I read this?'	**MWTP:** Invite readers on a punctuation hunt. Ask children to search for punctuation marks in their books, just like they hunted for word wall words before they started reading. Encourage readers to search for the punctuation marks across each page to get themselves ready to change their reading voices as they read each sentence. **Transition to Partner Time:** Prompt partners to read together, taking turns being the "punctuation police", making sure their partner doesn't speed through the punctuation marks. Readers can remind each other to stop and try it again, using the punctuation to signal a stop or a change in voice.	Use the share time to do some interactive writing, using end punctuation to change how sentences sound. You might want to use "Where is Thumbkin?" and insert student names instead, calling on kids to insert the punctuation to end each line of the poem. Reread the original poem once more, prompting the children to use the punctuation to cue a change in their reading voices.
65 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 **Readers Change Their Voices to Show They Understand the Book** **RF.K.4, RL.K.1, RL.K.2, RL.K.3, RL.K.7,** SL.K.1, **SL.K.6,** L.K.1**,** L.K.6, W.K.3	Remind children that storytellers often change their voice to show action or various feelings to help make a story come alive.	Today I want to teach you that when you are trying to read a book aloud so that people pull in to listen, it is really important to understand the book, and to be thinking about what it says as you read it. If *you* don't understand it, your listeners won't understand it either. (p. 81)	**Model:** Use *It's Super Mouse!* to demonstrate reading pages with a tone that matches the feelings shown in the book. Model studying the picture for information to help you. Alternately, read a page without feeling to show the difference in tone. **A.E.:** Invite the children to join you in reading on in the demonstration text, identifying feelings on each page and making their tone match as they read. **Link:** Remind children of the ways they know to read to make their books come alive: reading in a smooth voice, making the pattern sing, and how to use the punctuation to make the words pop off of the page. Now, they know how to make their voice change to show that they really understood the book. Send children off with the charge to use everything they know to make their book come to life!	**MWTP:** Point out to the children that some books don't have characters or feelings on the page to bring to life. When reading a book like that, encourage the children to read like a teacher would, and put on their most interested-sounding voice. Model. As children continue reading, encourage them to show feeling in their book or make their voice sound interesting to read information! **Transition to Partner Time:** Encourage partners to read the same book, deciding how they will read it. Partners may choose to read it the same or maybe in a different way. Keep this going with each book, reading a whole bunch of books from their bins.	Select several students to model their reading. Ask each to choose how the class will join them in reading - in unison, echo reading, or see-saw reading.
99 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 **Super Readers Talk About Books, Too!** **RL.K.1, RL.K.2, RL.K.3, RL.K.4,** RL.K.5, RL.K.6, **RL.K.7, RL.K.10, SL.K.1, SL.K.4, SL.K.6,** L.K.1**, L.K.6,** W.K.3	Complement the children on their ability to bring books to life, but help them to understand that it isn't just the words and their reading voices that bring the stories to life. The ways people talk about books bring them to life as well.	Today I want to teach you that Super Readers don't just *read* books, they *talk* about books, too. You can activate your *book talk* power. One way to get your book talk started is to introduce your book to your partner before you read it together. (p. 86)	**Model:** Explain to the children that you can activate your book talk power even before you begin to read. Place a copy of I*t's Super Mouse* on the document camera. Model activating your own book talk power and provide a strong introduction. **A.E.:** Encourage children to rehearse with a book they already read and know, and think about how they might introduce it to someone. Children plan what to say while whispering it to themselves. **Link:** Choral read the "We Are Super Readers" chart to remind children of all the ways they can bring books to life. Send children off to start their private reading.	**MWTP:** You can use this private reading time to get ready for partner time. As you read and find a page you want to share with your partner in your book talk time, mark the page(s) with a Post-it to remember to share with your partner. **Transition to Partner Time:** One way to activate your book talk power is by introducing your book before you read it together. Say what your book is called and what it's about. You can even use the pattern to explain how the book goes. Then, you can read it together, and when you get to a page with a Post-it you can stop and book talk some more! Super Readers can talk and read and talk and read!	Ask for a thumbs up if children remembered to introduce their books before partner reading. Introductions help you get to know a book a little bit better, and even help you read it better because you know a little bit about it. But, there is something important to remember; don't give the *whole* book away! Select one of the class books from interactive writing to practice introducing. Remind the children to say the title and how it goes, but not to give away the ending!
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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16 Readers Retell Books After they Read Them **RL.K.1, RL.K.2, RL.K.3,** RL.K7, RL.K.10, SL.K.1, **SL.K.4,** SL.K.6, L.K.1**, L.K.6,** W.K.3	Tell a story of leaving a movie theater with friends and talking about all the different parts of the movie - funny parts, confusing parts, surprising parts. Compare this to the thinking and talking readers do after they finish a book.	Today I'm going to teach you that when you read a book well, you end up seeing things in the book that seem important. Maybe you see things that are surprising or that are funny. When you finish a book, sometimes you want to talk about it by retelling it to your partner. (p. 92)	**Model:** Using *It's Super Mouse!* demonstrate how you can turn back through the pages to retell the book. Read the final few pages and show how readers linger after they finish a book to remember all the parts. Activate book talk power by retelling the story. Teach the children to use the title and the pattern to retell how the pages go. Invite children to say, "This book is called… and on every page… and then to fill in the ending. Help kids consider how the ending fits with the title or the pattern. **A.E.:** Prompt partners to retell the demonstration text, or they might try one of their own books. **Link:** Remind children of all the important work readers do to understand their books well (voices that show what is happening, using the pattern to introduce and help retell books when finished).	**MWTP:** Extend how students talk about books by adding a "pinch of you" to say what you think. Students can comment on what was surprising or funny or sad, or talk more about the book after with things that were noticed. **Transition to Partner Time:** Prompt partners to put everything they know together: *book introduction *use the pattern *smooth reading voices *change voice to show what is happening *retelling when finished	Coach partners to talk more about their books extending the work they do to say, "I think…" by teaching them to elaborate on their ideas, using the word *because* to say more.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 Celebration: The Gift of Reading RF.K.1, RF.K.2, RF.K.3**, RF.K.4, RL.K.2,** RL.K7, RI.K.2, RI.K.7, SL.K.1, **SL.K.4, SL.K.6**, **L.K.1, L.K.2,** L.K.6, W.K.2, W.K.3	Remind children of all the reading that other people have given them (being read to, taken to the library, receiving gifts of books, bedtime stories) and let them know that they now have something to give back.	Today I want to teach you that you can give the gift of reading! You can think about the people you love and which stories they would love to hear. You can decide *who* you'll read to, *what* you'll read, and *how* you'll read it. (p. 95)	**Model and A.E.:** Model how you think about an audience that you want to share a book with, and then decide which book to perform and how. (p.96) Have partners work together to practice reading their books and give each other tips with the support of anchor charts. **Link:** Children select one book to perform and then go off to practice reading the book on their own.	**MWTP:** As children prepare to share the gift of reading, tell them they have decisions to make. Decide what voices will be used to read the words and what parts will be acted out with the whole body. Children try out different ways to read their book. **Transition to Partner Time:** Partners practice together to get ready to give these reading gifts. Share the goals each partner has set, and then help each other reach the goal.	Two sets of partners team up, taking turns performing and being an audience. Remind children of their jobs in each role. Listen in and admire the children's readings. Tell them they are ready to share this gift with others and encourage them to do this often!

Grade K: Unit 4 (Book 3) Bigger Books, Bigger Reading Muscles	
Unit Description:	In the third unit, *Bigger Books, Bigger Reading Muscles*, children attempt more difficult books with greater independence and use reading strategies to read with more accuracy, fluency, and comprehension.
Essential Questions:	How can I be strong when I get to the hard parts in books so that I don't give up? Can I use strategies I know when books get hard? How can I think about the story and about how books sound to help me figure out tricky words? How do I make sure I notice when something I read doesn't make sense or sound right and then use different strategies to fix up my reading? How can I reread my books many times to make my reading sound better and to help me understand more about the books?
Standards:	RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.4 Ask and answer questions about unknown words in a text. RL.K.5 Recognize common types of texts (e.g., storybooks, poems). RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). RL.K.10 Actively engage in group reading activities with purpose and understanding. RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.
Timeline/date:	6-8 Weeks; January - February

Bend 1: Tackling More Challenging Books

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **Tackling More Challenging Books** RL.K.1, RL.K.2, RL.K.3**, RL.K.4, RL.K.7, RL.K.10**, RF.K.1, RF.K.4 SL.K.1, SL.K.6 L.K.1, L.K.6	Celebrate your class's signs of growth - lost teeth and new inches - use this to suggest they are ready to grow as readers as well.	Today I want to teach you that as you grow bigger as readers, the books you read can get bigger and harder too. Here's the thing: when you know how the books will get harder, you can use your super powers to read even those hard books. (p. 2)	**Model and A.E.:** Share several books of a range of levels on the document camera. Ask children in partnerships to rate books as easy or hard. Share with partner what makes a book harder. List the characteristics of harder books on chart paper with class input. Use list to compare a few more books as a class. Knowing that things can be hard can remind children to use their superpowers to read. **Link:** Remind students that they are going to find, and learn about, new sources of power to help read new books.	**MWTP:** Stop by the "We Are Super Readers" chart and ask how many children are using each power as you go through them separately. Tell children the chart can remind them of all the super reading powers they already have. **Transition to Partner Time:** Tell partners to stack books from easiest to hardest on their reading mats. They will read books from easiest to hardest from each other's pile, choosing to see-saw or echo read.	Tell children that you could see their reading muscles grow right before your eyes today. Point out some of the hard work you noticed them doing. Ask children to name the power being used as you do.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Readers Use Patterns to Help Them Read Almost Every Page** **RL.K.1, RL.K.2, RL.K.3, RL.K.5, RL.K.4,** RL.K.7**, RL.K.10,** RF.K.3**,** RF.K.4 SL.K.1, SL.K.2, SL.K.4, SL.K.6 L.K.1, L.K.2, L.K.6 73	While convening the class, create a simple rhythm by alternating between two claps and two taps on your knees, recruiting kids to join into the pattern game after they are in a meeting area. Comment on the children's talent for figuring out patterns and how it will help then read harder books.	Today I want to teach you that even when there are more words on the page or the sentences are long, there is often a pattern in those sentences. And remember, if you can figure out the pattern, that pattern can help you read almost every page and help you know what your book is about. (p.9)	**Model:** Explain to the children that when they work hard to figure out the pattern, it will help them predict what is going to come next. Model reading the first three pages of a book and figuring out what the pattern is. Extend children's thinking to consider what might come next in the pattern. **A.E.:** Children join in a shared reading of one page of another leveled text. Point out that the sentences are long and knowing the pattern after reading the first page really helps. Children continue reading to figure out the pattern. Remind readers that knowing the pattern helps you to know what is going to happen next and to read the next pages. **Link:** Recap today's teaching point and add to the chart from the previous unit. Remind children to activate their pattern power and send them off to read.	**MWTP:** Stop and gain the attention of the class. Ask if anyone has found a tricky pattern. Discuss that patterns may have two parts that go across two pages like a see-saw. Remind children to use the patterns in their books to read the best they can. **Transition to Partner Time:** Play a reading game involving predicting based on a pattern. One partner is the reader and the other is the guesser. The reader reads the first page and the second guesses what the next page might say. (p. 14) Construct a new partner chart.	Use interactive writing to compose a class pattern book, noting that your students are authors as well as readers. Ask students to help you compose the next two pages. Make the book about kids who like to read, asking partners to turn and talk about how it might go.

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3 **Readers Figure Out the Changing Words in the Pattern** RL.K.1, RL.K.2, RL.K.3, **RL.K.4**, RL.K.5, **RL.K.7**, **RL.K.10, RF.K.2, RF.K.3**, RF.K.4 SL.K.1, SL.K.2, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6	Point out that one of your students' favorite books is a pattern book. With kids, sing your way through *Pete the Cat and His Four Groovy Buttons* using the pattern to support fluency. Stop at a place where a word in the pattern changes. Point out that it is the number of buttons that changes on each page.	Today I want to teach you that when you get to tricky words in a pattern, think, 'What is the *same* and what is *changing* on each page?' Then you can look at the picture, think about what is happening, and get your mouth ready to say the first sound of the word. (p. 17)	**Model:** Using the book *Pizza,* model how readers carry the pattern from page to page and notice when there is a word that changes in the pattern. Take on the challenge of solving the change in the pattern. (p.17) **A.E.:** Children try out this work on another page, where the picture could be described by several different words. **Link:** Remind children to use both the picture and the first letter sound to figure out unknown words.	**MWTP:** Ask for a thumbs up if students have found a pattern in their book, or if they are checking the picture to help themselves. Tell children that, when they are really stuck, they can get a little extra help from their partners. They can also mark a page with a Post-it that is super challenging. **Transition to Partner Time:** Ask children to decide how they will work together today. Remind children to work with partners on the pages marked with Post-its to figure out the challenging words. Remind children to use all their super powers to get past those hard words	Use interactive writing to create a new page for the familiar book *Pizza.* Lead the children in rereading the text and thinking about what else can be added. Sketch and write the pages

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4 **Readers Use All of Their Super Powers to Read Pattern Breaks in Books** RL.K.1, RL.K.2, RL.K.3, **RL.K.4**, RL.K.5, **RL.K.7**, RL.K.10, **RF.K.2**, **RF.K.3** SL.K.1, SL.K.2, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 75	Remind children of a favorite read aloud in which the pattern broke at the end of the book. Refer to *Pete the Cat and His Four Groovy Buttons.*	Today I want to teach you that sometimes books can feel harder because the author tricks you! Books have patterns, and then - whoops! The pattern breaks! And it usually happens on the last page. Readers need to bring every power they have to solve that page. (p. 22)	**Model:** Using the book *Picnic,* demonstrate reading through the book and noticing when the pattern changes. Remind kids that you are going to use all your super powers to read the page. Demonstrate and name powers as they are used. Reread the page when finished solving all words. **A.E.:** Partners work to solve the last page of the demonstration text, using all of their super powers to tackle the pattern break. **Link:** Remind children to be on the lookout for pattern breaks across their books.	**MWTP:** Ask for a thumbs up if children have found surprises in their reading today. Tell children that when they are on the lookout for surprises, one thing to look at is ending punctuation. Explain the purpose of a question mark and an exclamation point and how it changes the voice as you read, **Transition to Partner Time:** Partners coach each other by giving reminders to use all super powers, especially when the pattern breaks.	Engage children in helping to write a pattern break for the ending of the class book "We Like to Read." Reread the book when finished.

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5 **Readers Check Their Reading** RL.K.1, RL.K.2, RL.K.3, RL.K.4, RL.K.7, RL.K.10, RF.K.2, RF.K.3 SL.K.1, SL.K.2, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 76	Celebrate the idea that already in their lives, your children are careful problem solvers. Comment on how the children have become part of the classroom community and are caring and careful.	Today I want to teach you that careful readers check that their reading makes sense and sounds like a book. They stop and ask, "Did that make sense?" If not, they don't just keep going! Readers try to fix it! (p. 30)	**Model:** Tell children you will think out loud so they can hear the careful work you are doing. Make errors and be explicit about the questions you ask to check your reading. (p. 30) Demonstrate using a strategy to correct a miscue. Use the phrases: Does it sound right? Does it make sense? **A.E.:** Have children use the two questions to check your reading. Children work with a partner to try to read the page again. Reread and comment on the children's ability to use the questions and fix the reading. **Link:** Remind children to check their reading and to try to fix it when it doesn't make sense or sound right.	**MWTP:** Comment on hearing the use of the word "oops." This tells you that children are checking themselves and catching their own mistakes. Encourage kids to continue doing this as they read. **Transition to Partner Time:** Sometimes children are working so hard to read the words that they don't notice when there's an oops and they have made a mistake. That's when partners can monitor each other and check to make sure that the words you are saying match the book so that your reading makes sense and sounds right. Have partners take turns being the "oops checker."	Another way readers can check their reading is with a retell. After you read a book, you think about how the title and the pattern and the ending go together. Demonstrate with *Cat and Mouse.* Partners retell a book from their bin using the title, pattern and ending to help them retell.

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6 **Readers Use the Patterns and the Ending to Understand Their Books** RL.K.1, RL.K.2, RL.K.3, RL.K.5, RL.K.7, RL.K.10, RF.K.4 SL.K.1, SL.K.2, SL.K.4, SL.K.6 L.K.1, L.K.6 77	Celebrate the work readers have been doing to become stronger, especially their pattern power. When readers become pattern experts, they don't just use the pattern to help them read the words in their books. They can also use all their new strength to better understand their books and talk about them.	Today I want to teach you that pattern power doesn't only help you read the words in your books, but it can also help you think about your whole book. When you get to the last page of a book, you can think about how the ending goes with the pattern. Then ask,"What is this whole book really saying?" (p. 36)	**Model:** Using the book *It's Super Mouse* on the document camera, demonstrate how you stop at the end of the book and use the pattern and the ending to think about what the whole book is *really* saying. Recap by reviewing how to think about what happens on every page, especially at the end, and asking yourself to think about what the whole book is really saying. **A.E.:** Use the book *Pizza!* on the document camera and guide children through reading it, and then thinking about what the book is saying. Remind them to consider the pattern, the ending and to add their other ideas as well. **Link:** Point out that noticing patterns can help readers think and talk about the whole story.	**MWTP:** Readers not only think about books to understand them better, but they also read the book better when they understand it better. Encourage children to use their very best reading voice to show they understand what the book was about. Have children pick up a book they have already read, think about what happened on every page and then use their best reading voices to read it again. **Transition to Partner Time:** Partners can give book introductions. Remind partners to say the title of the book and then use the pattern to say what the book is all about. Kids might even point out a tricky part before they read.	Suggest that readers give their partners the gift of reading by introducing, reading and swapping books with their partners. Encourage children to find books they love the most to share.

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7 **Readers Use Their Letter-Sound Knowledge to Help Them Read the Words on the Page** RL.K.1, RL.K.2, RL.K.3, **RL.K.4,** RL.K.5, **RL.K.7, RL.K.10, RF.K.1**, RF.K.2, RF.K.3 SL.K.1, SL.K.6 L.K.1, L.K.2, L.K.6 78	Tell a story about a child who worked hard to record letters for all the sounds he heard in his piece of writing. Suggest that writers take care to record sounds because readers need those letters and sounds to read.	Today I want to teach you that one way to get stronger as a reader is to think and talk and play and sing with the alphabet, getting to know about letters and sounds to read the words the author wrote. (p. 42)	**Model:** Tell the children that you will show them a few great ways to read ABC books, and then they can invent more fun ways to read them. Remind children to look carefully at the pictures to figure out the words. Use the letters and the sounds to help figure out the names of things on the page. And when something is tricky, tell children to keep working with the picture and the letters and sounds to figure it out. **A.E.:** Give one alphabet book per partnership to read, having kids figuring out why the author has chosen to illustrate each letter with the particular pictures used. Prompt them to ask, "Why this picture?" and also to play "Guess what's next!" **Link:** Explain that today's reading workshop will be different than what is usual because everyone will read ABC books, not books from their baggies, and because children will read in partnerships from the start.	**MWTP:** Encourage and comment on the new ways partners are reading their ABC books (using Post-its to add pictures and words, singing the pages). **Transition to Partner Time:** Ask partners to take out their alphabet charts and read it along with the ABC book together, creating an alphabet power station to grow sound power. Pull partners into groups of four and now encourage kids to play "Same and Different," looking for things in the books that are the same or different.	Children bring alphabet charts back to the carpet. Sing the alphabet song. Remind children that they can keep the chart next to them for help when reading. Introduce a new game to play to the tune of "London Bridge." (p. 48)

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8 **Readers Use the Pattern** RL.K.1, RL.K.2, RL.K.3, **RL.K.4,** RL.K.7, RL.K.10 **RF.K.2, RF.K.3**, RF.K.4 SL.K.1, SL.K.2, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 79	Ask students if they have ever been stopped in their tracks when reading by a word they can't figure out. Suggest that this is a good thing because it's a chance to use their knowledge of letters and sounds. Place a copy of Sam's story about his dog on the document camera (p.50) and invite children to help you look closely at the start of the word to figure it out.	Today I want to teach you that when words don't come easily to you as you read, don't back away. Instead, you can get close and use the beginning of the word. Then think, "What word could this be?" (p. 50)	**Model:** Guide children to figure out other words in Sam's story. Stress how vital it is to read the words the author wrote, as it impacts readers' understanding of the story. **A.E.:** Children take out a piece of their own writing and swap with their partner. Remind children to ask, "What word could this be?" as they read. and to say the beginning sound, cross-check with the picture, and check in with their partner after reading. **Link:** Remind children as they begin private reading from their book bins just how powerful they are to figure out tough words.	**MWTP:** Remind students as they work hard at using sound power, not to forget about their other powers. **Transition to Partner Time:** Children will again read an ABC book with a partner. Do a shared reading of the ABC chart together. Partners talk and decide how they will work with their alphabet books today. They might even invent new things to do with them!	Reinforce using initial sounds and thinking about what is happening in the pictures. Review the process through a shared reading of one of the alphabet books.

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9 **Readers Can Notice Consonant Clusters to Help Solve Unknown Words** RL.K.1, RL.K.2, RL.K.3, **RL.K.4,** RL.K.5, RL.K.7, RL.K.10, **RF.K.2**, RF.K.3 SL.K.1, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 80	Highlight that sounds can be blended together. Blend two color paints or chocolate syrup with milk to show how you can make something new.	Today I want to teach you that sometimes readers can blend beginning sounds together to help them solve words. Readers can get their mouths ready for the beginning part of tricky words. (p. 57)	**Model and A.E.:** Give each child a whiteboard to join you in hearing and writing the sounds at the start of some familiar words. Tell the kids that you have chosen a book that can teach them about a topic and also about blends. (Choose a level C book for demonstrating.) cover the word with a blend with a Post-it. Remove the Post-it and have children whisper read the page with the instruction to locate the word with the blend. **Link:** Give readers the chance to work with just one more blend, reading one more page, and then remind them that they'll find lots of blends in their book bin books.	**MWTP:** Gain the attention of the class and point out that your are noticing kids who are really zooming in on the letters in their books and looking at two and even three letters and blending those sounds together. Encourage kids to keep reading and keep zooming in on the blends as they come across them. **Transition to Partner Time:** Introduce a new reading game to play with a partner called "Alphabet Pop It!" Encourage practice of blends through this game as a warmup for reading (p. 61).	Readers can get their mouths ready for blends and digraphs. Point out that sometimes getting your mouth ready does not work (see example on p.62). Sometimes letters work together as a pair and make one sound. Introduce the chart and show the digraphs sh, ch, and th on the chart. Provide a blends/digraphs chart for book bins.

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10 **Readers Look to the Ends of Words as They Read** RL.K.1, RL.K.2, RL.K.3, **RL.K.4**, RL.K.5, RL.K.7, **RL.K.10**, **RF.K.2**, RF.K.3 SL.K.1, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 81	Tell a story about a time when you misread a word to excite the children about looking to the ends of words. (p. 64)	Today I want to teach you that when readers try to read tricky words, they need super strong sound power. They look closely at the beginning and the ending to solve the word. (p. 64)	**Model:** Remind the kids when they were younger (like before the holiday break!), they solved words by just looking at the picture and getting their mouth ready with the first sound of the word. Then they learned to get their mouth ready with the first part of the word. Now they will need to look at the end of the word to figure it out. Model figuring out a word using the beginning and the picture and then the end of the word. **A.E.:** Invite students to use not only the initial but also the final letters to read a covered word. **Link:** Remind readers to use all of their strategies as they read.	**MWTP:** Remind children that some letters work together as a pair, and when they see them together they make one sound. Point out ch, sh, and th and remind children to check the chart as they read. **Transition to Partner Time:** Partners listen closely as the other partner reads. Partners can also look closely at the pictures and check that what they are reading makes sense. Partners can work together, using all of their reading powers as they read.	Introduce a new game called “Guess the Covered Word.” Explain the rules (p. 70) and play using the poem “We Will Go” by Zoe Ryder White. Record student responses as children work to figure out the covered words. Continue until all words are uncovered. Reread the poem together and make copies for student book bins.

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11 **Readers Preview a Page and Locate Known Word before Reading** RL.K.1, RL.K.2, RL.K.3, **RL.K.4,** RL.K.7, RL.K.10, RF.K.2, **RF.K.3** SL.K.1, SL.K.6 L.K.1, L.K.4, L.K.6 82	Remind readers that when they know a word, they shouldn't slow down to solve it. They should read it in a snap.	So, today I want to remind you that yes, when reading some words (words that aren't snap words), readers bring out their magnifying glasses and look closely at the letters. But when they come to a snap word, they put the magnifying glass away! They don't need to slow down or read closely. They just look at the word and they know it in a snap. (p. 72)	**Model:** Demonstrate for children how scanning the pages of a book to locate known words can help them read the book and read words they know in a snap. Help children to see that they will be shifting between zooming in on words and reading others in a snap. **A.E.**: Children continue the reading work with their partner, reading to each other. **Link:** Remind children that they can read the word wall (or their word ring) as a warm-up before reading their books, and can also use different voices to read the words.	**MWTP:** Tell the children that each of them has snap word power and this power keeps growing and growing. Remind them that they can build up snap word power by rereading their snap word ring. When they finish a book, they can celebrate by rereading their snap word ringl **Transition to Partner Time:** Partners can hunt for snap words and turn more words into snap words before reading books together.	Tell the children that sometimes snap words "hide." Looking closely at words sometimes reveals that the word is known but has a new ending letter. Demonstrate with the words *sees* and *likes.* (p. 77)

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12 **Readers Check Their Reading** **RL.K.1,** RL.K.2**, RL.K.3, RL.K.4, RL.K.7,** RL.K.10, **RF.K.2, RF.K.3** SL.K.1, SL.K.2, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 83	Celebrate how children work hard to check their writing so it is easy for readers to read. Compare this to the work that readers do after they solve words.	Today I want to teach you that, just like *writers* check over their writing, so, too, *readers* check over their writing. After readers work hard to read the words on a page, they stop and ask, "Does it make sense? Does it sound right?"Does it look right?" If things seem off, readers reread to fix it up. (p.80)	**Model:** Demonstrate how you check your reading and fix up parts that don't make sense, sound right, or look right. Place a selected book on the document camera and model using the three strategies to solve a word by using the picture and beginning sound of the tricky word. Try several different strategies to correct the miscue before continuing to read. **A.E.:** Turn to a new page and have the children read and work out tricky words using the strategies. Reread to check. **Link:** Remind children that they are the kind of readers who work hard to read and understand their books, and they always check their reading. Refer children back to the "We Are Super Readers" chart and help them remember to use all their powers and strength to fix up their reading.	**MWTP:** Tell readers that having the blends chart can be a power station for readers. The children can notice a blend right away, instead of spending time saying the sounds of each letter. They will be able to read and check even faster. To get to know the blends really well, the children can read, read, read their blends, and soon they will know sounds in a snap, just like their snap words **Transition to Partner Time:** Partners can help when something is not right. They can listen carefully to make sure that what the partner is reading makes sense and sounds right. They can also have their eyes on the words as they are reading to see if their reading looks right. If something is not right, they can lean in and help to fix it up.	Celebrate all that readers know about letters and sounds. Participate in a shared reading of a familiar book. Sing the "Sound Power" song (p.86).

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13 **As Books Become Harder, Readers Need New Kinds of Picture Power** RL.K.1, RL.K.2, RL.K.3, **RL.K.4**, **RL.K.7**, RL.K.10, **RF.K.4** SL.K.1, SL.K.4, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 84	Recruit students to participate in a miniature graduation march from their seats to the meeting area, complete with music. Emphasize how much the children have grown as readers.	Today I want to teach you that that now that you are reading more challenging books, you can't just quick-check the picture to figure out the word. You have to use the whole picture to think about what you see and what's happening. (p. 89)	**Model:** Explain to the children through the demonstration book *Picnic* that they have graduated from a quick look at the pictures to read a word. Now that they have graduated, they need to use extra-strength picture power to help themselves read challenging words. Demonstrate looking at lots of details in the picture (pp. 89, 90) from the book *Ethan's Cat.* **A.E.:** Encourage children to use their extra-strength picture power on the next page, by saying all that is happening in the picture and using their observations to read the text on the page. **Link:** Make the graduating and supercharging of picture power a grand event by holding a miniature graduation ceremony.	**MWTP:** Standing by your "We Are Super Readers" chart, ask children how their extra-strength picture power is helping them read their books. Add an extra-strength icon to the chart and tell children that it will remind them that they have this extra strength. **Transition to Partner Time:** Tell children that by combining their extra-strength picture power, partners might have enough combined strength to read pages by acting them out. If they are reading and get to a tricky part, using their extra-strength picture power and acting out a tricky part of the story can help them figure out tricky words.	Introduce prepositions by playing Simon Says. Point out that readers are noticing not just what is in the picture but where it is. Authors can use many different words to do this. Tell the children that they are going to play Simon Says to learn some of these words. (Prepare cards with words on them in advance of playing.)

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14 **Supporting Readers Who Are Moving from Pattern Books to Stories, and Bolstering Partnerships** RL.K.1, RL.K.2, RL.K.3, **RL.K.4, RL.K.7**, RL.K.10, **RF.K.3, RF.K.4** SL.K.1, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 85	Support the graduation theme by telling a story about a little kid who "read" books by memory. Point out that as books become more challenging, this is definitely not possible.	Today I want to teach you that sometimes you will be reading and bam, the pattern will be gone. Don't worry. You can use your extra-strength picture power and turn up your snap word power to help you. (p.96)	**Model:** Begin by reminding children to use all their super powers when reading. Tell them that their eyes need to be wide open to see the pictures and find the snap words. Notice that the text you are reading does not have pattern support. Model first looking at the picture for information and thinking aloud about what you see. Then invite the class to help you scan the page for snap words. Now read the page and think about what is happening. **A.E.:** Guide children to use snap word power on the next two pages, gradually releasing your support. **Link:** Send children off to read, reminding them to use their powers when they can't rely on a pattern in their books.	**MWTP:** Complement children for not letting harder books slow them down. Explain how snap word power will continue to help them as they become older, more experienced readers. (The more they read, the more and more they see the words and then the words become snap words.) Tell the children that reading and rereading pattern books has turned their brains into snap word machines! **Transition to Partner Time:** Partners reread together to make reading sound more smooth.	Introduce ways to make more words snap words. Using the word *said* on an index card, place it on the document camera and ask kids to study it closely and tell what they notice about it. Then model how you dribble and shoot the word like you are playing basketball. Children do this with you several times. then you write it in the air. And then take a mental picture of the word in your brain. Follow up with a shared reading of a book.

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15 **Readers Can Read Words with Inflected Endings** RL.K.1, RL.K.2, RL.K.3, RL.K.4, RL.K.7, RL.K.10, RF.K.2, RF.K.3, RF.K.4 SL.K.1, SL.K.6 L.K.1, L.K.2, L.K.4, L.K.6 98	Share a story about seeing someone familiar and not recognizing them because the person wore something new.	And this is what I want to teach you, readers. There are words that you know by heart - your snap words. But you don't always recognize them because authors sometimes change them around a bit. When a word looks like a stranger to you - look again. You can ask yourself, does this look like another word that I know? It might be a familiar word wearing not a new hat, but a new ending. (p.102)	**Model:** Children activate their snap word machines. Model how to look for a part you know within a word and to read it and add the ending to it. Name the strategy for the class and demonstrate again. (p. 103) **A.E.:** Children look at the last page of the selected story and read with their partner, working together to figure out tricky words. **Link:** Remind readers that they can always be on the lookout for familiar words when they face a reading challenge. They can ask themselves, "Do I know a word that looks like this word?" It might be a snap word with an ending.	**MWTP:** Guide the attention of the children back to the work they were doing and share some tricky words that were solved. Tell children that they can start to know some of the endings on words by heart too. That will help them when they are found in other new words. **Transition to Partner Time:** Children may choose to do a snap word hunt with their partner today, or they may choose to hunt for snap words with endings.	Create a list of snap words with endings for the class to read (using the endings -s, -ed, and -ing). Children will identify the snap word and then read the word with the ending included.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
16 **Readers Use All They Know about Stories to Make Predictions** RL.K.1, RL.K.2, RL.K.3, RL.K.7, RL.K.10 SL.K.1, SL.K.2, **SL.K.4**, SL.K.6 L.K.1, L.K.6 87	Highlight that the children's books are changing. Not all of their books are lists and patterns. Now more of their books are stories, and these stories are just like the ones they write in writing workshop.	Today I want to teach you that when you read a book that is a story, it will tell about a person (or an animal), and that person will do one thing and then the next thing, (listing across your fingers as you talk) and finally, the story will end. (p. 107)	**Model and A.E.:** Tell children that when they read a story, it's not just the pictures and words on the page that help them read. Thinking about the story helps too. You don't just wait for the words and the picture to tell you what comes next. Your brain tells you, too. The start of the story helps you to think about and maybe know the next part of it. Try a book together as a class, modeling the thinking and reading. Children turn and talk about their ideas for what will happen next. **Link:** Recap the teaching of today's minilessons, reminding children to use all they know about how stories go to help as they are reading.	**MWTP:** Comment on noticing that children are stopping briefly (almost like you can see a speech bubble forming over their heads!) to think about what might happen next, and that this happened a few times in each book. Remind children to do that every time they read. **Transition to Partner Time:** Tell children that they may play "Guess What's Next!" with their partners. Children choose a book that the partner hasn't read yet and ask what they think might happen next.	Teach children to retell stories by looking back to the cover, saying the title, and saying what happened across the pages (including who, where and what). Place a book on the document camera and have partners practice retelling. Remind children that they can retell a book to themselves or a partner before reading a new book, being sure to talk about who , where, and what.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 **Readers Need Extra-Strength Reread Power to Bring Their Books to Life** RL.K.1, RL.K.2, RL.K.3, RL.K.7, RL.K.10, **RF.K.4** SL.K.1, SL.K.2, SL.K.4, SL.K.6 L.K.1, L.K.6 88	Remind your students of the work they did in the previous unit to help bring their book to life (using a smooth reading voice, just like a grown-up would read).	Today I want to teach you that to really make your books come to life you can reread them, *thinking* about what's happening. On each page, you can think about what's going on and then read it in a voice that matches. (p.113)	**Model:** Demonstrate how readers do this work with a familiar text. Model your thinking about the text, and then reread it so your voice matches the idea and sounds like the characters talking. You could also read in a choppy monotone voice and prompt kids to give you feedback. You can even have children try it with you a third time. **A.E.:** Turn to another page in the book and give kids the chance to try this work. Partners might start with a turn and talk about their thinking about the page (who is in the picture, what they are doing, and also how they might be feeling in that part). Then encourage the class to read the page together, making their voices match. You might do this several times. **Link:** Remind readers that they still have to remember that it's their responsibility to make their reading sound the best it can. This helps bring their books to life.	**MWTP:** Show your readers how *thinking* about their books and reading in a voice that matches is a way to turn up their reread power. Teach children that each time they reread, they know their book a little better, and this helps them to think a little more about what's happening. Then it's even easier to make your voice match. Then students take out the book they just finished reading and reread it, thinking even more about what's happening on each page and working hard to make their voice match. **Transition to Partner Time:** Suggest to partners that they can help each other by reading aloud to each other, talking about a page together and then take turns reading the page with their most expressive voices. One reads and the other listens, and then they change roles, possibly giving a tip or two if needed as well.	Teach the children that authors use punctuation marks to give the reader little tips for how to read their books. Introduce quotation marks as a sign that somebody is talking. When you see them, you get your voice ready to sound like talking. Try this out on a few pages in the demonstration text. End the session by rereading the demonstration text all the way through, using all powers and new learning.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
18 **Readers Need Extra-Strength Book Talk Power** **RL.K.1, RL.K.2, RL.K.3, RL.K.7**, RL.K.10, RF.K.4 SL.K.1, SL.K.2, SL.K.4, SL.K.6 L.K.1, L.K.6 89	Celebrate the fact that so many reading powers have increased and now have extra strength. Tell children that since the books they are reading have changed, their book talk power also needs to grow and change. The way the children *think* and *talk* about books also needs to grow and change.	Today I want to teach you that after you use all of your extra-strength powers to read your books, you can think and talk even more about them. When you finish a book, sometimes you and your partner can talk more about the book and characters. You might even talk about what the characters are doing or how they feel and why they feel that way. (p. 117)	**Model:** Use a familiar text to demonstrate what children DO NOT do, and remind them that their book talk powers have increased and have extra strength. Demonstrate going back in the book to think about characters and story events, making sure to find information in the pictures and words to support your ideas. **A.E.:** Encourage children to take a minute to reread some of the important parts they want to talk about, to study the pictures and think more about the book and the characters. **Link:** Remind readers that there are different reasons to reread (reading to smooth out your reading, to mark places to talk more about with a partner, or to think more about the characters and their feelings), and then encourage them to reread as you send them off to work.	**MWTP:** As children prepare to transition to partner time, review turning up book talk power by rereading important parts that will be shared and marking them with Post-its. Also, discuss how characters are feeling and why they might feel that way. **Transition to Partner Time:** Readers use all their extra strength book talk power to share books, showing pages marked with Post-its as books are discussed. Children may decide to read first or have the discussion first.	Introduce the poem that will be read chorally during tomorrow's celebration. Invite partners to team up and choral read the poem, but warn that this type of reading can be tricky. Tell children that they have to read with their eyes and ears to keep voices together. (p. 121)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
19 Celebration: Readers Use All of Their Powers to Read New Books	Congratulate the class on all of the hard work they have done turning up their powers in the unit. You can lead the class in a shared reading of the superpowers chart.	Today I want to remind you that readers can't just use one or two powers when they read. They have to use all of their super powers. (p. 123)	**Model and A.E.:** Do a shared reading of *The Bug Box*, remarking to the children that their reading is so much stronger that they are ready to read it without you (only add your voice if support is needed). **Link:** Cheer the kids on, reminding them that they have so many powers to read harder books. Then send them off to read.	**MWTP:** Remind readers about reread power and encourage them to reread the poem that they practiced yesterday so that they are ready for the celebration. **Transition to Partner Time:** Students can work together to choral read the poem to get ready for the celebration. You will want to make sure to celebrate all of their partner power and encourage them to use their best reading voices.	Celebrate by having everyone bring the poem to the celebration. The class stands and reads the poem together. You might even consider giving children a "diploma." (p. 124)

Grade K: Unit 5 (If, Then) Learning About Ourselves and Our World: Reading for Information	
Unit Description:	This unit is designed to teach youngsters how to discover more about the world through information books.
Essential Questions:	Can I find a way for books to become my teachers, so that I can learn ideas and information about the world? Can books get me wondering about things? How can I notice more and more in the books I read? How can I learn new things and words from the pictures and words? If I put together a couple of books that are about one thing, how can I learn from one and add it to what I learn from the next?
Standards:	RI.K.1 With prompting and support, ask and answer questions about key details in a text. RI.K.2 With prompting and support, identify the main topic and retell key details of a text. RI.K.3 With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. RI.K.5 Identify the front cover, back cover, and title page of a book. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). RI.K.8 With prompting and support, identify the reasons an author gives to support points in a text. RI.K.9 With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures). RI.K.10 Actively engage in group reading activities with purpose and understanding. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts.
Timeline/date:	4 weeks; March

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teachng Point	Share
1	Each book we read in our new unit will be like going on a trip. Like a trip, sometimes the book will take us to new places and we will learn new things. (Ebook: 91-92)	Today, I want to teach you that there are different types of books. Some books are written to take you on a trip, so like when you are on a trip you need to pay close attention and learn new things. These books are called nonfiction or informational books.	**Model:** I'm going to read the book, *Dragonflies* . As I read I want you to think about what the book is teaching you. (As you are reading the book you could also stop and talk about what you have learned to model your thinking.) (Maybe choose a book that talks about a place.) **A.E.**: Turn and Talk: What did the book teach you? Continue to read the book and stop at a couple of places along the way. **Link:** Readers read many different types of books and you can read nonfiction or informational texts to learn new things.	**MidWorkshop Teaching Point:** Stop readers and ask them to think of something they learned in their nonfiction book. **Transition to Partner Time:** Remind children to be ready to share your new learning with your partner.	**Share:** Recap the purpose of informational books (to teach/provide new learning) Create a "Things We Can Learn From Informational Books" chart and list some of the new learning that has occurred today. This will help the children better visualize all of the learning that comes from reading informational or nonfiction books.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2	Readers decide if a book is a non-fiction /information text or a fiction book.	Today, I want to teach you that you can decide if a book is nonfiction/information or fiction by looking at the cover, the title, the pictures, and reading the words.	**Model:** Prepare a small stack of books from your classroom library and sort them into two groups: non-fiction/informational and fiction. During this time, use think aloud to demonstrate what criteria you are using to determine where you placed a few of the books. **A.E.:** Have readers help you sort the rest of the stack. Then review what is in each stack. **Link:** Readers can figure out if books are fiction or nonfiction/informational by studying the book. Send children off to sort the books in their bins into two stacks.	**Mid Workshop Teaching Point:** Ask for a thumbs up if children are finding nonfiction/informational books in their sorting. Ask for children to name the criteria for determining if a book is nonfiction or not (cover, title, the pictures, the words). **Transition to Partner Time:** Partners will choose one nonfiction book from each pile to read together today. Ask children to tell their partner how they know the book is a nonfiction/informational book naming one or more of the features from above).	Create another class chart with the help of the class to list what to look for to identify a book as nonfiction: the cover the title the pictures the words any other features the children notice

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3	When you take a trip you look at signs to help you find your way around and learn about the place you are visiting.	Today, I want to teach you that the title of a book is like a sign that tells you where you are going on your trip. The title helps you to know what the main topic of the book is--what the book is mostly about.	**Model:** Book titles help us get ready for noticing and naming what we will see on this 'trip' through our nonfiction book" Using the book, Honey Bees, read the title aloud and think aloud to "wonder" what the book is mostly about (Main Topic). Point out that images on the front and back cover also give clues about the book's main idea. **A.E.:** Turn and talk with a partner: What do you think this book will be about? **Link:** Readers can figure out the main topic of a book, or what it is mostly about, by reading the title. Children select one nonfiction book from their bin to share with their partner, looking at the title and thinking what the book will be about.	**Transition to Partner Time:** Children move into partnerships. Each partner will be ready to share what they think their book is about, based on the title. After sharing, partners will read each book together and talk about the title and if their predictions were accurate.	Have children share out about what they noticed as they read the title of the book and used the front and back cover to look for additional clues.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4	When we take a trip or go on a journey in a book we take things with us that we already know. Just like when you came to kindergarten you brought with you things that you already knew. (You can elaborate on some of the things Kindergartners know how to do.)	Today I want to teach you that readers use the title and what they already know about a topic to get ready to read or go on this trip into a new book.	**Model:** Using the book, *In the Garden*, read the title aloud and think what is this book mostly about and what do I already know about it? Demonstrate saying things like, "This reminds me of when I planted a garden. I needed seeds and a rake and a shovel. I had to be careful of bees flying around me." (Demonstrate what they could be saying that would bring what they already know into this new book.) (p. 92) **A.E.:** Chart student responses--What do we know is in a garden? (Make a T chart and save one side for the share at the end of the lesson.) **Link:** As you are reading your nonfiction books today, look at the title and think, "What do I already know about this topic that will help me get ready to read?" and say,'This reminds me of…. This is just like…. When I….'	**Mid Workshop Teaching Point:** As children are reading, guide children to use the information to confirm what they are reading. They might say, "This page is about… I thought it would be about…! It is important to refer to the last paragraph of ebook p. 92. This paragraph reminds us to prompt and support students to be able to identify the main topic and retell key details. This work could even be an additional minilesson or part of your conferring. **Transition to Partner Time:** Children use the above sentence starters as they meet with their partner. Partners exchange a book from their bin and think what the book might be about. The partner also shares what prior knowledge he/she has about the topic and uses the sentences to talk about the book as it is read.	Going back to *In the Garden,* look back and reflect on the class chart of what the kids know about gardens. Ask children to hold that thinking in their brains as you read one to two pages together. Chart the new learning and compare to what was already known and how it helped to read the story.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5	Yesterday we talked about how when we read information books, we take things we already know with us on our journey through the book.	Today I want to teach you that when readers read information books and they come to tricky words, they can use picture power, they can look at the title, or they can think about what they already know about the topic to help them figure out the tricky words.	**Model:** Model for the children how you figure out a tricky word by looking at the title, picture, and specifically using what you already knew about the topic to think about what words might be in the book. In the *In the Garden* book, look for a word from the book for a demonstration example (from a page beyond what the class has already read with you) and model figuring the word out. **A.E.:** Before continuing to read, refer back to the chart and, with students, highlight some of the words that they already know and might encounter in the book while reading. Continue reading, and stop at another selected word, and have them use picture power and the title along with what is already known about the topic to figure out the word. Do not read the entire book as it will be used for one more lesson. **Link:** "Readers, as you read today, remember when you come to a tricky word, use your picture power, look at the title, and most importantly, think about what you already know about the topic to help you work it out."	**Mid Workshop Teaching Point** Notice and comment on readers who are using picture power, the title and what is already known to figure out tricky words. **Transition to Partner Time:** Partners continue to use the pictures, title and what is already known about the topic to read and figure out tricky words.	Call on a partnership to demonstrate for the class how one of their tricky words was solved using the title, picture power, and what was already known about the topic.
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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6	When you go on a trip, you look closely at everything, you listen to things, you think about how things sound or smell or look.	Today, I want to teach you that when you read information books, you need to closely study pictures and words to figure out what the author wants you to learn. The author is going to teach you new words and facts so you need to look closely. (A cute way to add to student engagement would be to use magnifying glasses or make paper ones with laminate where the magnifying glass would be.)	**Model:** Go back to the chart from the previous lesson and look at what we already knew about the topic. Using, *In the Garden*, model reading the book and thinking aloud, highlighting new words and information gained from pictures. "So now that we have looked closely at the pictures and words and brought what we know to our trip through this book, what did the author want us to learn?" **A.E.**: Readers turn and talk: What did the author want you to learn from *In the Garden?* Are there new things we need to add to our chart? **Link:** As you are reading, you can use the information in the pictures and words to think about what the author wants you to learn.	**Mid Workshop Teaching Point:** Ask for a thumbs up from children who have figured out what the author wanted them to learn from their book. Remind children to read and then stop and ask themselves, "What did the author want me to learn?" **Transition to Partner Time:** Children will reread their book with their partner and share what it is that the author wanted them to learn.	Referring back to the connection about going on a trip, ask children why it is important to closely study everything and to think about how things sound or smell or look. How would that information help? How would not knowing these things affect them?
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7	Remember when we were reading fiction books and the author gave us a pattern to help us be strong readers? A pattern in a book helps us to think what words will be on the next page and how we will read them smoothly.	Today, I am going to teach you that authors who write nonfiction books sometimes give you a pattern, not only to help you read smoothly, but also to help us understand what the nonfiction/informational book is about or what the author wants to teach us.	**Model:** Model how the pattern often holds the meaning of the book, as it conveys a single idea over and over, and how you think about the idea within the pattern as a way to guess what words may change when the pattern breaks. Look at the *In the Garden* book to notice the pattern. Choose other nonfiction books with patterns. **A.E.:** Turn and Talk: After showing a book--students tell partner what the pattern is. Do the same when students notice the pattern changes. **Link:** As you read your nonfiction books, look for the pattern to not only help you read smoothly, but to understand what the author wants you to know or learn.	**Mid Workshop Teaching Point:** Wise nonfiction readers know to check to see that what they are reading makes sense, sounds right, and looks right, especially when the pattern changes. **Transition to Partner Time:** Children share the pattern with their partner. They tell partners how the pattern changes if it does, and what the author wants them to learn.	Call on several children to share new learning with the class. Ask others to talk about noticing a pattern change. Remind children of the author's purpose in using a pattern or pattern change and how it adds to our learning.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8	Sometimes you look at the title and think "This is different than books I've read before" or " I really don't know much about…"	Today, I want to teach you that readers can learn about new topics all on their own by carefully studying the pages of their books. Continue use of magnifying glasses if you opted to use them.	**Model:** Show students how you can closely look at a book's illustrations to learn about a topic. Show students how they can put their fingers on the photographs and point to the important action or object. Ask, "What's going on here?" Talk about using the pictures and the first and last letter of the word to help read new words. (Ebook 93-94) For those who are ready, encourage readers to stretch through the whole word to figure it out. **A.E.:** Practice this work with the students using a page of a book on the document camera or a big book. Work through the process of looking at the pictures and working out words. **Link:** As you read your nonfiction books today, look closely at the pictures to learn more about a topic. Use the pictures and the first and last letter of a word to work out new words. (For those who are ready, encourage readers to stretch through the whole word to figure it out.)	**Mid Workshop Teaching Point:** Remind readers to use their superpowers to help them figure out words. Encourage children to be brave and persist to learn new information. **Transition to Partner Time:** Use pointer power to help each other learn more new information. Remind each other to carefully study the pictures and talk about them as you read.	Ask children to name the superpowers used to read today. Celebrate the use of persistence power and help children understand that even adults often need to read this way to understand new information.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9	When you read stories you retell what happened. When you read nonfiction books you tell the facts you learned.	Today, I am going to teach you that readers use partnerships to share their learning by opening to specific pages, pointing to the photographs, and teaching their partner new facts and words.	**Model:** Read a nonfiction book. Then show how when a reader finishes a book the reader rereads the title and can tell facts they learned across fingers. Then they decide what to share. Point to the photograph on a specific page and tell new facts and words that you learned. **A.E.:** Choose another page and have students turn and tell a partner what new fact and words they learned. **Link:** When you finish reading a nonfiction book today, you will reread the title, retell the facts you learned across fingers. Then choose a picture to share with your partner and tell your partner about new facts and words.	**Mid Workshop Teaching Point:** I want to remind you that readers using partner power follow rules, listen to others, and take turns speaking. **Transition to Partner Time:** Choose one book that you will share with your partner to teach your new learning. Be sure to point to the pictures and use the words and facts from your book to help you teach.	Ask partnerships to select one of their books and to pair up with another set of partners to share one piece of new learning. Remind them to point to the photographs and to teach the new fact and words.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10	When someone tells us a story we often ask them	Today, I am going to teach you that nonfiction readers	**Model:**	**Transition to Partner Time:**	Ask children if they came up with any

	questions to get more information, like “What happened next?”	can use questions in their partnerships as a way to get others to say more about their thinking and learning. (Have each child bring a nonfiction book that they have read to the carpet.)	Have a child be your partner and share what he/she learned when he/she read a nonfiction book. Demonstrate by asking questions such as, “What else did you learn about…?” “What’s the most important thing to know about?” (Create a chart with prompts to keep partnership conversations going. p. 94, paragraphs 2 & 3 of ebook) **A. E.:** Turn to your partner, share information from your book. Partners ask a question to gain more information about the book. **Link:** Remember, when you meet with your partner you can ask questions to get more information about what your partner has read.	Remind readers that they can use the chart for questions to ask their partners.	other questions to ask their partner that do not appear on the chart. If children think of others, add them to the chart.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11	Do you remember when we learned that when readers come to a word	Today, I am going to teach you that readers look closely at the visuals or pictures in a	**Model:** “Readers, when you are reading for information, you may come across	**Mid Workshop Teaching Point:**	Ask one or more partnerships to share how they persevered

	they don't know how to read, they can use strategies to help them solve that word? Well, sometimes when you are reading a book, you come across a word that you do not know. You can better understand that word by looking closely at the book.	book to take a guess at what an unknown word is and what it may mean.	words that you've never seen before or even heard. For example, if you're reading about the ocean, you might see a word that scientists who study the ocean might use. You need to stop and think about what this word might be. Are there any clues in the picture, or are there any clues in the other words on the page? **A.E.:** Share a page of a book on the document camera featuring a word that is unfamiliar. Ask the questions from above. (ebook, p. 95, paragraphs 1 & 2) **Link:** When you are reading your nonfiction books, remember when you come across words you have never seen before, ask yourself: What might this word be? Are there any clues in the pictures? Are there any clues in the other words on the page?	Notice one or more children who are using the questions to help themselves figure out the tricky words in their books and share what you have heard with the class. Ask for a thumbs up if others used the particular question and also ask if it helped. If children struggle, remind them to work with their partner to ask the questions and work on solving the tricky words. **Transition to Partner Time:** Transition to partner work and remind partners to support each other as they figure out the tricky words.	at solving unknown words. What helped them to figure out the tricky words?
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12	Remember when we talked about when you	Today, I want to teach you that nonfiction readers study	**Model:**	**Mid Workshop Teaching Point:**	Review the importance of using

	go on a trip? We said that you read the signs but you also need to look around you to see everything that is there.	the pictures in their books just like you study everything around you when you are on a trip, to add to the information you got from the text on the page. Consider using the strategies from this lesson in interactive read-alouds over time. "Modeling this work will scaffold students' independence so they can do this higher level thinking work inside of their own books." (ebook p.96)	Demonstrate how you can read a page and then talk about how the picture on the page helped you to add on to the information you gathered from the text on the page. Teach students to say, "The words say ___. I also see ___ in the picture and it makes me think ___." (for examples, see p.96, paragraph 1 of ebook). **A.E.:** Read another page from a big book or on the document camera and have students do the same kind of work when they turn and talk with their partner. **Link:** When you are reading your nonfiction book today, remember to look closely at your pictures and think, "How did this picture add on to the information I got from the words on the page?"	Look closely and inspect the pictures to gather more information. **Transition to Partner Time:** Be ready to share this information with your partner. Partnerships may have difficulty using the sentence frame(s). You may need to bring them back together as a group to review and model their use, or you may want to visit partnerships to check to see how this work is going.	the sentence frames to add to the information the children are learning. Remind the children that persistence power may be needed to do this important work. Complement the class on the hard work they are doing today.
104 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13	Remember when we were learning about our superpowers and we learned that rereading makes readers stronger?	Today, I want to teach you that when you read nonfiction, readers can reread new words in sentences as a way of working through tricky parts and learning more about the topic.	**Model:** Demonstrate reading a portion of a text where you have to work through some tricky parts or parts that might be confusing. Go back and reread to help with the confusion and know more about the topic. **A.E.:** Put a piece of text on the document camera and read together, stopping to work through words and then rereading to make it make sense, and sound smooth and strong. Then, children turn to their partner and tell what they have learned. **Link:** Use your rereading power as you read to work through tricky and confusing parts.	**Mid Workshop Teaching Point:** Tell students to remember that rereading helps make your reading smoother and stronger. Reread power can also help you learn more information about your topic. **Transition to Partner Time:** "Readers, your partner can help you with this rereading work. Show each other parts that were confusing, and reread to work through those tricky parts."	Share a familiar rhyme, poem or song on the document camera or on a chart. Ask the children to read/sing it along with you. Point out how smoothly and confidently the children are able to read through it. Help them understand that it is because they have read/sung it before and that each time it is read/sung again, rereading power helps to make it smoother and stronger.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14	Have you ever played the same and different game?	Today, I want to teach you that readers use more than one book about a topic to compare and contrast information, or tell what is the same and what is different.	**Model:** Model playing the same and different game using two students and their book bins. Have one student say,"I have a book that is about ___. Do you have a book that is the same?" Once partners have found similar books, they can look through them, and search for facts and images that are the same and things that are different. Refer to ebook p. 97 for sentence frames and additional information. You might want to gather books in advance for this lesson. **A.E.:** Partners will go through their bins, using the sentence frames to look for books that are similar or different. **Link:** Review with the children how you can read two books on a topic and get the same or different information from those two books.	**Mid Workshop Teaching Point:** Remind partnerships to be looking for a book that is similar or different, and to be ready to share with the group.	Partnerships bring a book on a topic that was similar or different to share and using the sentence stems, "I have a book that is about ___. I learned that ___.", share one piece of information. Then the partner says the same sentence stems and shares what is similar or different from the partner's book.

Grade K: Unit 6 (Book 4) Becoming Avid Readers	
Unit Description:	This unit continues to build upon the skills that have been developed during the previous couple of units and also circles back to the first unit. You are now building *avid* readers. Bend 1 celebrates student growth as readers and begins to open the door to what it means to be an avid reader. Bend 2 puts the teaching focus on developing avid nonfiction readers. And finally, Bend 3 focuses on celebrating becoming avid readers by becoming avid poetry readers.
Essential Questions:	What is an avid reader? How does a reader become one? How do I chose books to read? How is non-fiction reading different from fiction reading?
Standards:	RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.4 Ask and answer questions about unknown words in a text. RL.K.5 Recognize common types of texts (e.g., storybooks, poems). RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. RL.K.10 Actively engage in group reading activities with purpose and understanding. RI.K.1 With prompting and support, ask and answer questions about key details in a text. RI.K.2 With prompting and support, identify the main topic and retell key details of a text. RI.K.3 With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). RI.K.9 With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures). RI.K.10 Actively engage in group reading activities with purpose and understanding. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content. L.K.5 With guidance and support from adults, explore word relationships and nuances in word meanings. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts.
Timeline/date:	April - May

Bend 1: Becoming an Avid Reader

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **What is an Avid Reader?** RL.K.1, RL.K.2, RL.K.3, **RL.K.10,** RF.K.1, RF.K.4 **SL.K.1**, SL.K.6 L.K.1, L.K.6	Celebrate the growth your students have made as readers, comparing it to the previously read book, *The Carrot Seed.* They are now ready to become avid readers.	Today I want to teach you that you can become *avid* readers. Avid readers aren't bugs that you capture in a jar. Avid readers are people who love reading so much, they can hardly *bear* to stop reading.(p.2)	**Model and Active Engagement:** Look at several photos of avid readers. Chart what students notice. They can learn from photos of avid readers. In groups of 4, children will sort photos into piles that show avid or disengaged (blah) readers. Discuss traits of both. Review photos and match to bullets on chart. **Link:** Send partners off to find a special spot in which to read.	**MWTP:** Conferring will be brief with individuals or table conferences. Take the time to inform future teaching now by noticing who is/isn't engaged. **Transition to Partner Time:** Remind partners of expectations for reading together. Inspire children to read avidly.	Tell children they have a choice: they can be blah readers or they can be avid readers. Ask class to model each kind. Remind children to do the work of avid readers.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Reacting to Books** **RL.K.1, RL.K.2, RL.K.3,** RL.K.4, RL.K.7, RL.K.9, RL.K.10, RF.K.4 SL.K.1, **SL.K.2, SL.K.4,** SL.K.6 L.K.1, L.K.6	Invite students to think about a time when they have laughed, cried, or gotten shivers from movies. Children share with partner about it. Make the connection that those same feelings can happen with books too.	Readers, today I want to teach you that avid readers need...tissues. I mean it! They don't just read, they also react. They cry at the sad parts, and they laugh at the funny parts. And when they get to those parts - the parts that make them laugh or cry or shiver in their boots - they often think, 'I gotta show this to my friend.' (p.10)	**Model:** Avid readers identify with characters, imagining what it would be like to be them. **A.E.:** In groups children read a familiar nursery rhyme or song, acting out and talking about how the character feels. Show the feelings with your face and body. **Link:** Share photos of your own class as avid readers.	**MWTP:** When you get to a part that you want to share about the character, mark it with a Post-it to share at partner time. **Transition to Partner Time:** Remind children to reference the avid reader chart as they read.	Invite children to role-play a character in a favorite book while you read it aloud. Invite children to share what the character was feeling with a partner to foster empathy.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Capturing Thinking about Books** **RL.K.1, RL.K.2, RL.K.3,** RL.K.4, RL.K.7, RL.K.9, RL.K.10 SL.K.1, SL.K.2, **SL.K.4,** SL.K.6 L.K.1, L.K.2, L.K.6	Praise children for coming quickly to the carpet - just what you would expect avid readers to do! Begin by mentioning that readers can sometimes forget their ideas when returning to a marked page in their books.	So today, I want to teach you that when readers have thoughts during reading, those thoughts are precious. They want to hold onto those thoughts so they don't just float away. So, it really helps if, rather than just putting a *blank* Post-it on the page, you draw or write a little something on that Post-it to help you remember what you were thinking. (p.16)	**Model:** Share the story of a child who drew a sad face on a Post-it to add a talk bubble to a page, using examples (p. 17). Rally readers to help add Post-its to *The Carrot Seed*. **A.E.:** Have children work in groups or partnerships to choose parts of books to mark and draw or write with Post-its. **Link:** Remind children to think about parts of books they plan to revisit with a partner.	**MWTP:** The goal is to help children recognize positive and negative emotions in their characters. [Special note for level E-F readers (p.19)]. Guide children toward noticing where a character's feelings change or something important happens as a means of determining where to place a Post-it. **Transition to Partner Time:** Ask children to find a page where the character is feeling something to share with their partner. Remind children that the best way to share books is to first read the book together. Refer back to chart (p. 20).	Call children back to rug with their books. Discuss being distracted from reading and brainstorm ways to not be distracted. Chart answers and try out some of the strategies.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Avid Readers Reach for Just-Right Words to Describe Feelings** **RL.K.1,** RL.K.2, **RL.K.3,** RL.K.4, RL.K.7, RL.K.9, RL.K.10 SL.K.1, **SL.K.4, SL.K.6** L.K.1, **L.K.4, L.K.5, L.K.6**	Tell a story about overhearing the school principal share with someone official looking that kindergartners are already avid readers. Tell students how proud you that made you feel and make the connection to feelings of characters and how you would show that on a Post-it if you were a character in a book. Stretch thinking beyond "happy."	Today I want to teach you that, when thinking about a character's feelings in a story, it helps to be as specific, as precise, as you can be. Instead of just saying, 'He is happy,' it's good to think, 'Is that the best word for it?' and to try to find a just-right word to describe what you mean. (p. 24)	**Model:** Help children stretch thinking beyond happy and sad to other more precise descriptions to apply to their own feelings. Relate this now to book characters. Practice with read-aloud *Not Norman: A Goldfish Story.* **A.E.:** Have partners look through their books to find a page where a character looks sad. Have children compare, noting differences. **Link:** Invite kids to draw and label a full range of emotions on their Post-its. Chart these.	**MWTP:** Ask children to consider going beyond just naming a feeling to really thinking about it and answering the question as to why the character feels that way. **Transition to Partner Time:** Children will meet in clubs (two partnerships together and will reread story and discuss Post-its together, thinking about why the character is feeling that way. (p.28) Provide scaffolding for those children who are not yet able to infer what a character is feeling.	Play "Guess the Feeling!" to help children imagine what a character is feeling. (p. 29)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Avid Readers Reflect and Set Goals for Themselves** RL.K.1, RL.K.2, RL.K.3, **RL.K.4, RL.K.7,** RL.K.10, RF.K.2, **RF.K.3,** RF.K.4 SL.K.1, **SL.K.4,** SL.K.6 L.K.1, L.K.6	Refer back to your "We Are Super Readers!" chart and interactively review super powers that kids are using.	Today I want to teach you that, as an avid reader, it is important to know which super powers you have mastered and which powers you may not yet use easily or often. It can help to sort your powers into groups - mastered, use sometimes, hardly ever use - and then to focus on turning the powers you use sometimes into ones you use often. (p. 30)	**Model:** Be a kindergarten student reading, getting stuck in several places, using various strategies to problem solve. Focus on using new or neglected super powers. Support powers kids need constant reminding about. **A.E.:** Students read with super power chart out, touching each power used. **Link:** Cheer kids on to focus on those powers that they need to strengthen.	**MWTP:** Reiterate what you taught in the minilesson. Remind children that there are some super powers they use again and again and others they don't. Consider making personalized super power charts to draw attention to what can be strengthened. **Transition to Partner Time:** Partners can share their new charts, compare, and help support each other.	Ask children to select one super power they have mastered and put their name on a Post-it next to that super power on the class chart. Reread the chart and suggest that children select a new superpower to work on and notice on the chart who they can go to in the class for help.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Avid Readers Make Playdates** RL.K.1, RL.K.2, RL.K.3, **RL.K.4, RL.K.10, RF.K.2, RF.K.3, RF.K.4 SL.K.1, SL.K.2, SL.K.4,** SL.K.6 L.K.1, **L.K.4,** L.K.6	Share that when someone loves something, everyone knows about it. (Share an example) Guide children to understand that avid readers are the same way, telling people about the books they are reading. Have children look through their books to find one book that can be shared with a partner.	Today I want to teach you that avid readers don't only share books, they also are always inventing fun things to do with books and friends. After reading a book with friends, they ask, 'What are some fun things we can do with this book?' (p. 34)	**Model:** Share the "Reading Playdates" mat and how the kids can play around reading (p. 34) **A.E.:** Encourage students to invent more things partners can do with their books on a reading playdate. **Link:** Send kids off to read in preparation for their reading playdates. Remind children to activate all things they do as readers.	**MWTP:** Explain to the kids that we sometimes forget previous learning, so today they will spend some time rereading charts from the last unit as well as their own superpowers chart. Kids can mark the one they want to remember most with a Post-it or dot. **Transition to Partner Time:** Children transition to playdates. Support partnerships as needed.	Invite children back to the carpet to watch a club engaged in a reading playdate. Name, discuss and chart what the kids notice.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Playing Pretend** RL.K.1, **RL.K.2, RL.K.3,** RL.K.4, RL.K.7, **RL.K.9, RL.K.10 SL.K.1, SL.K.4, SL.K.6** L.K.1, L.K.6	Point out to children that many movies begin as books. Children share a favorite movie with their partner and then how they think movies are made.	Today I want to teach you that really good readers act out the story in their minds every time they read. If the page says, 'The Biggest Billy Goat trip-trapped across the bridge,' then avid readers trip-trap themselves, in their minds. Reading is a lot like pretending. It's a lot like going to the movies. (p. 41)	**Model:** Tell kids that learning to pretend is just as important to reading as learning to word solve. The class is going to work hard at pretending. **A.E.:** Children engage in a pretending scenario and then apply to a whole-class read-aloud. p. 42) **Link:** Remind children that avid readers act out stories in their minds. Invite them to do this with their own books.	**MWTP:** You will want to run guided reading groups to see what kids are doing as readers. Support with lean comments (p.44). Pass out playdate mats and have kids decide what they will do and what will be read. **Transition to Partner Time:** Encourage kids to reread books well or get partner help to solve tricky words and to read smoothly with feeling. Start playdates.	Give children additional time to continue working with partners. Suggest that readers give each other compliments about their reading work.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Close Reading and Book-based Pretending** **RL.K.1, RL.K.2, RL.K.3, RL.K.4,** RL.K.7, **RL.K.9,** RL.K.10 SL.K.1, **SL.K.2,** SL.K.4, SL.K.6 L.K.1, L.K.5, L.K.6	Share with kids that when something is fun, you do it often and get better with practice. You even try to invent new ways to make it even better and more fun. (Ex: tie a shoe, writing a story and now pretending)	Today I want to teach you that, when readers read, they don't just do any old pretending. They do what is called *close reading* and *book-based pretending*. This means that avid readers try to act out the story better and better by paying close attention to what the story says, so they can act it out the way the author wants it to be acted. (p. 47)	**Model:** Invite kids to be the main character of the demonstration text as you read a part aloud. **A.E.:** Remind kids that readers pay close attention to how the author wants a story to be read. Clubs talk about how the character is feeling as you reread the same part. **Link:** Remind kids that avid readers pay close attention to the story to act out their parts. Kids read from their own books and act them out.	**MWTP:** (p. 50) Attend to what is being read and provide support as needed. Guide kids to use super powers charts to make their own reading even better. **Transition to Partner Time:** Partners share ideas for what characters are thinking, wondering and wishing. As kids read, they can think about what the character is feeling to make their pretending so much better.	Children will improvise what their book characters might be saying and add words to their book performances.

Bend 2: Learning From All-About books

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 Thinking About and Reacting to Nonfiction Texts **RI.K.1,** RI.K.2, RI.K.3, RI.K.4, **RI.K.7,** RI.K.9, RI.K.10, **RF.K.2, RF.K.3** SL.K.1, SL.K.2, SL.K.3, SL.K.6 L.K.1, L.K.4, L.K.6	Remind readers that reading is like going to the movies. Fiction readers, like movie-goers, pretend to be the character, feeling what the character feels. This new bend will introduce students to reading nonfiction avidly.	Inquiry question: What kinds of thinking and reacting do people do when watching a nonfiction movie? Could this be similar to what readers of nonfiction books think about and do? (p. 55)	**Model:** View a nonfiction video clip and have children focus on their own thinking. Have them turn and talk to share reactions. Observe that students tend to generate questions and respond with interest to new learning. Add to "Avid Nonfiction Readers" chart. **A.E.:** Children will read a nonfiction book in their clubs and will mark a page of interest with a Post-it. **Link:** Send kids off to read avidly, reminding them what avid readers look like (refer back to previously shared photos.	**MWTP:** Remind children that they can rely on their reading super powers to help solve tricky words when reading nonfiction. Refer back to class chart of super powers. **Transition to Partner Time:** Before sending children off, remind them to read each partner's book together, working on solving tricky words and making those parts smooth. and then reading the whole book so it sounds like talking. Remind kids to reread 2-3 times. Then kids go back and talk about the Post-its. .	Model with a student how partner talk can sometimes be meaningless and ask kids to help figure out how to fix the problem. After suggestions (ideally leading toward an "I say something, you say something" model), partners practice using the suggestions they generated to extend their talk and their thinking.
114 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 **Talking Like an Expert** RI.K.1, RI.K.2, RI.K.3**, RI.K.4, RI.K.7,** RI.K.10 SL.K.1, SL.K.2, SL.K.3, **SL.K.4,** SL.K.6 L.K.1**, L.K.4, L.K.6**	Celebrate the work kids did in yesterday's lesson. Compliment them on their eagerness to share what they are learning from their nonfiction books. Point out that learning to talk well about books is a big part of learning to read well.	Today I want to teach you that, when you talk about a nonfiction book, it's really important not to just say, 'Look!' "Wow!' 'Huh?' 'Why?' Those are great thought starters. But above all, nonfiction readers need to explain what they have learned to others and share that learning. And to do that, it helps to use the fancy words that go with the topic. (p. 61)	**Model:** Demonstrate how avid nonfiction readers gather learning about a topic as they read a text so that they can alter explain it to others. Highlight the value of trying to learn fancy topic words as you reread the text. Demonstrate how you learned some information that you can now teach to others by explaining the topic and using key words. **A.E.:** View the same video clip, this time engaging kids to watch so that they can explain the topic to others and use key words. **Link:** Remind kids to read so that they are able to teach others what they have learned. Use Post-its to mark learning, places that bring up questions, and words that are important to the topic.	(p. 64) Nurturing Flexible Readers **MWTP:** Guide children to push themselves to see more and think more on each page as they read (notice more than one thing or interesting fact or word per page). **Transition to Partner Time:** When children meet with their partner, challenge them to teach the partner all that they know about their book. Give the tip to use the pictures of the book and refer to the chart you have made to support them (p. 65).	Guide children to think beyond an "I don't know" answer and model how to look back in a book and try a "maybe" answer when they are not sure. Share a book, have children try to answer an unknown with a partner, and then debrief.
115 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 **Nonfiction Reading Playdates** RI.K.1, RI.K.2, RI.K.3, RI.K.4, RI.K.5**, RI.K.7, RI.K.10 SL.K.1, SL.K.4,** SL.K.6 L.K.1, **L.K.6**	Tell the children that you were shocked to hear one of them make an amazing suggestion: nonfiction reading playdates! Play up the idea that you will need their help in thinking through what kids might do on a nonfiction playdate.	Inquiry question: What might kids who are avid readers do with books and each other on nonfiction reading playdates? (p. 67)	**Model:** Brainstorm the kinds of things kids know how to do on a storybook playdate. Suggest using those on a nonfiction playdate. **A.E.:** Distribute one playdate mat to each club and ask kids to consider playing school with nonfiction books. Ask them how they would pretend with nonfiction books. **Link:** "So, from now on, when you meet with partners, you can have nonfiction playdates. You can play school. You can play games, you can play pretend. You might invent more things to do with your books, too!"	You might want to plan some guided reading groups around nonfiction books. Keep reading for meaning a priority as you plan. (p. 68) **MWTP:** Introduce one other type of Post-it that can aid student talk and close reading - an arrow Post-it. Talk up the importance of this Post-it and quickly demonstrate how to place it and how to make the arrow (p.69). **Transition to Partner Time:** Partnerships can get together into their clubs and try out some of the things on their playdate mats with their nonfiction books.	Use this time to review management of clubs and ways kids can work together, taking turns and using the playdate mats more productively. Solve any issues that might have come up as a class and resolve to improve the productivity of the clubs.
116 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 **Falling in Love with Topics** RI.K.1, RI.K.2, RI.K.3, **RI.K.4,** RI.K.7, **RI.K.9,** RI.K.10, **RF.K.2, RF.K.3, RF.K.4** SL.K.1, SL.K.4, SL.K.6 L.K.1, **L.K.4, L.K.6**	Ask kids to identify topics they have come to love because of their nonfiction reading, explaining that this is how nonfiction reading goes. Readers fall in love with topics and want to read more about them.	Today I want to teach you that once an avid nonfiction reader finds a topic that he or she loves, the reader gathers books on that topic, and gathers people who love that topic, too. Then avid nonfiction readers are as happy as pigs in mud! (p. 71)	**Model:** Initiate a book exchange in which club members announce topics of interest to each other and collect books from each other's book bins that broadly match their topic. Model with a club. **A.E.**: Explain that each club will choose one of its topics and fill a bin with books on that topic, becoming, for a time, a topic-based club. Stop after several minutes and place club books in a separate basket/bin. **Link:** Kids gather around their club bin. Ask readers to work as a club and read only these books, marking places in their books where they learn something new or have questions to prepare for club time.	**MWTP:** Share with kids that, when they read a bunch of books on a topic, their reading changes, because they see how information from different books comes together to help them better understand a topic. They can think about what is the same in two books on a topic and compare the books. Thinking and talking about what's alike in the pictures can help them understand the topic even more. Children practice with partner. **Transition to Partner Time:** Instead of starting by reading, kids will take turns sharing one important/interesting thing learned about the topic. Encourage use of pictures, reading from text, and sharing dialogue.	Show children how their conversations often state lots of unconnected facts, and remind them that they have been practicing growing their conversations. Send children back to have a conversation about their topic again, this time asking or saying more about something that was said. Tell children to think of it like building a block tower where we add another and another.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13	Ask children to think and reflect on their learning.	Today I want to teach you that just as there are things that	**Model:**	**MWTP:**	Each club will have time to teach another

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Avid Nonfiction Readers Notice Similarities and Differences In Books **RI.K.1, RI.K.2, RI.K.3, RI.K.4,** RI.K.7, RI.K.8, **RI.K.9,** RI.K.10, **RF.K.2** SL.K.1, SL.K.6 L.K.1, **L.K.4, L.K.6**	Point out that they are not only learning about the world, but also how to read nonfiction. Ask for a thumbs up if children learned something new about their club's topic.	readers of stories pay attention to - like the characters - there are also things that readers of nonfiction pay attention to. For example, nonfiction readers pay attention to similarities and differences. (p. 76)	Ask children to think about what's similar and what's different in two familiar books (p. 77). Partners talk about what is similar. Reflect on noticings as a class. Partners then notice what is different. Prompt kids to ask questions after their observations. **A.E.:** Partners compare and contrast information across two more pages of the books. **Link:** Recap teaching point and add the strategy to the "Reading Playdate" chart. Encourage clubs to discuss similarities and differences as they meet. Children read alone first and then meet with their club. Use Post-its to mark parts to be discussed.	Remind children to activate their reading superpowers to figure out tricky words and also to think about what words mean as they read. **Transition to Partner Time:** Children move into their clubs. Stress that it is important for kids to think about the books they have read as another club member shares to see if there is anything the same of different. Then those things can be shared. Play "What's the Same? What's Different?"	club about the topic they've been studying. When friends are teaching about a topic, everyone else's job is to listen, learn, and ask questions, as well as notice how the "professor" shows important pictures, uses fancy words, and teaches all about their topic.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 **Avid Nonfiction Readers Pretend** **RI.K.1, RI.K.2, RI.K.3,** RI.K.7, RI.K.10 **SL.K.1, SL.K.4, SL.K.6** L.K.1, L.K.6	Tell children that you have been learning from them lately, collecting ideas about things to teach. (p. 83)	Today I want to teach you that many of the things readers do with storybooks can also be done with nonfiction books. It's especially important, when reading either kind of book, that readers...*pretend*. (p. 83)	**Model:** Invite students to act out a familiar nonfiction video clip. Point out how it seemed easy because of watching the movie. Talk about what is known about the topic after pretending to be the object in the video. **A.E.:** Now read from p. 15 of *Honey Bees* and have kids act out the learning. Do the same for p. 19. Talk about how acting out what the honeybees were doing helped aid understanding. **Link:** Reinforce the value of pretending and direct students to work in their clube, first reading independently, and then having nonfiction reading playdates.	For guided reading, use book introductions to help students make connections within a text. (p. 85) **MWTP:** Practice pretending a page from a book for a quick movement break. **Transition to Partner Time:** When children transition to clubs, encourage them to invite friends to act out parts where he/she learned something interesting. Then, decide on something to pretend together and practice. During share, everyone will teach something important about their topic by acting out those parts.	Invite each club to teach and perform information to another club of readers. Then the groups will switch. Make video recordings of the performances.

Bend 3: Falling in Love with Poetry

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

15 **Reading for Meaning and Rhythm** RL.K.1, RL.K.3, RL.K.4, **RL.K.5,** RL.K.7, RL.K.10, **RF.K.2, RF.K.3, RF.K.4** SL.K.1, **SL.K.6** L.K.1, L.K.2, L.K.6	Share with children that this final bend of the avid readers unit will feature something celebratory - poetry.	Today I want to teach you that reading poetry is a lot like reading songs. In fact, many poems *are* songs. Avid poetry readers read a poem over and over until the tune is right, the rhythm is right, the feeling is right. (p. 88)	**Model:** Invite children to sing "The Itsy Bitsy Spider" with you. Introduce the new poem and name the work you will do together (p. 89). Suggest that the name of the poem suggests what the poem is about, and then invite the children to read it along with you, first for meaning and a second time for rhythm. Next model talking about the poem, rereading and clapping beats of the poem. **A.E.:** Invite partners to reread the poem together, paying attention to rhythm and word emphasis. **Link:** Remind children that they will be reading poems over and over - on their own and with a partner - until the poems feel and sound right. Make this fun!	Check to be certain that the poems are readable for every child. Some may need very simple and familiar poems from shared reading, while other may benefit from brand new poems that offer just enough challenge to support work in word solving and comprehension. **MWTP:** Remind children of the phrase, "When you're done you've just begun." Encourage children to read poems a zillion times! **Transition to Partner Time:** Children might even want to come up with actions or gestures to go with their poems as they read with their partner. Model this with "The Swing." Remind children to discuss the meaning of the poem as they work in partnerships.	Invite the children to join you in a choral reading of the class poem. Introduce a colored dot system to indicate when each group of will read. Read through the poem together. Suggest to the children that this activity can be extended to clubs as well.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 **Readers Bring Out a Poem's**	Complement the children on how they read poems with rhythm and expression. Then gently point out that	Today I want to teach you that it's really important when you read a poem to think about the feeling of the	**Model:** Invite children to think about a familiar poem and ask what the feeling of the poem is. Solicit	Your work with small groups and conferring might focus on helping students understand how	Read and perform some favorite class poems. Remind children to use smooth,

Meaning and Feeling **RL.K.1, RL.K.3, RL.K.4, RL.K.5,** RL.K.10, **RF.K.4** SL.K.1, **SL.K.6** L.K.1, L.K.6	sometimes the feeling in their voices might not match the feeling in the poems.	poem. Avid poetry readers think about how the poem makes them feel, and then they make their voices match that feeling. (p. 95)	responses and then lead the class in a choral reading of the poem, encouraging children to show the feeling of the poem in their reading voices. **A.E.:** Challenge the kids to try this with the poems they have been reading, focusing on bringing out the feeling of the poem in their reading, **Link:** Send children off to read more poems, with a reminder to figure out the author's meaning and feeling.	word choice affects the meaning and the feeling of a poem. **MWTP:** Encourage the children to put a Post-it on their poem with a face drawn on it to match the poem's feeling, so that when they read with their partner, the Post-it helps them remember their thinking. **Transition to Partner Time:** Partners try reading poems with different feelings and choose the feeling that seems to fit best.	expressive voices to show the feeling.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Becoming a Copycat Poet	Tell the story of a friend who loves to copy favorite poems. She is a copycat. But she doesn't copy the poem word by word. She	Today I want to teach you that when you find a poem you really love - a favorite - you can fall in love with it even more by becoming a	**Model:** Model how to decide on a topic and then get the rhythm into your head by tapping out the beats. Rehearse possible lines	**MWTP:** Share with the children how sometimes you might use the same topic for your copycat poem	Invite partnerships to share their poems with the class Suggest a celebration of this unit and consider ways to

RL.K.1, RL.K.3, RL.K.4, RL.K.5, RL.K.10, **RF.K.2, RF.K.3, RF.K.4 SL.K.1,** SL.K.2, SL.K.6 L.K.1, L.K.4, L.K.5, L.K.6	copies the pattern and the rhythms she loves so much. Share the two poems. (p. 101).	copycat poet, copying the rhythm and the rhyme and creating your own new poems. (p. 102)	for a copycat poem, adding new words with the same beat. Then model how you work through each line of the poem (p. 103). **A.E.:** Invite the class to create a copycat poem together. Select a new but familiar topic and work through creating the poem. **Link:** Encourage kids to be on the lookout for favorite poems they'd like to copy. Create a chart to recap the steps of the process.	but vary some other aspect, like the place where it takes place, or the actions, or the feeling. **Transition to Partner Time:** Call children to prepare to move into clubs with their poems, but reread the "Avid Poetry Readers" chart together as a reminder. Children start by sharing a favorite poem, then find a club mate who might like to make a copycat version together. Refer to the "How to be a Copycat Poet" chart for reminders.	celebrate. One celebration might be to copy some of the poems to go into the poetry baskets so everyone can read them.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Avid Readers' Poetry Extravaganza RL.K.1, RL.K.3, RL.K.4, RL.K.7,	Remind children of all they have done to become avid readers of stories, nonfiction books, and poems! Kick off the celebration with some poetry centers (p. 108).	Today I want to teach you that whenever you come to the end of something, it's fun to have a celebration. One way to celebrate is to have a festival of sorts, where there are lots of different, fun	**Model:** Introduce selected centers. **A.E.:** Let kids choose the centers they want to visit by clubs (have one or two extra centers available for early finishers).	**MWTP:** Invite children to rotate once or twice to different centers, reminding them of their choices and what to do at each center.	Your grand finale of sharing and celebrating poems might include inviting others to join in the festivities, or you might keep it simple and

RL.K.10, **RF.K.4 SL.K.1,** SL.K.5, **SL.K.6** L.K.1, L.K.2, L.K.4, L.K.5, L.K.6		things you can do together. (p. 108)	**Link:** Remind children of all they know about reading poems as they work in their centers. (p. 109)	**Transition to Partner Time:** Give kids a few minutes to select what will be shared and prepare for a final share with the class.	have kids perform for their classmates. Group poems may be displayed around the room, and a small stage area may be set up for performances.

Unit 7: Retelling Fiction and Nonfiction	
Unit Description:	The goal of this unit is to guide children to continue to use all of the reading super powers they have learned to read texts successfully, and to develop/strengthen retelling skills in both fiction and nonfiction texts.
Essential Questions:	How can I determine what is important to tell when retelling a story? How can I use my own words to retell the events of the story in sequence? How can I retell a story with correct facts? How can I tell the difference in retelling a fiction story versus a nonfiction story?
Standards:	RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.4 Ask and answer questions about unknown words in a text. RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. RL.K.10 Actively engage in group reading activities with purpose and understanding. RI.K.1 With prompting and support, ask and answer questions about key details in a text. RI.K.2 With prompting and support, identify the main topic and retell key details of a text. RI.K.3 With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. RI.K.5 Identify the front cover, back cover, and title page of a book. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content. L.K.5 With guidance and support from adults, explore word relationships and nuances in word meanings. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts.
Timeline/date:	4 weeks;May

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **RL.K.1, RL.K.2, RL.K.3,** RL.K.4, RL.K.7, RL.K.10, SL.K.1, SL.K.4, SL.K.6	Readers have two jobs when they read. One job is to figure out the words and the other job is is to understand the words and the ideas. Retelling is a strategy readers use to think about what they are reading. We can use retelling to read fiction books. We think about what is going to happen in the story. (You may review that fiction refers to books that are not true, are imaginary or actually did not happen, or an author invented the story.)	Today I want to teach you that readers use the strategy of retelling when reading fiction books.	**Model and Active Engagement:** Before I begin to read a book, I start by looking at the cover and thinking about the title and the picture. This will help me think about what this book may be about and help me remember the story. As I read the story I am going to stop and think about what I am reading and about what is happening in the story. Since the book is fiction I know that there will be characters (people and animals), a setting (when and where the story takes place), a problem (something that happens to the characters), and a solution (the way the characters solve their problem). Read the first few pages of *Mrs. Wishy Washy* and model stopping and thinking about characters and setting. Continue reading and stop to model identifying the problem in the story. Have children turn and talk to identify characters, setting and problem. Continue reading to the end of the story. Ask children to again turn and talk about how Mrs. Wishy Washy solved her problem. **Link:** Remind children that they have fiction books in their bins. They will try this work with one book in their bin. As they read, they will think about the story elements (characters, setting, problem and solution) to help them remember the important parts.	**MWTP:** (Transition back to the rug.) One way to talk to each other about books is to retell what you are reading. When we retell the story, we tell the important parts in the right order so the reader can understand what the story is about. When we retell, we may need to go back and add missing information or clarify confusing parts. Partners can help us know when what we say makes sense and when it does not. Ask children to listen carefully to the retelling. Begin retelling *Mrs. Wishy Washy.* As you retell, leave out important parts and/or confuse the sequence of events. Ask the kids to stop you when something doesn't make sense. Model how to go back and retell parts again so that they understand the story. Teach the children to ask questions when they are confused: ***Who are the characters?*** ***What is the character's problem?*** ***Can you go back and tell the story from the part where___happened?*** ***What happened after___?*** ***Let me see if I understand?*** (can be put on an anchor chart) **Transition to Partner Time:** Send children off to try this work with a partner.	Notice a successful partnership as children work on retelling their fiction book. Have this partnership demonstrate their work as part of the share on retelling today.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2	We have been talking about how readers have two jobs when they read. One job is to figure out the words and the other job is to understand the words and ideas. Retelling is a strategy readers use to think about what they are reading. Readers stop and think about the story elements **as they** read. Turn and tell your partner what the story elements are (characters, setting, problem and solution). Review elements.	Today I want to teach you to stop and think about the elements that are in the story you are reading. You will stop and think about the characters, setting, problem, and solution.	**Model:** Using the story *The Very Hungry Caterpillar*, read aloud the story and stop and note the story elements as you read, Think aloud how you identified each story element as you read. Tell the kids that thinking about the story elements will help the reader remember the story so the reader can retell it completely and talk to other readers about the text. **A.E.:** Children bring one fiction book to the rug to practice reading to self and identifying story elements. The teacher circulates through the children, leaning in to listen and support where needed. **Link:** Comment on one or two children who were successful at identifying the story elements in their selected book. Ask one child to share the book with the group and have the class listen for all elements and support as necessary. Transition children to reading work with their book bins. Children choose a different fiction book to read and practice identifying story elements.	Notice a child who is working appropriately and is successfully identifying all story elements. Comment to the class on your observation. Review that children are identifying characters, setting, problem and solution. **Transition to Partner Time:** Remind children that when we retell, we tell the important parts in the right order so the reader can understand what the story is about. Sometimes we may need to go back and add missing information or clarify confusing parts. Remind children that partners can help when what we say does not make sense. Ask children to listen carefully to the retelling. Remind children to go back and retell parts again so that they understand the story. Review the questions children can ask a partner when they are confused from lesson 1. **Transition to Partner Time:** Children take the book they practiced with to retell with a partner.	Compliment children on the important work they are doing. Ask children if they can think of some important words that they know from writing how-to books that could be used with retelling. Review the words: First Next Then After that Finally

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3	We know readers have two jobs when they read. Ask for student responses to identify these jobs (to figure out the words and to understand the words and ideas). Retelling is a strategy readers use to think about what they are reading.	Today I want to teach you that when you retell a story, you tell the story elements in the right order. The order is important because it helps us understand what happened in the story.	**Model:** Tell the children that you have noticed some of their retellings are including all of the important information, but not always in the right order. Referring to the story of *The Three Little Pigs* (or writing the major points of the story out on sentence strips), intentionally mix up the order of the events of the story in your modeled retelling. Comment on how difficult it is to understand the story when it is told out of sequence. Remind students as they read to think about the order of events and try to retell them in sequence so that they know they are understanding the story. **A.E.:** Have students turn to a partner and take turns retelling *The Three Little Pigs.* Lean in to partnerships to check for understanding. **Link:** Ask children to choose a previously read book to practice retelling the story, relying on the pages to support retelling in order.	Check in on students and support as necessary. Compliment children who are retelling story events in order. **Transition to Partner Time:** Children will bring the book they practiced with to share a retelling with their partner. Children will rely on their pictures to support a retelling in order. Partners continue to support with questions if the retelling is confusing.	Remind children how leaving out story parts or retelling the story out of order is confusing. Ask children to share feedback on their retellings and what happened when parts were left out or mixed up.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4	Turn and talk with your partner about why it is important to retell a story in the correct order. Share responses.	Today I want to teach you that when we retell fiction, we need to not only retell the events in order, but we need to include the story elements as well.	**Model and Active Engagement:** Using *The Three Little Pigs* as your mentor text again (or sentence strips with the story written out), Point to the pictures and retell the story by introducing the characters and where the story is happening. Continue with events of the story in order with the story pictures to support the retelling. Include the problem in the story as you model the retelling, and also the solution to the problem as you work through the retelling. Partners practice the same retelling together. **Link:** Tell children that they will continue working on retelling with a fiction book from their book bin, to share later with their partner. Send children off to practice.	Circulate through partnerships and check to be sure children are including all elements and retelling events in order. Comment on one or two successful partnerships and what you have noticed. **Transition to Partner Time:** Challenge partners to do this retelling and try not to use the pictures. Children may continue to use pictures from the book to support their retelling, but we will be moving to retelling without pictures in the next lesson. And kids **always** love a challenge! Send children off to their partnerships and retelling their books. Remind partners of their job to ask clarifying questions.	Ask for a show of hands for who accepted and tried the challenge. Congratulate everyone who gave it a try. Have one partnership share a retelling while trying not to rely on the book in any way.
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Session		**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5	Super retellings don't include looking through the book. They are told without looking at the pages of the book.	Today I want to teach you that we can retell a fiction story without looking at the pictures of the book.	**Model and Active Engagement:** Select one of the previous mentor texts used for these lessons to model a retelling without looking at the book for any support. Invite children to have their questions ready as you intentionally confuse the order of the retelling or leave out one of the elements. **Link:** Have children select a book they are really confident with from their book bins for their retelling practice today. Have them place the book in front of themselves and challenge them not to peek at the book at all as they practice the retelling, Remind children to refer to the anchor chart (you can include the retelling hand as an anchor chart as well) to help them remember all parts of the retelling. Advise children you will be looking for everyone to accept the challenge today.	Compliment all children as you circulate around the room and listen in to retellings. Remind children to go back and start again if they forget something and to refer to the anchor chart. **Transition to Partner Time:** As children move into partnerships, remind them to think of the questions they can ask if things sound confusing. Partners will continue to work on retelling without looking at the book for support.	Congratulate all children once again for their hard work and for using persistence power to work at their retellings. You might also consider adding some kind of a connection to the selected mentor text from today's model to share how books remind us of other things that they have experienced or read.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6	We have learned a lot about how to retell a fiction	Today I want to teach you that we can use retelling with	**Model:**	Check to make sure that all children understand the	Refer back to the anchor chart and ask

	book by paying attention to the story elements. When we read an informational or nonfiction book, we will want to remember the important parts in these as well, but the important parts in nonfiction are different from fiction books.	nonfiction books. When we retell nonfiction books, we remember what we learn about a topic instead of remembering the characters, setting, problem and solution.	**Use an existing or make an Elements of Informational Books anchor chart with text features (Headings, photographs/illustrations, captions, labels, bold print)** Using the book *Why Do dogs Bark* on the document camera, model looking at the pictures and text features. Think aloud and state that as you look at the pictures and headings, you know that you will learn why dogs bark (comment on different sizes of dogs as well). Read a page or two of the text and stop at the bottom of each page and model telling yourself what you learned. Remind students that the way the book is made with the features helps the reader understand the book and remember the details learned. **A.E.:** Read another page from the book and ask kids to turn and tell their partner what they have learned. Continue through several more pages or the remainder of the book as time allows. **Link:**. As you prepare to send children off to read independently, remind them to find an informational book in their book bin. They will read the words, the pictures and the text features. As they are reading, they will think about what they are learning and how they will retell that information to their partner.	change in how the retelling is taking place with information books. Ask for children to recall the process and how they are using the pictures and text features to aid in the retelling. **Transition to Partner Time:** Children take the book they practiced retelling with to retell with their partner. Children take turns pointing out different text features and what they have learned from them, the words and the pictures.	for some children to tell the new information learned if they had that particular feature in their book.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7	We are going to continue our work reading and	Today I want to continue to teach you how to retell an	**Model and Active Engagement:**	Continue to reinforce appropriate retelling	Ask for children to identify what is

	retelling from nonfiction or informational books. Have children turn and tell their partner what they think will be important to do when retelling informational books.	informational book. When we retell informational books, we have to identify the facts in these books as we read because informational books give us information,.	In informational books we think about the main topics and the key details. We retell by stating a main topic or idea and then tell all of the key details or information about that topic. Then we say the next main topic and the key details about that. We continue to do this until we have retold the whole book. Model this work with the heading on p.1of *Why Do dogs Bark?*. State the topic and then share the key details. Restate what you did and remind children that this helps you to remember all of the information in the book. Invite the class to help you retell the next section. Read the heading and have partners talk about the main topic and key details. Review information as a class. **Link:** Have children select a different nonfiction book from their bin to practice this retelling. If the book lacks additional text features, remind children to rely on the pictures and words for their retelling. Send children off to work individually.	behavior as you circulate among readers. Point out one or two children who are retelling successfully. State what you notice to reinforce expected retelling behavior. **Transition to Partner Time:** Partners will continue the retelling process, using the support of text features to state the main topic and tell the key details.	important to remember when we retell nonfiction or informational books. Cite an example or two from your observation of student work that supports student responses.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8	We have learned that how to retell a fiction book is different from a nonfiction book.	Today I want to teach you that before readers retell, they think about the genre of the book they are going to read,	**Model:** Invite the children to watch you. Before you retell the book you are holding, you are going	Quickly review a fiction and nonfiction retelling. Children move into partnerships.	Chart the differences between fiction and nonfiction retelling.

		because readers retell fiction and nonfiction books differently.	to model previewing the book to notice what genre you will be retelling. (Have *Why Do Dogs Bark* and a book from the Biscuit series on hand.) Select the nonfiction book and notice the text features. Tell the children that you know this is going to be filled with facts and information. Look at the Biscuit book. Notice the lack of features and the difference in illustrations. State that you know this book has characters, a setting and a problem and solution. Read the book. **A.E.:** Invite the children to look at a pair of pre-selected books with a partner and identify whether each book is fiction or nonfiction. Share by having partners hold up a fiction or nonfiction book when you ask for each genre. **Link:** Children will use the books from the group work to read and retell. Each partnership will have one of each book so that children will hear a retelling for both genres.	**Transition to a Playdate:** Children will identify the genre of their book and share their retelling one at a time with their playdate partners.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9	Yesterday we learned that retelling a fiction book is different from a nonfiction book.	Today I want to teach you that before readers retell, they think about the genre of the book they are going to read, starting with the **cover** of the book,	**Model:** Select a new pair of nonfiction and fiction books for modeling. Show the cover of each. Begin with the nonfiction book. Tell the children what you notice.	Again review a fiction and nonfiction retelling. Children move into playgroups. **Transition to a Playdate:**	Review the differences between fiction and nonfiction retelling from the previously generated chart.

		because readers retell fiction and nonfiction differently.	Point out what indicates this will be a nonfiction book. Look at the fiction book. Notice the difference in illustrations. State that you know this book will have characters, a setting and a problem and solution. **A.E.:** Invite the children to look at a pair of pre-selected books with a partner. Looking at the cover, ask partners to identify whether each book is fiction or nonfiction. Children look at the rest of the book to check if correctly identified. Share what children notice (illustrations versus photographs, text features/lack of text features, information versus problem/solution). **Link:** Children will use the books from the group work to read and retell. Each partnership will have one of each book so that children will hear a retelling for both genres.	Starting with the cover, children will identify the genre of their book and share their retelling one at a time with their playdate partners.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10	Comment that the children have learned so much about retelling. Remind children that retelling is not the only thing readers do when they read. Have children turn and talk with their partner about all of	Today I want to teach you how readers retell as well as use other reading strategies at the same time. You may wish to create an anchor chart of reading	**Model:** When readers read, they are always combining reading strategies. They use their schema, they look at the pictures, they read the words using their superpowers, and they retell. Model with one genre. Hold up the book (select a leveled reader).	You will circulate among partnerships to support children in noticing and naming strategies used as they read. Remind readers to use clarifying questions if the retelling is unclear.	Congratulate your readers on becoming so aware of what strong readers do. Recount what strategies are used for reading and retelling with class

	the strategies they use as readers. Share as a class (thinking about what you already know about a topic or story, reading superpowers, previewing a book, thinking about the story while reading, retelling). ****This lesson may be repeated for additional practice and support at recognizing and using multiple strategies for reading and retelling.	strategies for children to refer to as you work.	State that the first thing you do is preview the book. Starting with the cover, notice the genre and comment on that. Then state that you are going to look at the words and the pictures to read the book. Read and model looking at the pictures to help read the words. Stop after one or two pages and retell. Continue reading and modeling. Once you have finished reading, retell the whole book. Remember the main topic and the corresponding key details if the book is nonfiction, and characters, setting, problem/solution, and events in order if it is fiction. **A.E.:** Invite children to use all of these strategies to join you in reading a new book. (Select another leveled reader) Ask what should be done first (look at cover), have children tell partner what should be done next (preview text), what should be done after that (read the words), and what should follow that (retell). When the book is completely finished, the children retell the entire book. **Link:** Invite children to notice what strategies they are using as they read after they transition to partnerships.	**Transition to Partner Time:** Provide partners with a pair of fiction and nonfiction books. Encourage partners to notice what strategies the other partner is using as each book is read and then retold. Also motivate children to think about how the retelling is different for fiction and nonfiction.	input, and encourage children to use these strategies today and everyday from this point forward.

Grade 1 Units

Grade 1: Unit 1 Building Good Reading Habits	
Unit Description:	This unit establishes structures, expectations, and values that will shape the work students do during their reading time. In the first bend, readers develop good habits for before, during and after reading. The second bend explicitly teaches strategies for readers to use when they encounter tricky words and emphasizes the need for a persistent and pro-active mindset for this challenging work. The third bend channels readers to draw on their growing repertoire of ways to read with same-level reading partners.
Essential Questions:	What are good habits before, during, and after reading, to help me read my books? How do I use what I know about letters and sounds to figure out hard words in my books? What new strategies can I use to figure out hard words while I am reading? What are good habits I can use with my partner to help each other grow as readers?
Standards:	RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. RL.1.1 Ask and answer questions about key details in a text. RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events. RL.1.10 With prompting and support, read prose and poetry of appropriate complexity for grade 1. RI.1.1 Ask and answer questions about key details in a text. RI.1.2 Identify the main topic and retell key details of a text. RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.1.7 Use the illustrations and details in a text to describe its key ideas. RI.1.10 With prompting and support, read informational texts appropriately complex for grade 1. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks

Bend 1: Habits for Reading Long and Strong

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **Readers Take a Sneak Peek to Get Ready to Read** **RL.1.2,** RL.1.2, RL.1.3, **RL.1.7, RI.1.1,** RI.1.2, RI.1.3, **RI.1.7,** RF.1.1, RF.1.4, **SL.1.1,** SL.1.6, L.1.1, L.1.4, W.1.1, W.1.2, W.1.3	Celebrate students' growth by listing things they now do without being told -- their habits. (p. 2)	Today I want to teach you that readers have good habits, too. They have things they do all the time, without needing anyone to remind them. And one of those habits - one thing that readers do without needing to be reminded - is to get ready to read by taking a sneak peek at their books. They peek, and then they think. (p.2) Add strategy to chart.	**Model and Active Engagement:** Guide students through taking a sneak peek by previewing a book together. Study the cover illustration and the title. Allow students time to study the cover and share ideas with a partner. Highlight that readers' ideas change each time they peek at the details of a book. Stop at a few points while peeking through the first few pages. Allow students time to share ideas. Once students have done this with the class mentor text, give students a chance to sneak peek through their own books with a partner at the rug (p. 3-4) **Link:** Recap the lesson by reminding students that taking sneak peeks and then reading on to check predictions needs to be a habit (p. 4)	**MWTP:** Readers use all of their reading time to read. Highlight a student who didn't waste a second of precious reading time by finishing a book and then immediately choosing another book from their table bin (p.5) **Transition to Partner Time:** Partners build good habits together by sitting side by side with one book in the middle, taking a sneak peek, etc. (p. 6) Add 2 strategies to partnership chart.	Readers check the predictions they made during a sneak peek. As they read they check their ideas from the sneak peek saying, "Yup, I was right" or "This isn't what I expected". (p. 7) Add strategy to chart.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
2 **Readers Do Something at the End of a Book** **RL.1.1, RL.1.2, RL.1.3,** RL.1.7, **RI.1.1, RI.1.2, RI.1.3,** RI.1.7, **RF.1.1, RF.1.2, RF.1.3, RF.1.4, SL.1.1,** SL.1.4, SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Celebrate the establishment of classroom habits like coming to the meeting area, sitting in their reading spots and listening. Remind the class that they've learned a few things that readers do as habits, without being reminded. Ask the students to signal which of these habits they do as they read. Point to previously learned habits from the good habits chart. (p. 8)	Today I want to teach you a habit that good readers do, without needing reminders, whenever they finish a book. When readers get to the end of a book, they do something. They might stop and remember the book, looking back and thinking it over. They might tell someone all about it. They might go back to their favorite parts. They might do any one of these things, but they do something (pg. 9). Add strategy to chart.	**Model:** Demonstrate what readers don't do - a nonexample. Then model what readers do when they come to the end of a book - go back and remember the different parts of what happened or find a favorite part and reread it. Recap your process, stating what you did at the end of the book to support transfer. (p. 9-10) **A.E.:** Students reread the last two pages of a book they've already read and reread a favorite part, reread the whole book, think back over the parts, or retell it to themselves. (p. 10) **Link:** Recap the lesson as well as previously learned strategies. (p. 11)	**MWTP:** When readers get to the end of the book, they can retell across their fingers to name all the parts. If they can't remember a part, they can reread to help remember (p. 12) **Transition to Partner Time:** Review previous partner strategies on the partner chart. Add that partners read together too by choosing to choral read (read together), echo read or see-saw read (take turns reading a sentence or page). Remind students that partners also do something together at the end of a book (p. 13). Add strategy to partner chart.	Partners remind each other to use good habits when they sometimes whisper, "Don't forget to …". Classroom charts are good reminders too. (p. 14) Add strategy to partner chart.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
3 **Readers Get Stronger by Reading More and More** RL.1.1, RL.1.2, RL.1.3, RL.1.7, **RL.1.10,** RI.1.1, RI.1.2, RI.1.3, RI.1.7, **RI.1.10, RF.1.1, RF.1.2, RF.1.3, RF.1.4,** SL.1.1, **SL.1.6**, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1,W.1.2, W.1.3	Students choose three books from the table bins to bring to the meeting area and sit on them so they aren't distracted. Share with readers that runners, dancers, etc. don't just get good at something by doing it once. Communicate the importance of volume (p. 16)	Today I want to teach you one more habit that readers have. This might be the most important habit of all, so listen closely. Readers, always - every day - push themselves to get stronger and stronger as readers. And one way they push themselves to get stronger is they work to read more and more and more books. (p. 16) Add strategy to the chart.	**Model:** Demonstrate how to make plans for reading, using larger stacks of books and making a plan for your reading time. Think aloud your decision making. (p. 17) **A.E.:** Students make their own reading plans with the books they brought to the meeting area. They should decide the order and then stack their books. (p. 18) **Link:** Prompt students to get started right away, finishing their plan and beginning their independent reading at their spots on the rug. After a minute, begin to tap students one at a time to transition to seats. (p. 18)	**MWTP:** Check in with students by having them clap once if they read one book, twice for two books, etc. Remind students that they can go back to a book they have already read and reread it also. (p. 19) **Transition to Partner Time:** Review strategies on the partner chart and good habits chart. Encourage partners to make a plan together for the books they will read and stack the books between the partnership so they can read more.	Demonstrate how a "Reading Mat" can help readers keep track of how many books they read. Start your books on the green dot side and move your books to the red dot side once the book is read. Then make a check mark on a Post-it for each book that was read during independent reading time. (p. 21) Add strategy to the chart.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
4 **Readers Set Goals to Read All Day Long** **RL.1.10, RI.1.10, RF.1.1, RF.1.2, RF.1..3, RF.1.4,** SL.1.1, **SL.1.6,** L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Celebrate the volume of reading students did in the previous lesson. Remind them that in order to get strong at anything, they have to do it a lot. To get strong at reading, readers push themselves to read a lot and keep track of the number of books they read. (p. 22)	Today I want to teach you that making a check mark for each book you read is great - but you also need to set a goal to make lots of those checks (p. 22). Add strategy to chart.	**Model:** Model how to set a goal by reflecting on the number of books tallied the day before and set a new goal to push yourself to read even more than before. (p. 22) **A.E.:** Students take out their reading mats and reflect on their volume from yesterday's share. Prompt them to set new goals, coaching them to set high yet attainable goals. Students should write their goal on a Post-it. (p. 23) **Link:** Remind students that readers get stronger by reading a lot of books and that they don't need reminders to push themselves. Review other good habits if needed (p. 23)	**MWTP:** Students check how well they are progressing toward their goal. If students are reading too fast and not doing many of their good habits, then they will want to slow down. Do you need to set a higher goal? Do you need to work harder during the second half of independent reading? (p. 24) **Transition to Partner Time:** Partners can check in on their goals together and strive to exceed their goals. They can add to their count or reread books together to increase volume. (p. 24)	Encourage students to work toward their goals, not just during reading workshop but all day long. (p. 24)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
5 Readers Reread to Make Their Reading Voices Smoother RF.1.1, RF.1.2, RF.1.3, **RF.1.4,** SL.1.1, SL.1.2, **SL.1.6,** L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Share a story such as riding a bike for the first time - at first there were bumps like starting and stopping, falling over, and going slowly. But after getting back on to try again, riding was a little more smooth and got better. (p. 25)	Today I want to teach you that when you first read a book, your reading voice might sound bumpy and boring. But readers reread without being told. They do this automatically, out of habit, working to make their voices smoother and smoother each time. (p. 25) Add strategy to chart.	**Model:** Struggle through a page of a class mentor text, working hard to solve words, pausing and reading in a monotone staccato as you make your way through sentences. Ask students for feedback and ask if you should reread to make it smoother. Reread and think aloud, sharing tips that may help to read more smoothly. (p. 26) **A.E.:** Use an enlarged copy of a mentor text or a big book to give students an opportunity to practice reading and rereading lines of text to read with greater fluency. Prompt students to reread to smooth out their reading. Highlight students who reread without being told to do so as this is becoming a habit. (p. 26) **Link:** Celebrate all habits learned so far, pointing to them on the chart as you chorally read. (p. 26)	**MWTP:** Remind students that whenever they work hard to figure out a word, they should go back and reread the beginning of the sentence or page smoothly. (p. 27) **Transition to Partner Time:** Partners can take turns listening to each other read, monitoring for bumpy or boring voices. Partners should give feedback and reminders as they work as a team. (p. 27) Add strategy to partner chart.	Celebrate the smooth reading voices of a few students. Ask for volunteers to come and reread a chosen page aloud. Or the class can engage in smooth reading with a familiar text from shared reading. (p. 27)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
6 **Readers Track with Their Eyes and Scoop Up More Words** RL.1.7, RI.1.7, **RF.1.1, RF.1.2, RF.1.3, RF.1.4,** SL.1.1, **SL.1.6,** L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Celebrate students' growth in regards to good habits in reading - reading more, reading smoothly, reading with expression. Share that you have a secret to make rereading even smoother. (p. 28)	Today I want to teach you that it's important to practice reading with your eyes, instead of your finger, so you can read more quickly, scooping up more words at a time, reading in phrases instead of word by word. (p. 28)	**Model:** With a familiar text from Shared Reading, demonstrate how to scoop words into phrases, not one word at a time, so that your reading is smooth and sounds right. Think aloud as you push yourself to use your eyes and scoop up more words, rather than reading with your finger, one word at a time. You may also want to model word-by-word reading, then follow with scooping more words to highlight the difference. (p. 29) **A.E.:** With a partner, students decide how to scoop the next few lines of text from mentor text, song or poem. (p. 30) **Link:** Remind students to use the class anchor chart to remember all the good habits they've built. (p. 30-31) Add strategy to chart.	**MWTP:** When readers reread, they aren't just smoothing out their voice. They are also making fuzzy parts clear. When we read something once, sometimes we may think, "Huh?". But by rereading you can clear up any fuzziness that we came across the first time around. (p. 32) **Transition to Partner Time:** Encourage partners to not just read their books, but perform their books by showing off their best reading voices by rereading one of their books in a smooth voice. Give them time to practice then perform for their partner. (p. 32)	Reread same text from the model. Highlight or underline some words that can be emphasized with a change in intonation. Encourage students to read these words with more power and oomph. (p. 62)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
7 **When Readers Reread, They See More!** **RL.1.1, RL.1.2, RL.1.3, RI.1.1, RI.1.2, RI.1.3,** RF.1.4, **SL.1.1, SL.1.2,** SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Congratulate readers on their new reading habits and share that they are now ready for new book baggies and reading partners. (p. 34) Share with students that they will now sit with these new reading partners at the meeting area. Assign one Partner to be Partner A and one Partner B.	Today I want to teach you that another good habit to have is to reread, so that you can see more and more each time. When you reread, you say things like, "Oh! Interesting!' and 'Look! I didn't see that before!' and 'Now I know why that happened!' New details pop out that help you understand your books in even bigger ways." (p. 34)	**Model:** With a familiar text, move through previously learned habits - study the details of the front cover, discuss the title, move through the pages discovering new details and share new realizations. Ask students for their new thoughts and ideas as well. (p. 34) **A.E.:** Students will do the same work in their own books, rereading to discover new details in a book they have already finished. Hand out hand lenses if desired to create more motivation and excitement. **Link:** Revisit the chart to remind students of the habits they will continue to practice. (p. 35) Add strategy to chart.	**MWTP:** Give students more tips about the kinds of details they can look for and think about - details in the pictures, what all the characters on the page are doing on the page, reread noticing the setting. Encourage students to look for the "hidden story" as the pictures hold a lot more than just reading the words. (p. 36) **Transition to Partner Time:** Encourage partners to read and talk together about books because new ideas often grow when we do this. Encourage them to listen to an idea and say things like, "Oh!" or "Really?" or "That makes me wonder." (p. 36) Add strategy to partner chart.	Celebrate the work of the first bend. Hang charts up and reflect on all of the new learning. Ask students to reach down into their pockets of strategies and think about one habit that they have - one that they do all the time without needing any reminders. Share this with your partner. Ask them to dig deeper into their pockets - are there more habits in there? Share other habits that don't need reminders. (p. 36)

Bend 2: Habits for Tackling Even the Hardest Words

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
8 **Readers Sneak Peek at the Pictures to Figure Out the Words** RL.1.17, RL.1.10, RI.1.7, RI.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Engage students in reviewing and talking about the good habits they've developed so far. (p. 38)	Today I want to teach you a new habit. Readers don't just take a sneak peek to think what the book is going to be about. They also take a sneak peek to think about what the page is going to be about. Then, when readers get stuck on a word, they use the whole page to think, "What might this word say?" That gives readers the power to push through tricky words. (p. 38-39)	**Model:** Demonstrate the way you look over the page before attempting to read the words and use knowledge gleaned to help you think, "What might this word say?" Debrief the steps you followed to help students transfer this habit. "Did that match what the pictures show? When I turned the page and took a sneak peek at the picture to think about what's happening on the page before I jumped in to read the words it really helped me push through tricky words on the page. (p. 39-40) **A.E.:** Demonstrate a nonexample to reinforce the strategy. Catch your mistake and ask students to share what they are noticing and what seems to be happening on the page. (p.40) **Link:** Remind student to sneak a peek at the beginning and every time they turn a page. (p. 41)	**MWTP:** Readers use everything they know to check their reading like taking a sneak peek at the picture, looking for parts of the word they know, making sure the whole word matches, etc (p. 42) **Transition to Partner Time:** Remember partners, give reminders to use all the habits you've been building. Point to the partner chart and review strategies for strong partnerships. (p.42)	Readers have habits before and after they read a page. They take a sneak peek before reading and they reread at the end of a page. Encourage students to give this a try in their own books. (p. 43)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
9 **Drop Bad Habits! Pick Up Good Habits!** RL.1.1, RL.1.7, RI.1.1, RI.1.7, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Confess a story of a bad habit you had when you were young and suggest that readers can have bad habits too. (p. 44)	Today I want to teach you that when readers are picking up good habits they sometimes pick up bad habits by mistake. And one way to get stronger as a reader is to know your bad habits and to drop them. (p. 44)	**Model and Active Engagement:** Demonstrate some bad habits, one at a time, beginning with the habit of freezing at the sight of a tricky word. With the help of students, come up with names for bad habits such as "The Freeze", "The Tell Me", "The Mumble" and "The Blooper" (see chart on page 46 for possible visuals). Model some more bad habits and have students tell a partner a good habit that can replace it to help them as a reader. (p. 46-47) **Link:** Remind students that it is just as important to notice and drop bad habits as it is to pick up good ones. Refer to your chart of bad habits from earlier in the lesson. Then remind students of the good habits using the chart. (p. 47)	**MWTP:** Readers notice a bad habit and right away switch the bad habit with a good habit. Share an example from a student in the class (ex. drop the tell me habit by going back into the book to look at the picture and the letters to tackle the word on your own. (p. 87) **Transition to Partner Time:** When partners notice a bad habit, they support their partner by reminding them of good habits they can try instead.	Encourage readers to reflect on their own bad habits. Prompt partners to drop these bad habits. Think, "What do I always do? When do I usually do it? What can I do instead?" Share this reflection and goal setting with your partner and make a plan together. (p. 50)
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10 **Readers Look at All Parts of a Word** **RF.1.2, RF.1.3,** RF.1.4, SL.1.1, SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Demonstrate how kids can use more than one letter when tackling a challenging word. (p. 51) Add Post-it to Good Habits for Solving Hard Words chart.	Today I want to teach you that when you are stuck on a word, it's not enough to just look at the first letter or two. Now, in first grade, you need to look through the whole word, at all the parts to help you figure out - or solve - the word, so that your reading will make sense. (p. 52)	**Model and Active Engagement:** Use magnetic letters to build familiar words, adding -s or -ing endings to encourage children to identify and use known word parts to read. Encourage flexible word solving, prompting children to consider multiple ways to break a word into parts. Ask students to share ways to break apart a word. Prompt students to write their own words for partners to read, using all the parts of the word. (p. 52-53) **Link:** Remind readers that whenever they get stuck on a tricky word, it's important to look across the whole word, checking all the parts to figure out what the word says. They should use all they know about letters and sounds just like they do in word study and the words up on the word wall too. (pp. 53)	**MWTP:** Praise students for their habit of checking the pictures and getting their mouth read by using the first letter. Teach students that they can also use the last part of the word to make sure it matches the word that they are saying. Encourage students to use their finger to break up the word or slide their finger under the word, one part at a time. This will help them look at the parts of a word when they get stuck and then put the parts together to read the whole word. (p. 54) **Transition to Partner Time:** Partners can be teachers by following along with the pictures and words. When a partner is reading smoothly and using good habits they can tell them to keep going . If there is an "Oops!" then, partners can hold up the "fix it up!" sign and remind partners of good habits they can try to fix up a tricky word. Partners use the good habits chart to help them give each other tips.	Teach students to get a running start to figure out words. To do this, readers go back to the beginning of the sentence and read up to the tricky word. They say the first part of the word and think, "What would make sense here? Model for students, thinking aloud your process. Add strategy to the chart. (p. 55)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
11	Pretend to sit and read as students	Today I want to teach you that readers don't	**Model:** Remind students to use meaning as a go-to source by paying	**MWTP:** Encourage readers to be flexible when searching	Play "I Spy" with your word wall words to

Readers Use Meaning to Figure Out Words RL.1.1, RL.1.2, RL.1.3, **RL.1.7,** RI.1.1, RI.1.2, RI.1.3, **RI.1.7,** RF.1.2, RF.1.3, RF.1.4, SL.1.1, SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	gather. Read aloud, butchering each word by segmenting the sound letter by letter. Ask the students, "Does that sound like smoooooth reading?" Share with the students how hard it is to comprehend and concentrate on what is going one when reading letter by letter. (p. 56)	karate-chop words! They think about what would make sense to figure out tricky words. You can check the picture and think about the story, asking, "What word would make sense here?"(p. 52) Add strategy to new chart.	attention to the pictures, thinking about what is happening in the story and considering what words make sense. Mask words and even the pictures to show students the value of the pictures in supporting meaning when solving tricky words. Encourage students to use many strategies, not just one, when solving tricky words. (p.56) **A.E.:** Continue on in a mentor text with pre-planned pages with masked illustrations to emphasize the important source of information that pictures provide. Prompt partners to search for meaning in the pictures and the story before check ing the print to consider what the covered word may be. (p. 56) **Link:** Review the chart and revisit all word solving strategies students have learned. (p.57)	meaning and visual cues. Sometimes readers think a word may make sense, but then they check the word and the letters don't match. Instead of giving up, readers use the first part of the word to think about another word that would fit. (p. 57) **Transition to Partner Time:** Remind partners to give each other helpful reminders when they get stuck reading. Encourage partners to find a tricky word in their book and explain how they solved it during partner time (p. 57)	reinforce automaticity with high-frequency words. After a few rounds as a class, encourage partners to continue giving each other clues. (p. 58)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
12 Readers Double-	Tell a story that illustrates the consequences of not double-checking to	Today I want to teach you that readers do a double-check. They check to make sure a	**Model & A.E.**: Prompt readers to double-check as you make miscues in a shared text. Substitute words that make sense, but do not match the	**MWTP:** Teach readers that there is more than one way to double-check a word. First readers can think about the	Teach students to segment and blend sounds as they read, checking all the parts

Check Their Reading RL.1.1, RL.1.2, RL.1.3, RL.1.7, RL.1.10, RI.1.1, RI.1.2, RI.1.3, RI.1.7, RI.1.10, **RF.1.2, RF.1.3,** SL.1.1, SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	be absolutely sure of something (i.e. putting on two different socks.) Connect this with reading, as sometimes two words can get mixed up easily, especially when only looking closely at pictures but not double-checking the words. (p. 59)	word makes sense with the story, and they also check the letters on the page to be sure the word looks right (p. 59)	letters in the word. Cover some words and lead students through the process of checking the picture and thinking, "What could this word be?" Then double check the letters to see if the guessed word was right before moving on. (p. 60) **Link:** Remind readers to double-check their reading because if they don't, they may miss something important (or wear two socks that don't match!). Add strategy to the solving hard words chart. (p.60)	picture and what makes sense for the story (check). Then readers can look at all the parts of the word to make sure it matches the word that was read (double-check). Sometimes readers can go the other way around by checking the letters in a word and then check the picture. Both ways are important since readers need to make sure to double-check their reading. (p.61) **Transition to Partner Time:** Partners double-check each other's reading by echo reading.	of the word. First do an example or two as a class, then encourage students to find a tricky word from their own books and circle the smaller parts before "crashing the parts together". (p.63)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
13 Readers Don't Give Up - They Try, Try Again	Tell the story of the little engine that could and discuss persistence (p. 64)	Today I want to remind you that readers don't give up! They try again and try again. If you try to read across the word and it still doesn't make	**Model and A.E.:** Demonstrate the process of trying another strategy when one strategy doesn't work. With a nursery rhyme or other shared text, remind students to encourage you if you get stuck. Think aloud as you try	**MWTP:** When readers get stuck on a tricky word, they can write it out to help figure it out. You can write the word in the air or on paper.	Celebrate the use of good reading strategies being used in the classroom. Fishbowl

RI.1.7, **RF.1.2, RF.1.3,** RF.1.4, SL.1.1, L.1.1, L.1.2.**d.e,** L.1.4, L.1.6, W.1.1, W.1.2, W.1.3		sense, you can look at the picture again and reread the page and ask, "What word would make sense?" What other word might it be?" (p. 65)	one strategy then once that doesn't help, ask students to share what strategy they would recommend to try next. Try another strategy or two. Once modeled, have students try reading the shared text with a partner. Coach partnerships to be persistent when encountering tricky words. See suggested prompts on p.66. **Link:** Praise students for their hard work and use of strategies when they encountered tricky words and encourage them to continue this during independent reading. (p. 66)	**Transition to Partner Time:** Suggest that readers play "Guess the Word" in their partnerships by placing small post-its over words that a partner could guess by using clues from pictures and story clues. As they play, they should remind each other of good habits that would be helpful to figure out the covered words. (p. 67)	a partnership playing "Guess the Word."
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
14 **Try It Two Ways!** **RF.1.2.c, RF.1.3.d,**	Review work from word study involving long and short vowels. You may want to use vowel letter cards, sing	Today I want to teach you that when you are trying to read tricky words, one of the hard parts will be the vowels (a-e-i-o-u) because they make lots	**Model:** Using a class text, demonstrate how to stop, try out the word more than one way, and then go back to smooth out your reading. Read along, and then pause to model your thinking and act out saying the word one way, then	**MWTP:** Remind students that it's important to figure out how to say a word (try it more than one way), but it's even more important to understand what the word means. Show	Read aloud with students from the class text. Pretend to be stuck and have students remind you of good habits you

SL.1.1, L.1.1, L.1.2, **L.1.4,** L.1.6, W.1.1, W.1.2, W.1.3	songs or play a word game that reminds kids of these songs.	of different sounds, especially when stuck to other letters. (p. 69) Add strategy to the solving hard words chart.	another, inviting the kids to do it along with you. Model the importance of returning to the beginning of the sentence each time to smooth out your reading. (p. 70) **A.E.:** Pass out some "mystery" words on slips of paper for kids to read. Ask kids to work with a partner to figure out how many different ways they could say the word. Highlight how trying the word out more than one way can help to figure out the word. **Link:** Connect the work done with vowels with all of the other good habits students have been working on. Refer to the chart. (p. 70)	students that they can use the picture and what's happening in the story to figure out what the trickier words mean in their books. **Transition to Partner Time:** Refer to the reading partners chart to remind students of all the things they've been taught to do with partners. Empower students to make choices about what they will work on in their partnership that day. See prompting questions on p. 71-72.	can use to solve those hard words. (p. 72)

Bend 3: Partners Have Good Habits, Too!

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
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15 Partners Can Introduce Their Books to Each Other **RL.1.1, RL.1.2, RL.1.3, RI.1.1, RI.1.2, RI.1.3, SL.1.1, SL.1.4,** SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	Celebrate the ways that readers get to interact with books during the day, especially by working with a partner.	Today I want to teach you that partners, like all readers, have good habits, too: for the beginning, the middle, and the end of the books. One thing partners can do at the beginning is to give a book introduction. You can introduce your book to your partner before you read (p. 74-75). Add strategy to the partner chart.	**Model:** Explain how to give a book introduction. Tell the title, retell the important parts (the who, what, where, what), get your partner excited to reading with you. Model this with a familiar class text. Ask partners to turn and name what you did to introduce the book (p. 75-76). **A.E.:** Students will practice giving a book introduction to their partners (p. 76). **Link:** Suggest that reading partners can introduce books to each other and remind children of what information to include. Get students excited to try this during partner time.	**MWTP:** Readers think about what they will say or do with their partner even before partner time. Encourage readers to think about what they will say to their partner. Remind them that one thing they can do is introduce their book by saying what happened in the beginning, middle and end (p. 77). **Transition to Partner Time:** Remind students that one thing they can do is introduce their books to a partner and get their partner excited to read the book. One way to do this is to tell a partner what you like best about the book like the pictures, the characters, the ending, etc. (p. 77).	Remind students about the importance of setting goals to read not only at school, but also at home. Give students time to record how much they read today and how much they plan to read for the rest of the day. Encourage students to push themselves at home and school (p. 78).
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
16 Partners Don't Tell, They Help!	Discuss the idea that when friends play dress up, one person doesn't hog all of the roles or that when a parent is watching a	Today I want to teach you that it's the very same thing with partners. When you read with a partner, and you come to a tricky	**Model and Active Engagement.:** Invite children to be your partner as you read aloud from the class text. When you have trouble with a word, encourage the students to cheer you on, not tell you the word. Read and	**MWTP:** To prepare for partner time, readers should notice words that are hard and mark them with a post-it. That way, when partners are together, they can suggest	Ask partners to share ways they coached their partners through tricky words (p. 83).

RL.1.7, RI.1.7, **RF.1.2, RF.1.3, SL.1.1,** SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	child play soccer/basketball/ baseball and they are having trouble, that the parent doesn't jump into the game to take over and help out. Instead games and participation in sports goes best when everyone has a role and supports one another (p. 79)	word, your partner doesn't elbow you aside, saying "Oh, I know it!" and take away your chance to work at it! No way! Partners cheer for each other to get stronger - and help each other do the hard work. (p.79-80) Add strategy to partner chart.	pause at a tricky, highlighted word. Ask the students to tell their partner what strategy you should try to figure out the word. What strategy or good habits should I try? Gather a few responses and share out the strategies that students suggest you try. Challenge the students to try this work with their partner. **Link:** Remind students that when working with a partner, it's important to help each other by suggesting strategies to figure out tricky words. Partners don't just tell each other the words, they help!	strategies that may help to figure out tricky words. **Transition to Partner Time:** Remind students that when a partner gets stuck or makes a mistake, it is important to remind them of habits to use to figure out the word rather than just take over and tell them. (p. 82)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
17 Partners Can Do Something at the End of a Book, Too!	Review the "Readers Build Good Habits" and "Good Habits for Solving Hard Words" charts with your students. Emphasize the strategies that	Today I want to teach you that when partners come to the end of a book, they don't just throw the book aside, check off that they've read it, and say, "What's next? No way! Partners	**Model:** Role play this work with a student, demonstrating a non-example, such as tossing a book to the side and quickly grabbing another. Then model how reading partners stick with a book when they've finished, deciding together whether they will reread, retell, share ideas or perform a scene (p. 86).	**MWTP:** Refer back to the charts, reminding students to use everything they've learned so far, not just the one thing they learned in the mini-lesson (p.86). **Transition to Partner Time:**	Have students sit along the perimeter of the meeting area and fishbowl a proficient partnership that you have coached during partner time. Have

RL.1.1, RL.1.2, RL.1.3, RL.1.10, **RI.1.1, RI.1.2, RI.1.3,** RI.1.10, **RF.1.4,** SL.1.1, **SL.1.4,** SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3	need the biggest reminders.	decide to do something at the end of a book. They might reread to smooth it out, or see more, or get ready to retell (p. 85). Add strategy to partner chart.	**A.E.:** Partners engage in partner time by reading together then doing something at the end. Celebrate the work partnerships are choosing to do. **Link:** Remind students that they are developing strong habits, but the need to make them permanent habits by practicing them everyday. One habit is that readers do something at the end of a book, not just toss the book aside (p. 86).	When one partner reads, the other can look, listen and think. Both partners can stop along the way to share ideas out loud like, "This reminds me of…" or "I think this part is important because…" (p.87).	students watch the partnership carefully and notice all the things they do well together. As a class, name some of the habits and remind students that they will want to do these in their own partnerships. Give them more time to work in partnerships for immediate practice. After this practice, remind students that their job as a reading partner is to remember all of the important moves they saw today and try them to make their book talk stronger each day. (p. 87)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
18 Readers Celebrate and Set New Goals RF.1.2, RF.1.3, RF.1.4, SL.1.1,	Celebrate the good reading habits students have developed across this unit (p.88).	Today I want to teach you that partners don't just help each other at the beginning, middle, and end of a book. They also help each other at the beginning and end of a unit of study - because those units are sort of like chapters in a	**Model:** Demonstrate how to use the checklist to self-assess and set a goal just like they do in writing. Use the charts from the unit to set goals by going through the habits and deciding either, "Yes, I do that" or "I need to remember to do that more so it becomes a habit, so maybe that can be my goal". Show students how to think about ways they can work toward a	**MWTP:** Share out some of the great reading work, such as goals that are recorded on a post-it, and ways students are using habits in their reading. Tell students to use the charts from the unit to decide what habits they do all the time and which habits they could use more practice.	Make a hallway display to share kids' new reading habits with the whole school. Have students record which habit is their best one on a sentence strip.

SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.1, W.1.2, W.1.3		person's reading life. Partners help readers to think backward and to retell and remember the important parts - and to think ahead, setting goals (p. 89).	goal. Also show them how to record their goal on a Post-it so they can use it as a reading tool and reminder. (p. 90) **A.E.:** Encourage partnerships to work together, using the charts to set a goal. Then ask them to make a plan to work toward their goal and record it if this will support their work. **Link:** Remind students not to forget the good habits they already have while they work toward their goal. Remind them to keep using all of their good habits even after they move onto another unit. (p. 90)	Remind them that all of the charts have strategies that they can use in any reading unit and that they should refer to the charts often. Looking at charts is another habit good readers have to help them. **Transition to Partner Time:** Get students excited to share the work they've been doing toward their goal. Partners will take turns reading and working on their good habits. Encourage partners to give reminders if their partner forgets to use a good habit. They can use charts and their goal Post-it to check for good habits (p.91).	

Grade 1: Unit 2 Word Detectives	
Unit Description:	This unit supports learners' word-solving skills while tapping into the power of play. Students are invited on "missions" as word detectives. In the first bend of the unit, children will learn to be on alert for problems and trouble as they are reading. As students monitor their reading they will use what they know to try solving those words and checking their attempts. The second bend of the unit promotes students to full-fledged word detectives. The focus of this bend is on high-frequency words. Students will increase their bank of high-frequency words, and also use the words they know to help solve words. Finally, in the third bend, students will learn that word detectives look closely at words. Students will learn how to apply their phonics knowledge to solve words in continuous text. Throughout all of the unit's bends students will be reminded to work on developing their fluency.
Essential Questions:	How do I notice problems while I'm reading and what can I do to solve them? How can I use what I know about high-frequency words to solve new words? How can I use what I know about blends, digraphs, inflectional endings, vowel combinations, common spelling patterns, contractions, and compound words, to solve words in the books I read?
Standards:	RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. RL.1.1 Ask and answer questions about key details in a text. RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events. RL.1.10 With prompting and support, read prose and poetry of appropriate complexity for grade 1. RI.1.7 Use the illustrations and details in a text to describe its key ideas. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks

Bend 1: Word Detectives in Training

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **Word Detectives Are Always on the Lookout**	Share a top-secret letter rallying readers to take on the challenging work of becoming word detectives. (see p.2 for letter)	Mission #1: Word detectives are always on the lookout. They notice when there's a problem and stop to solve it right away. (p.3)	**Model and Active Engagement:** Demonstrate getting stuck on a tricky word. Then, prompt partners to work together to solve it. Use your demonstration text, A Country Mouse and a Town Mouse, as a model. Remind students that a word detective's job is to be on the lookout for problems---a word that's tricky to read, or a word that doesn't make sense or look right. Have them be on the lookout for these as you read so you can solve the mystery together. Using the document camera, start reading on page 3. When you come to the word 'visit' stop and mumble past it. When the class notices what you did stop and say that they have found their first mystery to solve. Invite children to solve it with you. Continue reading and stopping at one or two additional mystery words and have children solve them. (p. 3-6) **Link:** Remind students to reference the new anchor chart, "How to Be a Word Detective," when they encounter tricky words in their books. Add, "Notice a problem and stop to solve it." to the chart. (p. 6)	**MWTP:** "Detectives-in-training, I want to check in quickly. Thumbs up if you've been on the lookout as you read. Super! And how many of you have noticed a problem to solve? Wonderful! That means you've got a case to crack. Now it's your job to solve the mystery. Who's found more than one problem? Amazing! Has anyone solved three problems in their books? Wow, what sharp eyes and minds! Keep at it!" (p. 7) **Transition to Partner Time:** Remind readers during partner time to sit side by side with one book in the middle. When they read together, they can help each other notice and solve problems. Remind them to stop and solve that problem right away. (p. 8)	Remind readers of the importance of monitoring. Then set partners up to check their reading together. (p. 9)

| Session | Connection | Teaching Point | Model/Active Engagement | Mid Workshop Teaching Point & Transition to Partner Time | Share |

2 **Word Detectives Look Closely**	Ask children to bring white boards and dry erase markers for today's lesson. Channel students to study several pictures (Fig. 2-1) in order to determine that detectives have the important job of looking closely at things. Draw their attention to the fact that while all of the detectives look different in the pictures, they are all l*ooking closely* at something. (p. 10)	Mission #2: Word detectives look *closely* to get clues. Word detectives make sure to look closely across the *whole* word---from start to end. (pg. 11) Add strategy, "Look CLOSELY from start to end" to chart.	**Model and Active Engagement:** Use magnetic letters to highlight the work of looking across a word. Verbalize the steps you take to solve that word: First you'll look at the start of the word, then you'll look at the middle, and finally you'll look closely at the ending of the word" Help children transfer this strategy to continuous text by practicing in a demonstration text. (p. 12) **Link:** Recap today's strategy and remind students to draw on their growing repertoire for solving words. (p.13)	**MWTP:** Get readers' attention. Ask students to give a thumbs up if they've come across a really tough word in their book. Remind them, "Sometimes you figure out those tough words all on your own, but sometimes those words are a challenge to solve. If you need help, you can use a Post-it to mark the page and save that mystery for partner time. Then, you can work with your partner to solve it together." (p. 14) **Transition to Partner Time:** Comment about how many readers have marked words in a couple of books that they would like some help with. Remind partners to work out the words together by looking really closely all the way from the start to the end of the word, making sure not to miss any parts. Also remind them, "Before you hone in to examine the word closely, reread the sentence or two up to the hard word and get the meaning of the story in mind. Tell your partner what's going on in this part of the story. This will help you think about what makes sense in the story and only then look *closely* at the word." (p. 15)	Praise and name the detective work students have done today. Then teach them a song to help them remember to look across words carefully. The song is to the tune of the Ghostbusters theme song. See page 16 for the lyrics.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

3 Word Detectives Use Everything They Know	Remind children that they already know some ways to solve hard words. (p. 17)	Mission #3: Word detectives use *everything* they know to solve problems. (p. 18-19)	**Model and Active Engagement:** Feign confusion over the brevity of today's mission. Then reread it, as if with new understanding, and explain what the mission really means: that children already know a lot of ways to solve words. Refer back to the chart, "Good Habits for Solving Hard Words." Model an attempt to solve a word in the demonstration text, drawing on a word-solving strategy the class already knows--but that in this case doesn't work. When you get stuck on a word invite children to think along with you about a strategy you can use. Make a show of getting stuck, then ask partners to help you solve the word. Recruit a child to explain how to use a strategy (choosing one you know will work). Invite the class to try the strategy together. Debrief. Name how the class used this strategy. Then ask them to consult the word-solving chart for other possible strategies. Recruit another child to explain a new strategy. Use it to solve the word. (p. 19-20) **Link:** Compliment children's use of the word-solving strategies they know and add "Use everything you know" to the anchor chart, "How to Be a Word Detective." (p. 21)	**MWTP:** Remind readers, "When you feel stuck, it helps to remind yourself of all the good habits you have for solving hard words. And when one strategy isn't enough, you can try another until you solve it!" Hand out small copies of the word-solving chart for each student commenting, "Great news! The detective agency left a small copy of the word-solving chart for each of you, so anytime you're stuck on a word, you can use everything you know to crack the case!" (p. 22) **Transition to Partner Time:** Tell partners that two minds are even stronger than one. Today they can use *everything* they both know to solve hard words together, including their copies of the word-solving charts. (p. 23)	Channel readers to teach others all they know about solving words, first rehearsing with a doll or action figure. (p. 24)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

4 Word Detectives Check Their Words Slowly	Present the fourth envelope revealing a clue to today's mission. Tell a story that illustrates the importance of slowing down to double-check, even when you think you've got it right. Show students the clue written on the envelope---"Slow Check." Ponder what that can mean. (p. 25)	Mission #4: When word detectives think they know what a word might say, they do a *s-l-o-w* check to be sure. They say the word slowly as they slide their finger under the word. They check that all the parts look right. Add the next strategy Post-it to the anchor chart, "Do a s-l-o-w check." (p. 26)	**Model:** Prepare sentence strips, masking a word in each sentence, to practice the work of slow checking. Work with students on a second word, using a slow check to determine that the word does not match their original hunch. Then channel students to solve the word using more visual information. (p. 26-27) **A.E.:** Coach readers to practice this strategy in their own books, reading and slow checking for accuracy. (p. 28) **Link:** Empower readers to monitor their own reading by doing a slow check and self-correcting when necessary. (p. 28)	**MWTP**: "Readers, you've all learned that putting your finger under a word can help you do a slow check to make sure you've got the word right. But remember, you don't need to use your finger to check words you know in a snap. Just use your finger to help you figure out and check the tricky words in your books. Then be sure take your finger out of the book and just use your eyes to keep on reading. That way, your reading will sound nice and smooth." Quickly model what this looks like. (p. 29) **Transition to Partner Time:** Before readers get with their partners have them find and mark a spot in one of their books where they tried out a slow check. When they meet with their partners they should show them the work they checked and how they checked it. (p. 30)	Remind students of the importance of rereading the sentence or page, once they've worked hard to solve and check hard words. Have them find a place in their books that tough words had them ready bumpy or slow. Encourage students to reread and make their voices sound smooth. (p. 31)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
5	Ask readers to show off all they have	Mission #5 - Inquiry Question: What makes a	**Model and Active Engagement:**	**MWTP:** Help students monitor their reading by using a special	Teach readers to practice their

Readers Investigate What Makes a Good Reading Partner	learned across this first bend. They should turn and teach it back to their partner. (p. 32)	good reading partner? (p. 33)	Set students up to investigate the behaviors that make (and don't make) a strong reading partner. Invite children to play a game, "Who Wants to Be a Reading Partner?" Directions for the game are found on page 33. Through the game students will discover and communicate what makes a bad reading partner and what makes a good reading partner. Collect ideas from students: the qualities of strong reading partnerships. (p. 33-35) **Link:** Reinforce the ways partners can monitor each other's reading. You can display the chart, "What Makes a Good Reading Partner?" and/or hand out mini-charts for students to keep in their book boxes.	detective checklist to fix problems. (p. 36) **Transition to Partner Time:** Get students' attention and then say, "Remember, you know something is wrong if it doesn't make sense, look right, or sound right. You can help each other by always checking for these three things, whenever you read together." Give out another chart to help partners watch out for these problems, "Reading Partners Help Each Other By Saying:" Model how to use these prompts in a partnership. (p. 37)	word-solving skills by playing a game called "Guess the Covered Word." Then, coach readers to check their work when they uncover the word. (p. 38)

Bend 2: Word Detectives Tap into the Power of Snap Words

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
6 **Word Detectives Read Words in a Snap**	Announce that the class's training as detectives is done--they are now officially word detectives. Celebrate this achievement by showing children their badges. Show children the new message from the Super Secret Detective Agency. Inform your readers that their job as word detectives isn't yet done. Challenge them to take on a new mission: to learn more snap words and use them in their reading. (p. 42-43)	Today I want to teach you that when word detectives see a word they know, they read it quickly! To do this, they read the word wall. Then, they can spot these words in their books and read them in a snap." (p. 43) Add strategy, "Read words you know in a snap," to a new chart, "Word Detectives Use Snap Words to Read."	**Model and Active Engagement:** Lead the class in warm-up, using the word wall to review known sight words. Move from isolated practice to recognizing and reading sight words in continuous text. Invite partners to read together, finding snap words on the word wall and smoothing out their reading. (p. 44) **Link:** Remind readers of the work they did today that they can do going forward, and give them their word detective badges. (p. 45)	**MWTP:** Stop children to give them this tip: "Sometimes, there are words that are not on our word wall, but they appear again and again in your book. Once you figure out a word, you can read it in a snap every time you see it." Give an example of a student in the class who was reading a book and a word came up often that wasn't on the word wall. (p. 46) **Transition to Partner Time:** Remind partners they already know they can read the word wall together before they read their books. Another fun way to review those words is to play, "I Spy!" Demonstrate how to give clues about words on the word wall, using the "I Spy!" format. (p. 47)	Celebrate the work readers have done across this unit by asking children to name all they have learned to do as word detectives. Create an advertisement for students' word detective services using interactive writing to show the relationship between reading and writing. Coach students to use parts they hear to spell words and then to slow check their writing. (p. 48 -49)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

7 **Word Detectives Use Snap Words as Clues to Think about What Makes Sense**	Place an unfinished puzzle on the document camera or easel, asking kids to help you complete it. Compare this work to the way readers use snap words to fill in the missing words. (p. 50)	Today I want to teach you that snap words are like pieces of a puzzle. Word detectives can use the clues they have and think about what makes sense and sounds right to fill in the missing word. (p. 50)	**Model:** Demonstrate using snap words to solve a mystery word in the writing of a first-grader from another class. Point out that you used snap words as clues to solve the mystery word. Then model using the strategy on another word. (p. 52) **A.E.:** Invite partners to try the strategy you just modeled---using snap words as clues--to solve two new mystery words in the same piece of writing. Circulate as they do this work. Share out what you heard as partners talked. Then read the page together, checking to see which guesses are right. (p. 52) **Link:** Remind children of the ways they know to solve words. Add today's strategy, "Read the words you know and think 'What would make sense here?'" to the anchor chart. (p. 53)	**MWTP:** Remind readers to do a slow check once a word is "solved" to think about what would make sense, sound right, and look right. (p. 54) **Transition to Partner Time:** Partners can play "Guess the Covered Word" together. Have students cover up a tricky word they had to solve in their book with a Post-it. If they don't have a tricky word then they can pick out a challenging word to cover. Give each partnership the rules of the game. Partners can decide whose book to read together first. Then they get to the covered word they can use all their strategies and the snap words they know to guess the word and check it. (p.55)	Explain that word detectives spot snap words in their writing. Channel students to use the word wall--not just to read words in a snap---but to write (and edit) those words, too. (p. 56)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
8 **Word Detectives Solve Mystery**	Play a singing game to engage children in using snap words to	Today I want to teach you that word detectives can solve the tricky words in their books by asking,	**Model:** Have students study and read three familiar snap words from your word wall. Have them use their hands as	**MWTP:** Show students how they can use a word-sorting chart to collect words similar to snap words. (p. 61)	Announce that a job request has arrived, and lead the class in a shared reading of a

Words by Thinking of Similar Snap Words 165	figure out similar-sounding new words. The game uses the tune, "London Bridge is Falling Down." (p. 57)	"Does this remind me of another word I know?" They say the snap word they know, and then they use that word to read the word they don't know, the mystery word. (p. 58)	binoculars to look at these words carefully. Ask children to observe closely as you explain, step by step, how to use a snap word to solve a "mystery word." Hold up a card with a word on it that can be solved using the snap words, such as "spray." Show students how you solved it. Tell students that after they watch it they will say back the steps to a partner. Say, "Firsts I though, 'Hmm,...does this remind me of a snap word I already know?' And it did!" Gesture back to the words in the pocket chart. "This word reminded me of the word *day*. They look the same in the end. So if this words says *day*, then the mystery word must be…" Run your finger under the word reading the first part, /spr/ and then /ay/. "Spray!" Recap the strategy, having children turn to their partners and tell the next step. (p. 58) **A.E.:** Channel partners to try the strategy you just demonstrated--to ask themselves if a mystery word reminds them of a familiar snap word. Give each partnership a mystery word to figure out. Have them go through the steps you demonstrated to figure it out. Once they figure it out they can trade words with another partnership. Celebrate all the mystery words that students solved today. (p. 59) **Link:** Set children up to use the new strategy as they read: "Does this mystery word remind me of another word I already know?" (p. 59) Add the new strategy to the chart, "Word Detectives Use Snap Words to Read." (p. 60)	**Transition to Partner Time:** Remind children that yesterday they played, "I Spy!" with snap words. Today they can play the game again, but you will show them another way to play. "This time when you give clues about a word in your book, help your partner to find a word that looks like a snap word. For example, after reading a page together, you could say, 'I spy a word that looks like *down*.' Then see if your partner can find the word town." (p. 62)	postcard to practice the work of word analogy in context. Use the postcard responding to the students' advertisement for a word detective. Have a few words already highlighted in yellow. Invite children to use words they already know to solve the new words. (p. 63)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
9 Word Detectives Turn New Words into Snap Words	Make the same point again and again; help children understand that once they have learned a word they don't need to learn it again. Instead, they read it in a snap. (p. 65)	Today I want to teach you that word detectives don't work to solve the same word over and over. Once word detectives have figured out a hard word, they work on ways to remember it. Then, when they see the word again, they can read it in a snap! (p. 66)	**Model:** Demonstrate how to make a new word into a snap word: glue your eyes to the word, read it aloud, spell it out loud, write it. Hold up an index card with the word *could*. "You can help yourself remember it by glueing your eyes on the word and reading it. *Could*. Read it with me." Have the children read the word with you. Then, "Now, spell it with me! C-O-U-L-D. Now, write it on your boards and check it." Repeat with the word *after*. (p 66-67) **A.E.:** Invite partners to find new words in their books to turn into snap words, using the steps they just practiced. (p. 67) **Link:** Empower word detectives to become word *collectors*. "You can help yourself remember some of those tough words to solve in your books by (1) reading it out loud, (2) spelling it out loud, and (3) writing it." (p. 68)	**MWTP:** "Readers, I have a great idea! Since you're well on your way to becoming word collectors, I thought you should have a system for keeping all of these new snap words you've learned. I'm giving each of you a file folder. As you collect new words, you can stick them inside your folder. Later, you can read and teach some of these words to your partner." (p. 69) **Transition to Partner Time:** "It's partner time! I know some of you like to trade Pokemon cards and some of you trade stickers and some of you even trade friendship bracelets. Well, I be right now you can trade words! You can teach each other a word or two from you folder. You can say the word. Then, spell it out loud together. The, ask your partner to write the word and check it. You can give that Post-it away and trade it for one of your partner's words." (p. 70)	Introduce the book *Donovan's Word Jar* and read aloud an excerpt that explains how the character collects and shares words. Then, suggest that children share their words with a new classmate. (p. 71)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
10 Word Detectives Scoop Up	Celebrate all the work readers have done across this bend to recognize	Today I want to teach you that readers "scoop up" words in groups that "go together." This helps	**Model:** Demonstrate how to read sentences, chunking the words into phrases. Use a demonstration text that kids can easily see, whether a big book	**MWTP:** Remind readers that to make their reading sound like talking, it's important to notice punctuation. You might say,	Celebrate the end of this bend and all the work readers have done to become

Words to Make Their Reading Sound Smooth	and use sight words as they read. You may play another round of "I Spy" with your class, giving clues like, "I spy a word that looks like the word…" or "I spy a word that starts (or ends) the same way as the word…" (p. 73)	make reading sound smooth, like talking. There may not be just one way to read a sentence, so readers try it one way and then another way to make their reading sound right." (p. 73) Add strategy, "Scoop up words to make your reading smooth," to the "Word Detectives Use Snap Words to Read" chart.	or a book enlarged on the document camera. You might choose to begin with the opposite way to read. Show students how reading sounds when you read just one word at a time, making your voice noticeably choppy and robotic. Then, reread, this time thinking about which words make sense and sound right together. (p.73) **A.E.:** Ask students to practice scooping words together on another page of the demonstration text. You'll want to be sure to use a familiar text so that students are not distracted by word solving as they word. Prompt partners to read together, thinking about what words to scoop together to make their reading sound like talking. (p. 74) **Link:** Remind students of today's teaching point. You might say, "So from now on remember that readers scoop up words to make their reading sound like talking. You can reread the sentence a few ways until it sounds right! You can even stop when you get to the end of the page to reread and make your voice even smoother." (p. 74)	"Be sure to stop at punctuation at the end of the sentence, like periods and exclamation points and question marks, making your voice match! And look out for punctuation in the middle of a sentence, too! Slow down if you see a comma!" (p. 75) **Transition to Partner Time:** Partnerships can work together to reread their books with smoother voices. You'll want to coach partners to listen carefully to each other and give reminders like, "Read that part again." "Read it a little faster/slower." "Scoop us those words together!" or "Try it like this…" (p. 75)	strong word detectives. You might display the anchor charts from Bends I and II in the meeting area and invite the class to reread the strategies they've learned to solve words. Then you might ask students to set a goal for themselves, thinking about a strategy they want to use more often when they read. Ask students to write their name on a colorful Post-it and stick it beside a strategy on one of the two charts to set their goal. (p. 76)

Bend 3: Word Detectives Take an Even Closer Look: Using Knowledge of Letters, Sounds, and Words to Read

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
11	Rally children to take on a bigger challenge:	Today I want to teach you that word detectives	**Model and Active Engagement:** Lead the class in a warm-up word	**MWTP:** Compliment readers on taking a closer look at the	Solve another mystery word with

Word Detectives Break Words into Parts	to figure out long words by breaking them up into smaller parts. Show students the important message that just arrived from the Super Secret Detective Agency. (p. 78)	can clap out parts of a word that they want to write, they can break up the parts of a word that they want to read. They can break the word apart, trying it different ways until they find a word that makes sense and sounds right. (p. 79) Add the strategy, "Break long words into smaller parts," to the new anchor chart, "Word Detectives Take an Even Closer Look!"	game, counting and clapping syllables of longer words. (It's important that children have lots of practice hearing the parts in words before they attempt to break words apart in their reading or writing.) Help students apply this strategy by breaking apart words in a demonstration text. Model breaking a word into parts using the book, *Lost Socks*. Quickly review the process, step by step. (p. 79-81) **Link:** Invite children to use all they know about letters, sounds, and syllables--along with breaking words into smaller pieces--to tackle tougher words. (p.81) Add strategy, "Check if it's a snap word," to chart, "Tools for Checking Hard Words."	hard words in their books, breaking them apart to crack the case! Provide them with the following advice, "Here's a warning, detectives: don't look *so* closely that you ignore what's happening in the story! Detectives have to zoom in to look closely at the word, and they *also* have to zoom out and think about what's happening in order to figure out a word that would make sense." (p. 82) **Transition to Partner Time:** "When you met with your partner to read together, you can help each other zoom in to take a closer look at the tough words in your books. Remember, it helps to break long words into smaller pieces and then to click those pieces back together. Don't forget that readers also zoom *out* to think about what's happening in the story." (p. 83)	children using the demonstration text. Try multiple times to work it out, pointing out that word detective don't give up. Reinforce the importance of trying different ways to solve a word. (p. 84)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
12 Word Detectives Pay Special Attention to the Beginning of Words	Highlight the importance of beginnings in life, perhaps making a comparison to the start of a movie or the first few days of school. You might say, "Have	Today I want to teach you that readers pay close attention to the beginning of a word. They especially look closely to see if there are any letters that go together. (p. 86)	**Model:** Continue the work of taking a closer look at words. Pull out a hand lens, and announce, "Okay, word detectives, let's be sure to take a closer look at the beginning of words, looking out for letters that go together. Hmm,..it'll help to remember some of the ways letter combinations sound."	**MWTP:** Stop readers to alert them that the words in their books are sometimes a big challenge to solve. You might say, "When you're taking a close look at the beginning of words, sometimes you'll notice that there are not just	Today's share session can be used as an opportunity to review consonant blends and digraphs through interactive writing. Help children see the reciprocity

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			Add the Post-it, “Pay attention to the beginning of the word,” to the Bend III anchor chart.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
13 Word Detectives Watch Out for Endings 170	Compliment children on the work they’ve been doing, naming it. Suggest that unknown, often big words, can be less scary when readers know ways to tackle them. (p. 90)	Today I want to teach you that when word detectives see a *big* word has an ending they know, they can break the ending off to figure out the part that is left over. Then, they can put the parts back together to read the whole word in a way that makes	**Model and Active Engagement:** Set partners up to list word endings. Record commonly used endings, and suggest that readers keep these in mind as they look for endings to break off when solving big words. Start a chart, “Word Detectives Watch Out for Endings Like:” Add these endings to the chart: * ing, * ed, * s/es.” Using the demonstration text, model how to break off the ending of a long	**MWTP:** You might say, “Word detectives, all this work you are doing breaking endings off of words just reminded me of a big problem we had a couple days ago. Remember when we were trying and trying to solve the word *dressed*?” Hold up a small white board with the word written on it in large clear	Review the blends and digraphs chart to remind children of letter combinations. Then suggest that word detectives are alert for these, checking not only the beginning of a word, but the end. Invite children to practice

		sense and sounds right. (p. 90) Add strategy to anchor chart, "Word Detective Take an Even Closer Look."	word to solve the first part of the word. Then put the ending back on, solve it, and reread to check for meaning. Demonstrate these steps using the book, *Lost Socks*. Recruit a child to find another word in the demonstration text that has one of the endings on the chart. Then invite the class to work together to solve it, following the steps you just modeled. (p. 91-92) **Link:** Remind children that this new way to tackle big words is one of many they know. Ask children to read on the rug, using today's strategy to solve words with endings that can be broken off. Send kids who have success with this back to their seats. Keep the others on the rug to provide additional coaching. (p. 93)	letters. Comment on how you solved this word by reading the sentence and thinking about what makes sense. Then ask students to take a close look at it…"Do you see what I see at the end?" Once they notice the -ed ending tell them that you could have solved the word by taking the ending off. Remind students there are *lots* of different ways to solve a word! (p. 94) **Transition to Partner Time:** Before readers meet with their partners ask them to look through their book and find a place where they tackled a big, scary word and mark it with a Post-it. When they get together with their partners, the first thing they can do is show their partner their word and explain what they did to solve it. (p. 95)	reading words from the demonstration text that tricky letter combinations. Then set children up to search for familiar words in their own books. (p. 96)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
14 Word Detectives Don't Let Vowels Trip Them Up	Tell a story that conveys the importance of looking closely in real life, and liken this to looking closely as you read tricky words. (p. 97)	Today I want to teach you that word detectives don't let vowels trip them up. They remember to look closely at the vowels inside words, noticing when two vowels are side by side. Then, they try the word one way and then another until it makes sense and sounds right.	**Model and Active Engagement:** Ask partners to explain how they use the strategy of trying a vowel sound two ways. Share out what they say. Refer back to the "Good Habits for Solving Hard Words" chart and highlight the "try it 2 ways" strategy. Ask children to tell their partner what this means and explain how they use this strategy in their books. Make the point that vowels make two sounds, one long and one	**MWTP:** Compliment word detectives on working so hard to look closely at those tough words. Hold up a small white board with the word *rain* written in large clear letters and the vowels *ai* underlined. Point out that this vowel team makes the long /a/ sound like in the words *train*, *paint* and *wait*. Then change the word to *coat* and underline the *oa*	Reveal a package from the Super Secret Detective Agency that includes a letter with mystery words. Invite children to use the strategies they know to read the letter. As you reach the tricky words, suggest strategies

		(p. 97) Add new strategy to chart.	short. Readers can try the other sound to make the word sound right. Point out that readers can also watch out for vowel teams. Invite children to read words from the word wall that include vowel teams. Then highlight the *ee* vowel team and have children practice reading a word with this feature. Find other words on the word wall with different vowel teams for the children to notice and read. Then have partners practice writing words with the *ee* vowel team on white boards as you call out words. (p. 98-99) **Link:** Send children off with the reminder that word detectives don't get tripped up by tricky parts like vowel teams--they look closely. (p. 99)	vowel team. Repeat the process for all of the vowel teams on the Vowel Team chart you are going to hand out to each child. (p. 100) **Transition to Partner Time:** Remind readers the words they read always have to make sense. They may have to try words a few different ways until it makes sense and sounds right. "It's time for partner reading, and I want to remind you that as a partner you have a very important job to do. You have to not only look carefully, but you also have to *listen* carefully. If your partner reads a word that doesn't sound right or make sense, remember you can say, 'Stop! Something's not right. Try that again.' Then help them to solve that word. You already have a detective checklist in your toolkits to help you remember this. Don't forget to use it if you need it." (p. 101)	children might try to solve them. Open the package to reveal finger flashlights or homemade word scanners. Announce that these are word scanners to help children solve and check words. (p. 102-103)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
15 Word Detectives Use Word Parts They Know to Read New Words	Invite the class to sing the song, "Readers Look Closely!" Name the strategies they've learned to help them look closely and suggest a new one: noticing when a part of a word is familiar.	Today I want to teach you that you can use parts of words you know to help you figure out new words. When you come to a tricky word, stop and think, "Does part of this look like a work I know?" Read or	**Model:** Suggest that children can use parts from two or three words to solve a tricky word. Model this with a word from the demonstration text. Recruit children to help solve another word. Name out what you notice and ask for children to signal if they noticed those parts, too. (p. 105-106)	**MWTP:** Illustrate the importance of revisiting words and making them into stronger snap words. For example you might say, "Whoa! Am I glad I learned the words *she* and *make* because without them, I never would have figured out this word, *shake*." Invite	As a class write a thank-you letter to the Super Detective Agency. Ask students to think of things they can thank them for, such as the word scanners. Practice breaking apart words

	(p. 104-105)	say the word you know, then go back to the tricky word to figure out the part that is the same. (p. 105)	**A.E.:** Set partners up to practice solving mystery words together by finding parts that look like words they know. (p. 106) **Link:** Remind children of the new way they learned to look *closely* at words. Point out that their new word scanners can help them with this work. (p. 107) Add the next strategy, "Use parts of words you know" to the anchor chart.	children to take some time to reread words on the word wall, so they can use them when they encounter challenging words. (p. 108) **Transition to Partner Time:** Invite readers to put the books they haven't read yet on top of their piles. They'll want to read these books first because they'll have lots of new mystery words to solve. Refer back to the "Word Detectives Take an Even Closer Look!" chart to remind partners of the work they can do to solve the mystery. (p. 109)	to stretch them out and spell them correctly. (p. 110)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
16 Word Detectives Watch Out for Unusual Words	Tell children that a detective scrutinizes suspects, noticing anything unusual, like disguises. (p. 112)	Today I want to teach you that word detectives watch out for unusual words in their books. They notice when words they know are a part of words they don't know, like in contractions. (p. 112) Add the strategy, "Watch out for unusual words" to the anchor chart.	**Model:** Liken the word wall to a lineup of usual suspects. Model looking at some word wall words closely for anything unusual and recruit children's help. Name what you and they see and chart it. Place several words from the word wall in a pocket chart. Ask the detectives to take a close look at each word and put a thumb up if they notice anything unusual about these words. Children will notice the word, "I'm" looks unusual. Point out that it's a contraction. Tape it to a small chart titled, "Unusual Suspects" Repeat this with another list of words, so that children notice the word, "can't."	**MWTP:** You might say, "Thumbs up if you've already found some sight words in disguise. Were those words wearing an apostrophe like the word *can't* or *I'm*? You can collect those words and add them to your word file folders, making them snap words for yourself." (p. 103) **Transition to Partner Time:** Encourage partners to share some of the unusual words they've already discovered	Warn readers to look out for another type of "unusual" word in their books---compound words. Use the word *backpack* as an example. Ask children if they see any other compound words around the room. Give students a tip: to solve compound words, it helps to search left to right to

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			(p. 114) **A.E.:** Invite students to spot more unusual suspects and see how familiar words are disguised as contractions. Help students transfer this work to continuous text, applying the strategy in context. Use page two of your demonstration text, Lost Socks. Have students signal "Stop!" with a hand sign when they discover one of the unusual suspects. (p. 115) **Link:** Send children off to apply this skill of figuring out "usual suspects" in their own books. (p. 115)	when they meet. Comment on how partners can be *twice* as clever at discovering unusual words like contractions when they read together. (p. 116)	find the first little word, then the second. (p. 117)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
17 Word Detectives Smooth Out Their Reading	Invite children to share all they've learned about being word detectives. Pretend to be a reporter, interviewing them. (p. 120)	Today I want to remind you that after readers have read once to fix up the tricky words, they can reread to make their reading sound smooth. You read it, fix it, and then read again, putting it all back together. (p. 120)	**Model:** Demonstrate using all the strategies you know to solve a hard word in the demonstration text, then rereading to smooth out your voice and to put the sentence back together. Model this using page 10 of the demonstration text. Draw on several strategies and reread to show students how you think about what makes sense and sounds right. (p 120-121) **A.E.:** Invite partners to try the strategy you just modeled---to read text and figure out tricky words, then reread more smoothly. You may do this using page 12 of the demonstration text. (p. 121)	**MWTP:** Remind readers that one of the good habits they have as a reader is to reread their books. The second time they read a book, they can read even the tough words in a snap and their voice will sound so much smoother. Point out that's not the only reason to reread their books. Your might say, "Remember, every time you reread you see more in your books. You might say things like, 'Oh, interesting!' or 'Look! I didn't see that before!' or 'Now I know why that happened!' Each time you reread a book,	Remind readers that once they've solved tough words, they should reread in a few ways. Suggest they listen carefully, and make their reading voice sound smoother and more like talking. You might invite one or two students to demonstrate rereading in a smooth voice to the class. (p.125)

			Link: Set up children to use this strategy as they read: look closely to figure out hard words, then reread more smoothly. (p. 122)	new details will pop out at you--or maybe even an important idea that you didn't think of earlier when you were busy figuring out hard words. Rereading helps you understand your books in even bigger ways, and that makes reading so much more fun! Right now, will you pick a book you want to reread? Okay, get to it!" (p. 123) **Transition to Partner Time:** Invite partners to flex the muscles they've grown from working together to become stronger readers. Explain that rereading a book out loud to a partner can also make your reading smoother. Advise partners to take turns rereading out loud to each other. The listening partner can cheer on the partner rereading. (p. 124)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
18 Word Detectives Show Off Their Skills: A Celebration	Invite children to discuss and teach all their cool word-detective tools to each other. (p. 126)	Today I want to teach you that word detectives use everything they know to show off their skills. They notice a problem, solve it, check it, and reread to make it smooth. (p. 126)	**Model and Active Engagement:** Help students revisit and apply word-solving strategies from this unit. Place a brand-new book to read together under the document camera. Invite students to stay on the lookout for any problems, fix them up quickly and then keep on reading, remembering to make it sound nice and smooth. Praise students as they use all they know. (p. 127)	**MWTP:** "Eyes up here, detectives! A stack of mystery envelopes has just arrived. And a note from the Super Secret Detective Agency! Hmm,... what does it say?" Open the note and read it aloud. Generate excitement for the final Top Secret mission. (p. 128) **Transition to Partner Time:**	Collect mystery words from partners in the right order to form a sentence. Once they read the secret message, "There is a surprise waiting for you outside the classroom door." go and see what the surprise is. (p. 130)

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			Link: Set up your word detectives to draw on all they know to solve tough words. Encourage students to use everything the know, and the tools in their detective kits, to help them crack the case! (p. 127)	Hand an envelope to each partnership. Inside they will find a clue to help them figure out a mystery word together. Partners will work together to figure out the mystery word. Once they figure it out they should come to the meeting area with their book bins. They will read together until everyone has figured out his or her mystery word. When everyone is done you will put the words together read the secret message! Move around the room, coaching readers to help them solve their mystery word as needed. (p. 129)	

Grade 1: Unit 3 (Book 2) Learning About the World	
Unit Description:	This unit builds on children's curiosity about the world around them. Children will learn that books can teach them about many things. In the first bend of the unit children will learn specific strategies for learning as much as they can from nonfiction books. The second bend will continue to emphasize comprehension and strategies to solve hard words, but there will also be a focus on vocabulary. In the third, and final bend, children will work to build fluency and study craft moves used by authors.
Essential Questions:	What comprehension strategies can I use to learn all about a topic in the books I read? How do I decode unfamiliar words and figure out what they mean? What are ways I can reread my books to make my reading smoother and sound like an expert?
Standards:	RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. RI.1.1 Ask and answer questions about key details in a text. RI.1.2 Identify the main topic and retell key details of a text. RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text. RI.1.5 Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text. RI.1.6 Distinguish between information provided by pictures or other illustrations and information provided by the words in a text. RI.1.7 Use the illustrations and details in a text to describe its key ideas. RI.1.8 Identify the reasons an author gives to support points in a text. RI.1.9 Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures). RI.1.10 With prompting and support, read informational texts appropriately complex for grade 1. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks

Bend 1: Getting Smart on Nonfiction Topics

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **Getting Started as a Nonfiction Reader** **RI.1.1, RI.1.2, RI.1.3, RI.1.5, RI.1.6, RI.1.7, RI.1.10,** RF.1.3, RF.1.4, SL.1.1, SL.1.4, SL.1.6, L.1.1, L.1.4, W.1.2, W.1.8	Invite students into the upcoming unit, creating fanfare around the chance to read nonfiction to learn about the world. Then unveil the nonfiction section of your library. (p. 2)	Today I want to teach you that when reading nonfiction, or books about real life, readers start learning about a topic *even before* they read page 1. When they do a sneak peek, readers are already learning stuff about their topic. (p.2)	**Model and Active Engagement:** Recruit kids to join you in previewing the demonstration book, *Hang on, Monkey!*, that will thread through this bend, channeling them to glean information from just the cover. Reinforce the sneak peek strategy using guided practice. Cite the work that one child did to provide an example, making sure the child took in many parts of the page. Explicitly name the importance of doing that. Give children a second try, expecting them to benefit from your tip. After they look around the whole title page, share what another child did, extending the work in a way that models. Name what the students have done with one text that you hope they transfer to other texts. Record this on a new chart, How to Get Super Smart about Nonfiction Topics. (p. 3-4) **Link:** Remind readers that they'll be learning about lots of topics as they read nonfiction books, and send them off to get started. (p. 4)	**MWTP:** Gain the attention of the class. Remind children that readers don't just finish a book and put it away. Instead readers *do something at the end of a book*. Refer to the "Readers Build Good Habits" chart from our first unit. Encourage children to remember all the things that they've already learned, or reread the chart again to remember more things. (p.5) **Transition to Partner Time:** Review previous partner strategies on the Reading Partners Work Together chart. Invite partners to start with a book they haven't read yet, if they have one, so they can discover the book together! (p. 6)	Invite children to share with the class the topics they learned about today. Debrief. Ask children to share one fascinating detail about their topics with their partners. (p. 7)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

2 **Studying One Page Can Teach So Much** RI.1.1, RI.1.2, RI.1.3, RI.1.4, **RI.1.6, RI.1.7,** RI.1.10, SL.1.1, SL.1.2, L.1.1, L.1.6, W.1.2, W.1.8	Celebrate that children are flying through books, but remind them that as writers, they've learned to slow down and add detail. Suggest they can do something similar as readers. (p. 8)	Today I want to teach you that readers who want to get smart about a topic don't just let the pages fly by. Instead, readers think, 'This *one page* can make me smart,' and they read each page closely, getting as much as they can out of it.They read whole books that way. (pg. 8) Add strategy to chart.	**Model:** Recruit kids to join in shared reading of a page, then in scanning the picture. Note what you see in a few parts of the picture, framing what you notice as an observation about the topic. Debrief, noting what you did that you hope students are doing every time they read. (p. 8-9) **A.E.:** Channel kids to read another page similarly, first reading the words in unison, then getting ready to share what they see and think with a partner. (p. 9) **Link:** Celebrate ways that children have engaged in an early version of close reading. Remind students how to set up for reading by stacking their books and getting ready to tally the number of books that they read. Also remind students to slow down and learn as much as they can from each page. (p.10)	**MWTP:** Ask children, "How many of you have been reading in such a way that you get a ton of information from even just one page?" Point out that readers can get even more from a page. Readers can get *an idea for what might come next in the book!* Like if you read, "'There are many kinds of storm clouds,' then you might guess, 'I bet the next page will tell about some of those kinds of storm clouds.'" (p. 11) Add strategy to chart. **Transition to Partner Time:** Display two classroom charts, "How to Get Super Smart about Nonfiction Topics" and "Reading Partners Work Together." Remind children that as partners, they need to be helpers, and not just when their partner is stuck on a word. Partners can help their partner get super smart about his or her topic. (p. 12)	Compliment students on how they worked hard to slow down and learn more from each page. Encourage students to consider how writing strategies might also help them as readers. Take out the chart, "How Can I Teach My Readers?" (p. 13)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
3	Invite children to review the anchor	Today I want to teach you that to get really smart	**Model:** Using a simple example, explain the idea that when one sees (or	**MWTP:** "Readers, sometimes when you are reading, you go	Invite partners to gather in your

Readers Learn More by Chatting about What's Happening **RI.1.1, RI.1.2, RI.1.3,** RI.1.6, **RI.1.7,** RF.1.4, SL.1.1, **SL.1.2, SL.1.4,** SL.1.6, L.1.1, W.1.2, W.1.8	chart, "How to Get Super Smart about Nonfiction Books," noting the strategies they have been using. Have children give a thumbs up if they have been using each strategy, as you work through the list. (p. 15)	about your topic, you don't just read a book--you also have little chats about that book. You read the words on the page, and then you use your *own* words and your *own* ideas to talk about the book (or the page) with yourself or with a friend." (p. 16) Add strategy to the chart.	reads about) a person doing an action, the reader can often infer what has already occurred or will happen afterward. Demonstrate this strategy, using the information text that weaves through this bend in the unit. (p. 16) **A.E.:** Channel children to do the work you just modeled on the next page of the mentor text. Share bits of what you heard them discussing. (p. 17) **Link:** Review all the things on the chart that remind readers how to get smarter about their topics. Remind students to track their understanding by having a chat in their minds. (p. 18)	to have a little chat about what's on a page, but then you end up forgetting what is on the page! Your mind can get so full of your own ideas that you end up forgetting the whole book! If this ever happens to you, remember to go back to the last place where things were still making sense and reread." (p. 19) **Transition to Partner Time:** Marvel about how partners have two readers, and that's a lot of reading muscle! Remind partners to decide how they will read using the Reading Partners Work Together chart. While partners are working voice over, saying, "I can see you thinking as you read! To make sure you're thinking, read our chart about the things you can talk about while reading." Point to the anchor chart. (p. 19)	meeting area with one book from their book bins, a book they read today. Comment that when readers read, they study the page, and then squeeze their mind, almost like it is an orange, only instead of making orange juice, they are making thoughts. Hold up an imaginary orange and tell children, "Right now, squeeze a make-believe orange in your hand and get some pretend orange juice out of it." Finish the book, *Hang on, Monkey!,* squeezing thoughts as you go. Have children practice this with their partners, using the books they brought to the meeting area. (p. 21)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
4 Readers Reread to Make Sure They	Celebrate students' careful reading of their nonfiction books. Readers, I wanted to start	Today I want to teach you that at the end of a book, readers think, 'What have I learned about this topic? Am I smarter about the	**Model and Active Engagement:** Invite students to look back at the text to remember what they have learned. Ask students to think about the book and say four or five things to make sure	**MWTP**: Point out that some children have books with super hard words that label things in the illustrations, explaining what they are. Show an	Focus students' attention on one partnership that has been having productive

Understand Their Books RI.1.1, **RI.1.2, RI.1.3, RI.1.5,** RI.1.6, **RI.1.7,** RF.1.2, RF.1.3, SL.1.1, SL.1.2, **SL.1.3, SL.1.4,** SL.1.6, L.1.1, W.1.2, W.1.8	today's reading workshop with a little bit of a celebration because I am so proud of your reading work--the way you're slowing down to study each and every page of your information books. (p. 22)	topic now?' Then, they look back in their books and try to remember *all* that the book taught them. (p. 23). Add strategy to chart.	they have learned as much as they can. Tap your fingers as you think of each thing you learned. Then point out that readers look back in the book in case they forgot something. Model flipping through the pages and remembering more things. After rereading together invite partners to tell each other what they they learned about monkeys from this book. Remind them to use their fingers and try to say four or five things. You may want to create the Did I Retell Well? Chart as seen in the book. (p. 23) **Link:** Transfer today's teaching to students' independent reading by suggesting they get started reading and do what they've been taught when they reach the ends of their own books. (p. 24)	example of this using a document camera. Point out the labels and read them together. Remind them that this is so important because it gives you even more information to learn. (p. 25) **Transition to Partner Time:** Direct students to listen to and evaluate their partners, encouraging them to repeat, clarify, and/or elaborate. Partners should listen as their partner retells and understand what their partner is saying. If they don't understand they should ask their partner to repeat it or to say it another way to make it clearer. (p. 26)	conversations. Have students sit in a big circle with their partners and bring one of the books they read together today. Have a partnership model their work together. Voice over to point out how they take turns, ask and answer questions and help each other. (p. 27)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
5 Working on Fluency, Including Stress and Intonation	Congratulate children on their recent progress. Gently note that sometimes tone of voice can get in the way of retelling.	Today I want to teach you that to understand and remember the information books better, nonfiction readers make their voices sound smoother and	**Model:** Demonstrate reading part of the mentor next like a news reporter who shares the news of the day on television. Read the words like they are so, so important. Invite children to imagine they are teachers or news reporters and read a section of the	**MWTP:** Gather attention from students. Tell them you have a tip for them: "As you read, trying to make the words sound important, it helps to think, 'Is this information making me feel something?' Then you can	Channel children to choose a favorite part of their books to share with a small group, showing off their best reporter's voices while their

RI.1.1, RI.1.2, RI.1.3, RF.1.1, RF.1.2, RF.1.3, **RF.1.4,** SL.1.1, **SL.1.4, SL.1.6, L.1.1,** W.1.2, W.1.8	When we read in a flat monotone voice it's hard to remember the details at the end. Demonstrate what it sounds like to read with expression. (p. 28)	livelier as they read. (p. 28) Add strategy to chart.	book placing extra emphasis on the words, *hangs* and *rain forest*. Point out that you emphasized certain words to make them sound important. (p. 29) **A.E.:** Have children choose a book from their book bin. Have them practice reading smoothly and in a more lively way. Circle around and lean in and give prompts to students as necessary. (p. 30) **Link:** Reiterate the importance of the work children just did, reminding them that reading with expression will help them remember more information and show it off to the world. Have children select a couple of books to share with a partner--to read and reread expressively and to retell, showing off what they know. (p. 31)	make your voice show that feeling as you read." Model with a book from a child's book bin. (p. 32) **Transition to Partner Time:** Encourage partners to stack up their books and get ready to talk with their partners. Advise them to begin with echo reading to make sure that they are reading with their very best voices, like teachers and news reporters. Remind students to keep switching, reading and talking through the books they have stacked. (p. 32)	group assesses them. Model this yourself first. Have children indicate if you have read smoothly and lively by giving a thumbs up. Have them show you their thumb sideways if they think you should try again. Have them take turns doing this with each other in small groups. (p. 34)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
6 **A Celebration of Learning** **RI.1.1, RI.1.2, RI.1.3,** RI.1.6, RI.1.7, RI.1.10, SL.1.1, **SL.1.3,**	Let readers know that you think their growing expertise on so many topics is worthy of a celebration. (p. 35)	Today I want to teach you that when grown-ups are at parties (like a pizza party or tea party), they don't just eat. They also talk--and often they talk about books they've been reading and new things they've been learning.	**Model:** Demonstrate the way that grown-ups talk about topics they're learning about when meeting with other grown-ups. Pretend you are retelling a conversation you had with a friend at a pizza party. (p. 36) **A.E.:** Invite partners to have a pretend tea party or pizza party, in their spots	**MWTP:** Comment on all children have shared and talked about. After hearing about all of these great books children will likely want to read some of them. Give children a few minutes to swap books with one another or go to the library to find books on a particular	Invite students to reflect on their learning during this bend and to set goals for future nonfiction reading. Refer to the chart, "How to get Super Smart about Nonfiction Topics."

SL.1.4, SL.1.6, W.1.2, W.1.8		You can have fun talking about books, just like grown-ups do, by sharing important information and interesting ideas and asking questions about your books. (p. 35)	on the rug, chatting with each other about the topics of their nonfiction books. Name some of the ways you overheard children talking about their topics, helping them grasp the language of how people chat about new knowledge and react to it. Then encourage kids to keep talking. (p. 36-37) **Link:** Invite children to walk and talk like they are at a party, circulating and discussing their topics with other kids in the room. Point out the party spots. When you say, 'Walk and Talk,' they will find a new area and new people to chat with about their topics. (p. 37)	topic. As children start reading their new books on their new topics refer them back to the anchor chart and all they can do to study their books to get smarter. (p. 38) **Transition to Partner Time:** Ask partners to choose a book to read together that they can later discuss as experts. (p. 39)	Put three note cards on the easel and invite children to talk with their partner about which things they do every time they read and which things they do sometimes and which things they may forget to do. Then children can decide on a couple of goals and record them on note cards. (p. 62)

Bend 2: Tackling Super Hard Words in Order to Keep Learning

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
7 Readers Don't Let Hard Words Get in Their Way	Demonstrate giving up on a text because of difficult words, and rally students to persevere in trying	Today I want to teach you that nonfiction readers don't let *anything* get in their way of learning a lot about their topic--not even super hard words.	**Model and Active Engagement:** Invite students to help figure out tricky words you've covered by thinking about what would make sense in context and then looking at all the parts of the words. After trying to sound out the the	**MWTP:** Comment about how you've been watching the class and that sometimes as they are reading along they are getting stuck. They're not moving, it's like their feet are	Invite the class to help you read one partnership's book, using the strategies they know to solve tricky words. (p. 48)

RI.1.1, RI.1.2, RI.1.3, **RI.1.7,** RI.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, L.1.1, **L.1.4,** W.1.2, W.1.8	multiple strategies when words are hard. (p. 42)	They use everything they know to figure out those words. (p. 43)	word, refer students back to the "Good Habits for Solving Hard Words" chart. Point out "try it 2 ways" from the chart. Try solving the word again. Debrief. Point out that the class tried several things when challenges arose. Invite children to review the anchor chart. (p. 43-44) **Link:** Send kids off to get started reading a new stack of books, with the reminder to persevere when they encounter unfamiliar words. (p. 45)	stuck in the mud. Remind children that, "when you get stuck on a hard word, you can back up in the sentence, go to the beginning, and get a running start. Reread the sentence and think to yourself, 'What might this word be?'" If they really can't figure out the word, they can mark that part, and later when they read with their partner, the two of them can try to figure it out together. (p. 46) **Transition to Partner Time:** Encourage partners to pay careful attention when they listen to their partners read. If their partner gets stuck they shouldn't jump in. They should first give their partner a chance to do something, anything, to figure out hard words. If they can't figure it out the partners can put their reading muscles together to work on the challenge. (p. 47)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
8 Crashing Word Parts Together to Solve the Whole Word RI.1.1, RI.1.2, RI.1.3, **RI.1.4, RI.1.7, RF.1.2,**	Remind students to keep trying strategies when they get to a tricky word. (p. 49)	Today I want to teach you that when you want to get smart about your topic, you work at the hard words, even if they are long. One trick to reading long words is called 'crashing.' You can *crash* the parts of the word together and then think,	**Model:** Demonstrate the strategy of crashing word parts together to figure out hard words. Reread the section of the book where the word appears, putting the word back into context and reading smoothly. (p. 50-51) **A.E.:** Recruit children to join you in solving the next hard word by crashing its parts together. (p.51)	**MWTP:** Readers sometimes try crashing the parts together, and try to say the sounds using short vowels and it still doesn't sound like a word they know. This might be because they've made the vowels into a short vowel sound when they should be a long vowel sound--or vice versa. Encourage readers to	Engage kids in shared writing with a focus on thinking about word parts and how they sound. (p. 55)

RF.1.3, RF.1.4, SL.1.1, **SL.1.6,** L.1.1, **L.1.4,** W.1.2, W.1.8		'What word makes sense here?' (p. 49)	**Link:** Reiterate the importance of trying everything you know to figure out a hard word, including today's strategy. (p. 52) Add strategy to chart, "Good Habits for Solving Words."	try it 2 ways, trying out the different vowel sounds. (p. 53) **Transition to Partner Time:** Remind readers to put the books they haven't yet read on top of their stacks as they get ready to work together with partners. Point out that partners are great helpers and it is wise to read books that you don't yet know well together. Using a document camera model how partners can practice covering up parts of words and crashing them together. (p.54)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
9 Readers Check that the Words They Read Look Right and Make Sense RI.1.1, RI.1.2, RI.1.3, **RI.1.4, RI.1.7,** RI.1.10, **RF.1.2, RF.1.3,**	Let students know that that the work they did yesterday is not only helping them get through longer and harder words, but it is also helping them learn more about the world. Congratulate your students for being the kind of	Today I want to teach you that sometimes when you ask, 'Does it look right?' you might need to do a *slow check*. In the same way you say a word slowly to spell it, you can run your finger under the word and say it slowly to check if it looks right. Then you can reread to double-check that the	**Model and Active Engagement:** Select a text to project with the document camera for students to see and read with you. Begin to read a small portion, and purposefully misread a word. Say to the class, "Wait, wait! That doesn't look right! Does it? I think it needs a *slow check*. I'll put my finger under the word and let's say it slowly and check if it looks right." Choose another excerpt from the text and have students read it on their own. Select a	**MWTP:** Point out that not only can readers slow-check to make sure something looks right, but they can also double-check to make sure that something makes sense. Readers double check by asking themselves, "Does that make sense?" (p. 59) **Transition to Partner Time:** Partners don't only help their	Celebrate several readers and what they figured out in their books. Invite the first reader to join you, book in hand, at the front of the meeting area, and say, "When Jennifer was reading, she encountered a challenge! You got

RF.1.4, SL.1.1, SL.1.6, L.1.1, **L.1.4,** L.1.6, W.1.2	readers who enjoy the challenge of working through the hard parts and not being stopped by anything in their books. (p. 56)	word makes sense. (p. 56) Add strategy to chart.	word you think they may not be able to read on their own or that they may misread. Whether they make an error or not, raise the question, "Did that look right? Let's do a *slow check*." (p. 56-57) **Link:** Restate what you taught children today, and remind them when they should use what they learned. You may say, "Don't wait for the word to tell you *this is hard*. You be on the lookout for what is hard or what might trip you up. Remember, a *slow check* is a great way to double-check that what you are reading is, in fact, what is written on the page." (p. 57)	partners when something is hard. Partners notice when their partner does something well. Say to your readers, "As you listen to one another read, if you hear your partner read something that makes sense and looks right, tell him or her. Give him or her a little thumbs up." (p. 59)	stuck on which word, Jennifer? This word," and point to it. "And what did you do to figure it out?" Make sure your anchor chart is on display so that the student you've called forward can use it and recall any strategies that helped her. Then you might say, "Let's reread this part with Jennifer, doing what she did!" (p. 59)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
10 Readers Learn New Words as They Read RI.1.1, RI.1.2, RI.1.3, **RI.1.4, RI.1.5, RI.1.7,** RI.1.10, SL.1.1, SL.1.6, L.1.1, **L.1.4, L.1.6,** W.1.2	Celebrate students' perseverance in tackling tricky words, and encourage them to keep working through unfamiliar vocabulary. (p. 60)	Today I want to teach you that when readers run into a *new* word, they don't ignore those words, nor do they let those words stop them from reading and learning about their topic. They say the word the best that they can and think, 'What does this new word mean?' (p. 52) Add strategy to chart.	**Model and Active Engagement:** Guide students to use pictures and context clues to figure out the meaning of unknown words. Cover up two words on a page. When you and the students come to those words you all will say a lot of things about what you think these words might mean. Have students turn and talk to share their ideas. Regroup and show them the words. Point out that by doing that kind of talking and thinking they know what that new word means. Repeat this with another example. (p. 61)	**MWTP:** Books may have other things to help readers think about what new words mean. Books may have diagrams and picture word lists, like in *Hang on, Monkey!* Show an example on the document camera. Remind readers to use these tools as they read to help them learn and think about what the new word means. (p. 63) **Transition to Partner Time:** Partners work together to	Teach students to play a game with their new vocabulary. Choose some words from a book or a student's book. Record them on Post-it notes. Talk about the word, but don't say it. Students have to use the clues to figure out the word. (p. 64)

			Link: Encourage students to work with their partners to figure out the meanings of new words. (p. 62)	figure out words they don't know or aren't sure of. Partners ask each other, "What does ___ mean? How do you know?" or "Can you explain what that means? I don't understand." (p. 63)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
11 Readers Find and Think about Key Words **RI.1.1, RI.1.2, RI.1.3, RI.1.4, RI.1.9,** SL.1.1, **SL.1.4,** SL.1.6, L.1.1, **L.1.4, L.1.6,** W.1.2, W.1.8	Introduce students to owning key words about their topics. "Whenever you are learning about a topic, there are *key words* that are super important to that topic. So if a person wanted to learn about reading workshop, one key word would be minilessons, and another key word would be…" and	Today I want to teach you that it is important to be on the lookout for *key words*, words that are key to understanding your topic. It's like these words unlock knowledge. (Mime turning a key.) When you find a key word, try extra hard not just to read that word and say that word, but to *own* that word. (p. 66) Add strategy to chart.	**Model:** Demonstrate using a key word multiple times to really *own* the word. Read a few pages and then point out that first you need to figure out what the key words are. Then say one thing about the key word. Then you can ask a question about the key word. Point out that each time you use the key word you own it more. Debrief what you taught and name the steps of the strategy that you used. (p.66) **A.E.:** Invite students to identify other key words related to the topic. Then choose one and ask students to use it in their partner talk. (p. 67)	**MWTP:** Remind readers that rereading can help them learn more about their topic. When readers reread, they can do any of the things on our chart, "How to Get Super Smart about Nonfiction Topics." Readers also reread a book with a key word in mind and think, 'How do the pages in my book connect to that word?' Model with the book you were using before. Encourage children to try this with their books. (p. 69)	Guide children to match important key words from the text to important ideas in that text and other texts. Put out some words from *Hang on, Monkey!* Ask children if any of the words make them think, "Oh, hey, wait, that word is important to my book too!'"If they find one they should reread to their partner the part

	point to the shelves, "*books.* Learning about a topic means learning about the key words related to that topic. (p.65)		**Link:** Remind students to think about the key words in their books, both new and familiar. They can use Post-it notes to start noting their key words. (p.67)	**Transition to Partner Time:** Set the stage for partner time today. Partners should have their books ready to stack and decide how to read. Partner 2 will go first and show their key words to partner 1. Partner 2 will give Partner 1 an introduction to what their book is about by showing him or her what the key words are in their book and how they make them smarter about the topic. Then as they read, both partners can be thinking about the key words. Then partners should switch roles. (p.70)	of their book where it's mentioned.Teach children to pull out important key words to use in discussing the book with their partners. (p. 71-72)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
12 Rereading a Page to Find the Just-Right Sound RI.1.1, RI.1.2, RI.1.3, RI.1.10, **RF.1.4,** SL.1.1, **SL.1.4, SL.1.6,** L.1.1, **L.1.6,** W.1.2	Tell students that when they overcome an obstacle or figure out a hard word in a book, the last thing they should remember to do--always--is to reread. Tell them that rereading is important not just to smooth out their voices, but also to hear and show what, in their books, is important. This will help them learn and hold onto more	Today I want to teach you that readers of nonfiction read and reread the pages of their books to find just the right way each page should sound. Sometimes they try it one way, scooping up the words, and sometimes they read it another way, using their voices to punch out some words. (p. 73)	**Model:**: Show students parts of a text that you have already read with them. You could use your shared reading book, *Owls*. Ask students to listen to you read and reread the part of the text aloud. You might say, "I'm going to read this part with a lively voice. But I may encounter a challenge. If I do, I will try to reread this part, thinking about how to read it better. When you think I sound like the Kratt brothers, put your thumb on your knee. Then I will know which way sounds better." Demonstrate and as you do voice over a few tips that show adjustments and changes you are making as you read and reread the page. (p. 73-74)	**MWTP:** Encourage readers to practice tracking and scooping up more words with their eyes, to help with their fluency. Address this by saying, "Readers, I see that some of you are using your fingers as you read. Now that you are stronger readers, fingers can actually *slow* you down. If you need to use your finger to do a slow check, take it out and put it under the word. If you *lose* your spot as you are reading, use your finger to help orient yourself. Make sure you are back on track, reading the	Have students get together with a different partner to share their books. Have the new partners read to each other in their best voices. Then give the new duo a chance to talk about questions and comments they have about each other's topics and books. You may have them switch partners again, just as they did during the

	information. You can show a short video clip about a nonfiction topic. You might use PBS program *Wild Kratts*. Point out that it isn't only a fun show to watch, but it also teaches people a lot about the world. (p. 73)		**A.E.:** Select another portion of the same text, *Owls*, to have students read together. Have them practice reading the words so they sound lively and interesting. (p. 74) **Link:** Rally students around the important work they have to do. Say something like, "Now, as you go off to read, you have a whole bunch of things to do that will help you learn more about the world! As you learn more and more, working through the challenges in your books, aim to reread the pages like gold to find the just-right sound of each page. Sometimes, you might need to try it a couple of times, a couple of different ways." (p.74)	words. *But then*, remember to take your finger *away* and use your eyes to scoop up the words and your voice to make the words sound important. (p.75) **Transition to Partner Time:** Partnerships can practice reading their books aloud, listening to how their voices sound and giving each other tips to read parts better. (p. 75)	grown-up party earlier in the bend. (p.76)

Bend 3: Reading Aloud Like Experts

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
13 Finding Interesting Things to Share **RI.1.1, RI.1.2, RI.1.3,** RI.1.6, RI.1.7, RI.1.10, SL.1.1, **SL.1.3, SL.1.4,** SL.1.6, L.1.1,	Invite children to recall the things they have learned to do in this unit, applying that learning to a page of the first demonstration text, *Hang on, Monkey!* Tell children that they are ready to teach this unit on their own, and invite them each to prepare a stack of books to teach second-graders. (p. 78)	Today I want to teach you that to share a book like an expert, you first need to notice things that are worth sharing. It helps to mark pages where you found something interesting or important in some way--parts that made you sit up and think or wonder, to want to learn more. (p. 79).	**Model:** Demonstrate what you did to prepare to teach the demonstration text to the class. Explain that you read, *Hang on, Monkey!* first. Then you found parts that seemed important, that the children would think were interesting too. Then you marked the parts to remember what to say out loud to the class when you were talking about the book. On the document camera show them the Post-it notes you have placed in the book of what you wanted to show readers. Recap your process in a way that helps readers replicate it. (p. 79)	**MWTP:** Readers ask questions to notice and say more. Tell children that it helps to ask yourself, "What is this teaching me?" or "I bet this next page will teach me…" or "What is happening here? What might come next?" Encourage children to keep reading and rereading their books. (p. 82) **Transition to Partner Time:** Explain that it is time for their first read-aloud! Partner 2 can	Announce that the class will be reading their books to second-graders. Once your are in the second-grade classroom, explain to the second-graders how this read-aloud will work. When you are back in your classroom, reiterate the importance of sharing books you read and topics you

L.1.6, W.1.2, W.1.8			**A.E.:** Remind students to use all the strategies they have learned for reading to themselves when they prepare to read to someone else. Refer to the "How to Get Smart about Nonfiction Topics" chart. Prompt partners to study another page, in the demonstration text, to consider what they might say and wonder when reading aloud. (p. 79-80) **Link:** Send children off to reread books they've enjoyed, using ideas from the anchor chart to mark parts to share with an audience. (p. 81)	go first and read aloud to Partner 1. Remind children that the goal is to read your book like you're an expert. When children come to the pages they marked, they should stop and tell their partner what they noticed and wondered. Then partners should switch roles. (p. 82)	learn about with others. Introduce, "How to Read Aloud Like an Expert" chart. Add the strategy of marking interesting parts to the chart. (p. 84)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
14 Reading with Feeling RI.1.1, RI.1.2, RI.1.3, RI.1.4, **RI.1.10,** RF.1.2, RF.1.3, **RF.1.4,** SL.1.1, SL.1.4, SL.1.6, L.1.1, L.1.4, L.1.6, W.1.2	Tell children what a success their read-aloud to another class was yesterday, and invite them to discover other books to share with other audiences. (p. 85)	Today I want to teach you that to read a book like an expert, it helps to think about and practice *how* to read each part, making your voice show the feeling behind the words. (p. 85) Add strategy to anchor chart.	**Model:** Model how to use the content of a page to figure out what kind of voice to use when you read it. Show them how you do this with the book, *Owls*. Go to the part where the baby owls are growing up. Explain that you will read the part where the owls need to find something to eat. It is important that they eat, so you will read it with some urgency in your voice. Then read the chapter, "Growing up" using a softer, sweeter voice. (p. 86) **A.E.:** Channel partnerships to practice determining how parts of their own books should be read. (p. 86)	**MWTP:** Comment about how when readers are studying their books, some of them are discovering that their books tell a story! When they have a book or section like that they should use their storytelling voice. Readers think about how the book is organized, (Story or All About). Add strategy to chart. (p. 88) **Transition to Partner Time:** Before you send students off in partnerships explain that this is the perfect time to practice reading their books	Invite students to read aloud in a circle. Challenge them to try out different ways to read their just-right books aloud. (p. 90)

			Link: Send children off to read the new books in their baggies like experts, marking interesting parts to share and changing their voices to match the feeling of each part. (p. 87)	like experts, with feeling! Remind them to use their time reading like experts and talking about the details they've studied on each page. (p. 89)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
15 Reading Like a Writer RI.1.1, RI.1.2, RI.1.3, RI.1.4, **RI.1.5, RI.1.6, RI.1.7,** RF.1.4, SL.1.1, **SL.1.4,** L.1.1, L.1.2, L.1.6, W.1.2, W.1.5	Compare children to the authors of the nonfiction books they are reading. Connect it to how they are like the authors of the books they read, because when they write they also organize their information into chapters. (p. 91)	Today I want to teach you that to read a book like an expert, it helps to study all the parts you find interesting and important, thinking not just like a reader, but also like a writer. You might notice words that make a beautiful picture in your mind, or a part that makes you react in a big way or feel something. (p. 91) Add strategy to chart.	**Model and Active Engagement:** Invite children to reread a part of the read-aloud text with you, noticing things the author does that they admire. Refer to the "How Can I Teach My Readers?" chart. Project the book for the class and invite them to read aloud with you. Nudge readers to study the author's craft. Ask, "What did Mary Dunn do as a writer that you can try too?" Have students look at the chart and turn and talk with their partners about what they noticed the author do. Share students' thinking in a way that it is transferrable to other books. Read aloud another part of the demonstration text and channel students to notice more craft moves. (p. 92-93)	**MWTP:** Marvel at how students have noticed something special the author did. Have children turn to the person next to them and now try saying *what* the author did and *why* they think it's helpful. (p. 95) **Transition to Partner Time:** "As you read aloud to your partner today, one thing you can do when you pause at a part you admire is notice the choice the author made to write what she did instead of saying it another way. You could say, 'Do you see here, that the writer *could* have said… but *instead*, she	Invite children to practice applying craft moves they admire in the books they are reading to their own information writing. (p. 97)

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			Link: Remind children of the ways they know to read aloud well, referring to the anchor chart. Then send them off to reread their books as writers, noticing craft moves. (p. 94)	said…' You two could work together to decide why the author might have made those choices." (p. 95)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
16 Readers Plan to Talk and Think about Key Words **RI.1.1, RI.1.2, RI.1.3, RI.1.4,** SL.1.1, **SL.1.3, SL.1.4,** L.1.1, **L.1.4, L.1.6,** W.1.2	Remind students of all the ways that they have been planning and practicing reading their books aloud to one another. Tell students that they not only sound like teachers but actually are teachers; they are opening up new worlds to one another. You might share stories of partners you've observed. (p. 98)	Today I want to teach you that another way to make your read-aloud sound like an expert is to point out key words in your books as you read. You can use those words to talk about the topic, teaching others what they mean and why they're important. (p. 98). Add strategy to chart.	**Model:** Remind students of the key words you collected from your demonstration text, earlier in the unit. With the key words in a pocket chart nearby, demonstrate how, when you read aloud, you stop when you get to one of those words so that you can explain what it means and why it's important to the topic. Use the book, *Superstorm*, and demonstrate writing the word *hailstones* on a Post-it and sticking it to the page, so you can explain its meaning and why it's important later on. (p. 99) **A.E.:** Invite students to try the same strategy in another book, such as the "Finding Food" chapter in *Owls*. Read a bit, then stop for kids to practice choosing a keyword to spotlight. Ask students to turn and talk about which key word they want to mark. Coach kids	**MWTP:** Address any problems that students might have making plans or deciding what to think and talk about. Remind them they can use these strategies over and over with their books. (p. 101) **Transition to Partner Time:** Remind partners to introduce the type of book they are reading aloud to their partners. Alert listening partners to listen closely to their reading partners, and also to seek help when they need it. They should remember to ask for help. They can say, 'I don't understand' or 'What do you	Set your students up to hear three different read-alouds from their peers. They can listen and talk during the read-aloud. Afterward, they can share and discuss how they planned their read-alouds and what they did that *any* reader could try. Ask the other students to notice what each reader did to read like an expert.

			to think about questions they can raise and answers they can give. (p. 99) **Link:** Remind students to draw upon all they know to make their reading sound like experts, planning read-alouds that introduce listeners to new topics and teach them about the world. Recap today's teaching point. (p. 99)	mean?' or 'Can you give me an example?' (p. 101)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
17 **Using Drama to Bring Your Read-Aloud to Life** RI.1.1, RI.1.2, RI.1.3, RI.1.10, **RF.1.4,** SL.1.1, **SL.1.4, SL.1.6,** L.1.1, L.1.6, W.1.2	Make a connection to a familiar experience with dramatic play. Point out that in reading nonfiction books, there are many things we can do with drama to help explain the information in our book, and to have fun. (p. 102)	Today I want to teach you that when you are reading aloud a book like an expert, it's helpful to bring the book to life, not just with your voice, but also with your body. (p. 102) Add strategy to chart.	**Model:** Model how you use your body to help convey information in a book with two parts of the demonstration text. Invite children to do this with you, and suggest a few ways it might look. Read the section in *Owls* where it says, "Owls gulp up small prey in one bite." Encourage kids to show with their body what that would really look like. Repeat with, "Female owls lay round, white eggs. Chicks hatch from the eggs in about 30 days." Ask children to show you what hatching looks like. Reiterate that drama can help readers and their audiences understand information. (p. 103-104) **A.E.:** Invite children to take turns with their partners, bringing books in their book bins to life using gestures. Offer coaching tips for each role. Compliment children on a job well done. (p. 104)	**MWTP:** Remind readers that they need to do more than just acting out parts and pages. They need to reread and think more. Encourage children to reread their books and stop and study every page. Tell them to make sure they've prepared read-aloud plans for all the books in their bins and that they've practiced. (p. 106) **Transition to Partner Time:** Explain, "Sometimes there is more than one way to understand and explain things. Sometimes we have different opinions, and sometimes we just make mistakes! Be the kind of partners who are on alert to help and to make sure that you both understand what's going on!" (p. 106)	Coach students to try out and revise their read-aloud plans, giving each other feedback in partnerships. (p. 107)

			Link: Remind children that, in addition to using their voices, they can use a little drama to bring a book to life. Remind them, too, of all that they now know about reading like experts. (p. 104)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
18 A Celebration of Reading to Learn about the World RF.1.2, RF.1.3, **RF.1.4, SL.1.1, SL.1.6,** L.1.1, L.1.2, L.1.4, L.1.6	Welcome the class of kindergarteners attending your students' read-aloud celebration. Introduce your students as experts on various topics, and explain how the read-aloud will go. Then turn the reins over to your kids. (p. 108)	Today I want to teach you that as you read your books aloud like experts, it's important to check in with your audience--your reading buddy--to make sure that he or she is *with* you, understanding the information you are sharing. (p. 108)	**Model:** Demonstrate what it looks like to read aloud like an expert, making sure that your audience is with you--both paying attention and understanding the information you're sharing. Voice over as you read aloud, pointing out the things you are doing to hold your audience's attention and to check that they understand the information you are sharing. (p. 109) **A.E.:** Invite your students to read aloud to their kindergarten buddies, first practicing on the rug before going off to their individual reading spots. Coach children as they do this. (p. 110) **Link:** Send your students off to read aloud to their kindergarten buddies, reminding them to let their buddies select the book they want to hear. Remind the two groups of their roles. (p.110)	**MWTP:** Compliment children on their read-alouds and remind them that when readers finish a book, they do something, such as work with their buddies to list the things that the book taught them. Invite children to ask their kindergarten buddies to tell them all they remember first. Then they can help add on to that. (p. 111)	Channel students to consider how to organize their nonfiction books. Have them think about what type of basket would be best to put their book in so anyone can find it and study it. Help students shift books from their book boxes to baskets labeled by topic. Invite students to choose new books for their book boxes by topic from the new baskets. (p. 112)

Grade 1: Unit 4 (Book 3) Readers Have Big Jobs to Do	
Unit Description:	This unit is about the level of processing children are doing in their reading and fostering a positive mind-set toward approaching this challenging work. The first bend focuses on developing the mind-set children will need to take charge of their own reading. Children will learn to monitor their reading and then draw from the strategies they've learned all year to solve a problem. In the second bend students' word solving strategies will be strengthened and expanded, adding more tools to their toolkits. The third bend guides students toward monitoring for meaning and maintaining meaning across large parts of texts. The final bend will have readers pull everything they've learned together to problem solve and read with fluency.
Essential Questions:	How do I get better at asking questions to monitor my own reading? How can I use the word-solving strategies I know to solve tricky words in my books? What strategies can I use to make sure I am understanding the books I am reading? How can I use all that I know about word solving and monitoring for meaning, to problem solve quickly and read fluently?
Standards:	RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. RL.1.1 Ask and answer questions about key details in a text. RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses. RL.1.6 Identify who is telling the story at various points in a text. RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events. RL.1.10 With prompting and support, read prose and poetry of appropriate complexity for grade 1. RI.1.7 Use the illustrations and details in a text to describe its key ideas. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks; February-March

Bend 1: Readers Have Important Jobs to Do

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **You Be the Boss! Readers Say, "I Can Do This!"** **RL.1.7,** RL.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.6, L.1.1, **L.1.4,** L.1.6, W.1.3	Rally kids around the mind-set that reading tricky words is hard work, but they can be the boss and take charge of their own reading. (p. 2)	Today I want to teach you that when readers are the boss of their reading, one of their jobs is to *stop* at the first sign of trouble. Then they say, "I can solve this! I can try something, using all that I know." (p.2)	**Model and Active Engagement:** Start the chart, "Be the Boss of Your Reading!" Remind readers to take a sneak peek before they read. Take a sneak peek of *The Dinosaur Chase* with the class, emphasizing that they're ready to "be the boss of their reading." Demonstrate how readers don't back down from a challenging word in their books, but instead they stop and try something, using all they know about solving words. As you model using strategies, also involve students in talking with each other about strategies they can use to solve tricky words. Refer back to the chart, "Good Habits for Solving Words", from Unit 2 to review students' repertoire. Prompt readers to transfer this same work to their books. (p. 3-6) **Link:** Recap the word-solving work students did and reference the "Be the Boss of Your Reading!" chart. Tell them they are hired! They are the boss of their reading! (p. 6)	**MWTP:** Compliment students about how much you admire how students are reading, slowing down, and stopping to say, "Wait! Something's not right. I need to fix this." Readers don't just stop when they're stuck on a word, they stop *anytime* they notice something isn't right and use their reading muscles to do important reading work. (p. 7) **Transition to Partner Time:** Present students with the reading sign that they will be able to use when they read alone and especially when they read together. As children listen to their partner read, and if they notice something doesn't feel quite right, or if they sense trouble they can hold up the side of the sign that say, "Stop! Try something!" When their partner reads the words correctly they can hold up the side that says, "Go! Keep on reading!" (p. 8)	Teach children new lyrics to a familiar song to serve as a reminder of what to do when something in their reading isn't right. Invite them to sing the song with you. The reminder is to the tune of "If You're Happy and You Know It." Change the words so it's about what readers have to do when something they read isn't quite right. "If you think something's wrong, you've got to STOP!" Tell children they can sing this song to themselves as they read and detect trouble. They are in charge of their own reading. (p. 9)
198 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

2 **Readers Use *Everything* They Know to Solve a Word** **RL.1.1,** RL.1.2, RL.1.3, **RL.1.7,** RL.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.6, L.1.1, **L.1.4**, L.1.6, W.1.3	Tell a short anecdote to highlight the idea that solving a problem means trying out more than one strategy. (p. 10)	Today I want to teach you that if you are *really* in charge of your reading, you do everything it takes to figure out the hard parts. You try *something* and then try something else to get the job done! (pg. 10) Add strategy to chart.	**Model:** Ask children to listen to you read and signal if you make a mistake. Then demonstrate how to use more than one strategy to solve a tricky word. Use the text, *The Dinosaur Chase*. As you are modeling choosing a strategy, refer back to the "Good Habits for Solving Hard Words" chart. (p. 11-12) **A.E.:** Coach readers to try multiple strategies at the point of difficulty. Invite partners to finish reading the page under the document camera. Listen in to partnerships and coach as needed. (p. 12) **Link:** Revisit the chart "Be the Boss of Your Reading!" to help students accumulate all that they've been taught. Invite children to read the chart along with you. (p.13)	**MWTP:** Stand beside the "Good Habits for Solving Hard Words" chart. Comment about how you have been listening to students and many of them are not only remembering to stop, they're also remembering to try something. Remind children that they can use this chart to think of what they've already tried and to choose something else to try. Remind children that readers use *everything* they know to solve tricky words. (p. 14) **Transition to Partner Time:** Gesture to the chart, "Reading Partners Work Together." Mention that you were about to remind children of their jobs before they go off with partners, but you think that there are things on the chart that they don't need a reminder for--things that are as easy as putting on their shoes. Go through the chart together to see if there is anything they can take off of the chart because they do it so well. Some things may be sitting side by side, building good habits together and reading together. Celebrate all of the work readers are doing together with their partners. (p. 15).	Return to the class song to celebrate and encourage children to tackle trouble when reading. Turn to the lyrics written on chart paper. You will revisit the verse, "If you think something's wrong, you've got to STOP! (clap, clap!)" and add the verse, "Then you try something else, and don't give up!" (p. 16)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

3 **Readers "Check It!" to Self-Monitor** RL.1.1, RL.1.2, RL.1.3, RL.1.4, RI.1.7, RL.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.4, SL.1.6, L.1.1, **L.1.4,** L.1.6, W.1.3	Compliment students on the work they have been doing so far in the unit. Tell a brief anecdote to set children up for the teaching point. The example refers to a story about fixing a bike and then checking it first to make sure it is really fixed. (p. 17)	Today I want to teach you that when you think you've read a tricky word correctly, you have to be the boss and check it. You can do a *triple*-check. Ask, "Does it make sense? Does it look right? Does it sound right?" (p. 18) Add strategy to the chart.	**Model:** Emphasize the importance of doing a triple-check to make sure a word makes sense, sounds right, and looks right. With *The Dinosaur Chase*, model stopping when you do something wrong, trying to fix it up and then doing a triple-check to make sure you read the word correctly before moving on. (p. 18) **A.E.:** Challenge children to help you solve two more tricky words in the demonstration text--one that you've read incorrectly and one that you've read the right way. (p. 19) **Link:** Channel children to help you recap the steps readers follow when they encounter a tricky word. Revisit the lyrics to the class song, adding the new verse "When you think you've got it right, triple-check with all your might… Does it make sense? Does it sound right? Does it look right? When you think you've got it right, check it out!" (p. 20)	**MWTP:** Draw readers' attention to their reading signs. Explain that bosses use lots of tools to help them to do their jobs well. When a word is tricky, their sign can remind them to stop, try lots of strategies and check it! Have children draw a big check mark on the "Try something" side of their reading sign. Have children set their signs next to them so they know what to do when their reading breaks down. (p. 21) **Transition to Partner Time:** Celebrate how students have been taking charge of their own reading. Stand near the chart and comment on how you've seen readers stop, try something, try something *else*, and *then* check that they got it right. Invite children to quickly find a word in their books where they took charge of their own reading and mark it with a Post-it. Encourage partners to start by sharing the hard work they did to problem solve today. (p. 21)	Revise the "Good Habits for Solving Hard Words" chart, creating a new chart entitled "Tools for Solving and Checking Hard Words" to help readers differentiate sources of information. Reorganize the chart with the children's help. Reorganize the strategies by how they help you check. You will have strategies for, "Does that make SENSE? Does that SOUND right? And Does that LOOK right?" (p. 23-24)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
4	Compare today's work to the	Today I want to teach you that readers who are in	**Model:** Think aloud, studying the class word-solving chart like a checklist,	**MWTP**: Prompt readers to check in on their goals. Coach	Offer students a chance to celebrate

Readers Make a Plan **RL.1.1,** RL.1.2, RL.1.3, RL.1.4, **RI.1.7,** RL.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.6, L.1.1, **L.1.4,** L.1.6, W.1.3	important self-assessment work your students do as writers. "During writing workshop, you don't just get to the end of your book and say, 'Done!' No way! You always reread your writing and use a checklist to remind yourselves of what you can do to make your writing even stronger. That way, *you* become stronger as a writer! But writers aren't the only ones who do that important thinking and planning. Readers do it, too." (p. 25)	charge have big plans for their reading. They think, "What do I do *a lot*? What can I do even *more*?" and then they make a plan to be the best they can be. (p. 25).	naming what you know you do every time you get stuck on a tricky word. You might say, "Watch how I use the chart just like you use a writing checklist and think, 'What do I always do?' and 'What can I do *more*?' Well I know when I get stuck on a tricky word in my book the first thing I *always* do is…" Then read each strategy aloud and pause to admit there are one or two that you don't always use. Comment on how you should plan to do that *more*. Jot down this strategy on a Post-it note as a reminder for your independent reading. (p. 25) **A.E.:** Prompt readers to use the class chart as a checklist, perhaps giving each child a small copy of the "Tools for Solving and Checking Hard Words" chart. Partners can work together naming the strategies they use all the time and those they don't use as often. Coach partners to make a plan of which strategies they will make an effort to use to solve tricky words. (p. 25) **Link:** Remind children to continue using the strategies they own while also pushing themselves to add more strategies to their tool belt. Invite the class to, "Be a Reading Boss!" Have children sing the song before going off to read independently. (p. 26)	them to think, "Have I worked toward my goal? What can I do now to get stronger as a reader?" Remind them to keep their goals visible during reading workshop. (p. 26) **Transition to Partner Time:** Suggest that children help one another check their goals. Have they chosen wisely? As one child reads, his/her partner might make a tally for each strategy used. (p. 26)	the goals they have chosen and to find a safe place to keep these. Children might affix the goal sheet to their reading folders or book boxes. Let students take charge of where to keep their goals. This will encourage them to keep these goals front and center in their minds. (p. 26)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
5 Readers Get Help When They Need It	Explain that sometimes even bosses need help to solve problems. Ask	Today I want to teach you that sometimes people need to work *together* to solve hard problems. You	**Model and Active Engagement:** Set students up to "fishbowl" a partnership, noticing how one partner helps the other with a challenging part	**MWTP:** Acknowledge that yesterday students made some big plans for their reading. They thought of what they do a lot	Celebrate the learning of the first bend by singing the "Be a Reading Boss!" song,

RL.1.1, RL.1.2, RL.1.3, RL.1.7, RL.1.10, **RF.1.2, RF.1.3, RF.1.4, SL.1.1, SL.1.4,** SL.1.6, L.1.1, **L.1.4,** L.1.6, W.1.3	readers, "Have you ever had a problem that really stumped you? You know, the kind of problem that made you try something and then something else, and something else, and something *else*, but you *still* couldn't figure it out?" Explain that this happens to bosses and they need to ask for help. (p. 27)	can call on your partner to help you use lots of strategies and check your reading, especially when it feels really tough. (p. 28) Add strategy to chart.	of the text. Invite partners to talk about all the things they saw the partnership in the "fishbowl" do to solve the problem. Reconvene the group and restate the key observations students made. Give students a second chance to observe the partnership in action. (p. 29) **Link:** Remind students that readers can call on partners to help them solve challenges in their books. (p. 30)	and what they need to try to do more. Remind children that having a plan only helps if we do the things we plan to do. If children don't have their plans out, invite them to do so now and think about how it's going. (p. 31) **Transition to Partner Time:** Have children watch you and a reading partner learn how to help each other through the tough parts in a book. Remind students that we don't want to fall into the habit of saying, "Tell me!' If they want to help their partners they can suggest some ideas to try and then show him/her how to use those strategies. Partner 1 may read one of Partner 2's books first. Partner 2 will *help*, not just *tell* the word. Point to the "Reading Partners Work Together" chart and add, "We work together to solve hard problems." (p. 32)	adding the final verse, "Be a boss of your reading, be the boss! Be a boss of your reading, be the boss! When the job gets really tough, and you want huff and puff (cross arms and sight) Be the boss of your reading, be the boss!" (p. 33)

Bend 2: Readers Add New Tools to Read Hard Words

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
6 Readers Think about the	Celebrate students' growth, and invite reading partners to	Today I want to teach you that readers don't just look at the picture. They	**Model:** Demonstrate how checking the picture is not always enough. Then, think about what has happened so far	**MWTP:** Explain that sometimes readers try to figure out a tricky word by thinking	Remind children that readers do *something* at the

Story to Problem-Solve Words **RL.1.1, RL.1.2,** RL.1.3, **RL.1.4,** RL.1.7, RL.1.10, RF.1.2, RF.1.3, RF.1.4, **SL.1.1, SL.1.4, SL.1.6**, L.1.1, L.1.4, L.1.6, W.1.3	give each other compliments. Explain that readers sometimes use bigger tools to get the job done. Provide analogy to building a house. The tougher the job, the bigger tool you need. Refer to the word-solving chart, explaining that the class needs to make this tool as big as a bulldozer. (p. 36)	also think about what is happening in the story to help them figure out what word would make sense. (p. 37) Add strategy to chart	to determine a word that makes sense. The lesson refers to *Zelda and Ivy: The Runaways* as the demonstration text. (p. 38) **A.E.:** Invite children to read the next page along with you. Then, remind readers to think about what is happening in the story to figure out a "hard" word in the text. Invite partners to work together. Highlight the work of one partnership to reinforce the new strategy. (p. 38-39) **Link:** Recap the strategy to add this new tool to students' repertoire of word-solving strategies. (p. 39)	about what is happening in the story and then realize they don't know what's actually going on. When readers realize they don't know what's happening in their book they flip back to the part they *do* remember and then *reread*. (p. 40) **Transition to Partner Time:** Tell the class, "Reading partners don't just help each other fix up tricky words. They also help each other keep track of what's happening in a book." Add "We keep track of what's happening." to the partner chart. Teach children how to play, "This Just In!" They will pretend they're reporters with important news. Demonstrate how readers can use spread Post-it notes across the beginning, middle, and end of the book. Model how you start reading and then when you come to a Post-it partners decide who will play the news reporter first. The reporter holds up the microphone and says, "This just in!" and tells what just happened in the book. (p. 41)	end. Channel partners to retell the big events of the story, to act as reporters giving a full news report about their books. (p. 42)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
7 Readers Think about What Kind of Word Would Fit	Make up a short oral story to help students understand how their knowledge of language structures	Today I want to teach you *another* tool readers use to get their jobs done. They listen carefully as they read to consider what word might come	**Model:** Demonstrate how to solve an unknown word by stopping and thinking about the kind of word that would sound right. Open to page 6 in *Zelda and Ivy* and begin rereading the text to remind students where you left off.	**MWTP:** Have a conversation with children about how books "talk" differently than how we talk in real life. For example, a book might say "Once upon a…" (invite kids to fill in) If we	Invite children to listen to and check their own writing, fixing up sentences that don't sound

RL.1.1, RL.1.2, RL.1.3, RL.1.4, **RL.1.7, RF.1.2, RF.1.3, RF.1.4, SL.1.1,** SL.1.6, L.1.1, **L.1.2, L.1.4,** L.1.6, W.1.3	can help them predict words in a sentence. (p. 43)	next. They think "What would sound right? What kind of word would fit here?" (p. 44)	Stop at the pre-placed Post-it on page 7, covering all but the first letter of the word cards. "Lucky you brought your c___" Exclaim that you're stuck, but then think aloud how you have a new tool to try. Reread and think, "What would sound right? What *kind* of word fit here?" Model a word that doesn't sound right. Then think through what is happening and what it could be, cross-checking with the beginning sound. (p. 44) **A.E.:** Continue reading, but this time ask students for help in anticipating the next word, thinking, "What kind of word would sound right?" Read until you come to the next masked word on page 8. Invite partners to turn and talk to share their thoughts of what the word could be. (p. 45) **Link:** Review students' growing repertoire of strategies, rereading the word-solving chart before adding today's new tool. (p. 46) Add strategy to chart, "Tools for Solving and Checking Hard Words""	were talking to our friends we wouldn't start with "Once upon a time." Also discuss how books will usually have the words 'said,' or 'shouted,' or 'cried.' after someone speaks. In real life we just talk and don't add those words. Remind readers to think about the special ways that books talk when they are trying to think about what might come next. (p. 47) **Transition to Partner Time:** Point out that, "Listening to your reading can help you think of the word that might come next, but that's not all! Listening while you read also helps you notice when something is wrong. Like if I was reading and said, 'I *wented* to the the park,' I'd probably realize 'That doesn't sound right!'" Partners should listen extra carefully. As soon as they notice something doesn't' sound right they can say, "Check it! That doesn't sound right!" and then help their partner fix it up. (p.47)	right--just like editors do. (p. 49)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
8 Readers Slow Down to Break Up Long Words	Use a story to illustrate the idea of breaking up a difficult job, part by part. The lesson references a Lego example. (p. 50)	Today I want to remind you that as your books get harder, some of the words also get harder. But you can slow down, look at all the parts of a	**Model and A.E.:** Use magnetic letters to build familiar words, and encourage children to break the words into known parts. Encourage flexible word solving, prompting children to consider multiple ways to break a word into parts. Prompt students to write their own	**MWTP:** Stand beside the "Be the Boss of Your Reading!" chart as you get readers' attention. Ask students to give you a thumbs up if they stopped as soon as they noticed something was wrong	Connect the work readers do to decode, searching for parts to word solve, to the work writers do to encode, listening for parts to

RL.1.1, RL.1.2, RL.1.3, **RF.1.2, RF.1.3,** RF.1.4 SL.1.1, SL.1.6, L.1.1, **L.1.2, L.1.4,** L.1.6, W.1.3		word, and read it part by part. (p. 51)	words for partners to read by using all the parts of a word. (p. 51-52) **Link:** Encourage and support transfer by building children's confidence in their ability to use this strategy. (p. 52) Add the new strategy to the chart, replacing the Post-it, "Look at all the parts of the word."	and tried *something*. Ask for a double thumbs up if they tried to break a word, part by part, today. Point out that sometimes readers try this strategy and it still doesn't work. Before trying another strategy, readers try breaking the word in parts another way. Demonstrate how the word *splatter* can be broken up in different ways (spl att er), (spl atter) or, (splatt er). Remind children to check it after they figure it out. (p. 54) **Transition to Partner Time:** Partners help each other by giving reminders. "You can remind your partners of everything you have learned about words and word parts. For example, one of our word study groups was learning about the word part, /ake/, and words like *make*. I bet if one of them got stuck on a word with that pattern, his partner could say, 'Hey! You know that part! You learned it in word study!" (p. 55)	spell. Do an interactive writing with the class. You may write to the principal to invite him/her to visit and see the progress they're making as readers. As you write together, prompt students to listen for each part of each word, clapping out longer words to hear each syllable, and then spelling the words in smaller parts. (p. 56)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
9 Readers Use Words They Know to Solve Words They Don't Know	Channel kids to use known words to spell new words. Model with magnetic letters how you can change 'cat' into 'hat.' Then change	Today I want to teach you that readers can use words they *know* to read words they *don't know*. When you are stuck on a word, you can think, "Do I know how to read or write	**Model and Active Engagement:** Use known words to help kids make connections to new or unknown words by sorting them into columns on a pocket chart. Put the words 'car,' 'back,' and 'will' in one row. Then hold up the word 'stack.' Ask students if there is another word on the chart that	**MWTP:** Encourage children to use the word wall to read similar words. Children can practice reading word wall words so they can recognize them in a 'snap' when they come to them in their books. Hand out brand-new copies of	Share a letter from the principal, or someone else in the school, who has agreed to come visit your classroom to learn about the tools students are using

RL.1.1, RL.1.2, RL.1.3, **RF.1.2, RF.1.3,** RF.1.4, SL.1.1, SL.1.6, L.1.1, **L.1.2, L.1.4,** L.1.6, W.1.3	it to 'splat.' Invite children to take out their whiteboards and try. Start with the word 'stop,' and then have children make the word, 'stand.' Explain that while knowing one word can help you *write* another word, it can also help you *read* new words! (p. 58)	a word that looks like this one?" (p. 59)	can help them read it. Have them tell their partner which word they think can help. Repeat this for the words, 'sharpen' and 'thrilling.' Help students transfer this strategy to reading words in context. Go back to the book, *Zelda and Ivy*. Turn to page 2, placing the book under the document camera. Have the word 'packed' highlighted beforehand. Read up to that word and then ask children to look back at the pocket chart and see if there is a word there that can help them figure out this word. Discuss how 'back' and 'stack' have the same part as 'packed.' (p. 59-60) **Link:** Connect the work readers and writers do to tackle new words, reminding children to use words they know. Remind students to draw on all of their strategies for solving words, adding today's strategy to the chart. (p. 60)	the class word wall to each student. (p. 62) **Transition to Partner Time:** Invite partners to play a game today. Instead of hunting for words they know, they can hunt for words that *look* like words they know, using their new copies of the word wall. If they find a word before their partner, instead of calling it out they can say, "It's a word that looks like *jump*." (p. 63)	as readers. Read the letter with the class, stopping at highlighted words, to prompt children to break them into parts or to use word analogies, drawing on familiar words to read unfamiliar words. (p. 64)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
10 Readers Try Sounds Many Ways to Figure Out Words RL.1.1, RL.1.2, RL.1.3, **RF.1.2,**	Refer back to the work students did earlier in the year to learn the sounds of long and short vowels. You might say, "Earlier this year you learned that vowels can	Today I want to teach you that readers are flexible. They know that letters and groups of letters can make different sounds. You can say the word or the word part many ways to figure it out. Then, add the strategy Post-it	**Model:** Demonstrate this work explicitly. Approach a "tricky" word in your book and say, "Hmm,...this is a hard word. Let me slide my finger under it to say the sounds one way and listen to check that it sounds right and makes sense." You might do this with p. 4 of *Zelda and Ivy* and model with the word, 'spread.' Try pronouncing	**MWTP:** Take some time to refer children back to any word study charts or tools in the room to refresh their minds about the vowel combinations they have learned in isolation, as a way to support transfer. Remind students to use these patterns to help them make the	Inspire children to be curious about words. You might say, "We can learn more about words and how they work every time we read by studying words closely and with a curious mind."

RF.1.3, RF.1.4, SL.1.1, SL.1.6, L.1.1, **L.1.2,** L.1.4, L.1.6, W.1.3	make two sounds, and you've gotten so good at trying them two ways. You see, some sounds are sneaky. They're sometimes in disguise because they don't look the way they sound. Vowels aren't the only sneaky sounds. Sometimes a whole group of letters will team up, and it's your job to figure them out. You can say the word or the word part a bunch of different ways to figure it out." (p. 66)	note--Try it many ways"--to your "Hard Words" anchor chart, replacing "Try it two ways" to refine the tool for your growing readers. (p. 66) Add strategy to chart.	the word as it looks and comment that it doesn't sound quite right. Try saying it a few different ways before pronouncing the word correctly. (p.66) **A.E.:** You might choose to read to the first line of p. 8, stopping at the word 'fourteen' and pronounce it a few different ways. Ask the children if either of those sound right. Ask children to identify the sneaky sounds in the word. (p. 67) **Link:** Remind children that readers have an ongoing job: to stop when something's not quite right and try something to fix it up. Remind children to add this tool to their toolboxes to help them when there are sneaky sounds hiding in the words in their books. (p.67)	sounds as they decode unknown words in their books. (p. 69) **Transition to Partner Time:** Suggest that children share any words with sneaky sounds that they may have discovered in their reading. Encourage children to record a few examples on Post-its to share with their partners. You might even create an interactive chart in your classroom, titled, "Caught You! Sneaky Sounds in Our Books" and invite students to add their words. (p.68)	You might choose to collect students' words on an interactive chart, taking a moment to study a few examples together. (p. 68)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
11 Readers Use Sight Words to Read Fluently RL.1.1, RL.1.2, RL.1.3, **RF.1.2, RF.1.3, RF.1.4, SL.1.1,** SL.1.6, L.1.1, L.1.2, L.1.4, L.1.6, W.1.3	Guide students in an inquiry to notice and name some of the word-solving tools they've learned throughout this bend. Invite students to put on their detective hats. Read a page for them and have students listen	Today I want to teach you that readers only slow down to read a word when they *have* to. Instead, they read most of the words in their books in a snap and keep on going, making their reading as smooth as it can be. (p. 70)	**Model:** Recruit students to help you monitor your reading for words you should recognize and read fluently. (p. 70) **A.E.:** Set students up to coach each other, watching out for words they know and can read quickly. (p. 71) **Link:** "Readers you know how to figure out new words, and you have so many tools for doing this. But don't forget that	**MWTP:** Sometimes readers come to words they know are in lots of their books and they just can't remember them. Readers use all their tools to figure it out and then, if they know it's a word they've seen again and again, in lots of books, they write it down. Encourage children to write words like these on Post-its. Tell them that they can study	Celebrate students' growth as readers, having learned how to use enough tools to fill a whole tool shed! Rally students to use the chart to reflect on strategies they've learned. Then, prompt partners to work

	carefully and try to name the tools you use to solve tricky words. Remind readers that they have been learning words for a long time and they now have a large bank of words they can read in a snap. (p. 69)		no matter what book you read today, tomorrow, or even next week, there are going to be *lots* of words that you already know. Watch out for those words and read them in a…" (p.71) Add strategy, "Check if it's a snap word," to <u>chart, "Tools for Checking Hard Words."</u>	this word to make it a snap word. They can practice saying it, spelling it, writing it and then checking it. (p.72) **<u>Transition to Partner Time:</u>** Invite someone special, such as the school principal, for students to show off how powerful their reading has become. When the visitor arrives first invite children to read the "Tools for Solving and Checking Hard Words" together to teach your visitor. While students are in partnerships the visitor will walk around and listen in. (p. 73)	together to set a goal. (p.74)

Bend 3: Readers Use Tools to *Understand* Their Books

<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point & Transition to Partner Time</u>**	**<u>Share</u>**
12 Readers Work to Understand, Rereading if They Don't Get It	Challenge your readers not only to figure out tricky words, but also to take on the job of understanding longer, more challenging books. Remind children that	Today I want to teach you that readers don't just work hard to read words. They word hard to understand their books. As you read, always check, "Am I getting it?" If not, reread	**<u>Model and Active Engagement</u>:** Give students several opportunities to monitor for understanding and to reread to clarify thinking. Put the book *Zelda and Ivy: The Runaways* under the document camera, opening to the second chapter. Read the title and demonstrate you're thinking, "'The Time	**<u>MWTP:</u>** Remind readers it's important to listen to themselves. When their reading is very smooth, it's easier to understand what's happening. But when they stop to fix up words, their reading begins to sound	Have students play reporter again, this time asking each other what might happen next. Explain that thinking about what might happen next can help you

RL.1.1, RL.1.2, RL.1.3, **RL.1.7,** RL.1.10, **RF.1.4, SL.1.1, SL.1.2,** SL.1.3, SL.1.4, SL.1.6, L.1.1, L.1.6, W.1.3	figuring out words is only *one* of their jobs as a reader. Readers actually have a way *bigger* and more *important* job to do. Readers must *always--every* time they read--work hard to understand their books. (p. 76)	to figure out how everything fits together. (p. 76).	Capsule.' Hmm,...I wonder what that's about? Let's read and find out." Read through page 17 together and pause to collect your thoughts, feigning confusion. "I feel like Zelda just told us what a time capsule is. I think it has something to do with this container," (pointing to the picture) "Hmm,...Let me check. 'Am I getting it?' I'm not so sure. I'm still a little confused. I need to reread and try to really *understand* what's happening." Reread the page a second time and have the children turn and talk about what they understand so far. Continue reading to page 24, stopping to monitor and check for understanding. (p. 77) **Link:** Debrief, adding the strategy to a new anchor chart, "Tools for Understanding Our Books," that shows the comprehension tools readers can use to support understanding in their books. (p. 78)	bumpy and boring! When this happens, it's easy to get confused about what's happening. Offer this tip, "Go back to the bumpy parts and reread to smooth them out. This not only helps your reading voice sound better, but it also helps you *understand* the story better." (p. 79) **Transition to Partner Time:** Partners are not only great at helping with tricky words. Partners can also help each other fix up the confusing parts. Give students a special colored Post-it to mark a place where they are confused about something, or wondering what's going on, and mark it with the Post-it. With their partners they can work through these confusing parts together. (p. 79)	understand even more about your books. Add the strategy, "We think, 'What might happen next?'" to your Reading Partners Work Together Chart. (p. 81)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
13 Readers Make Mind Movies to Picture What's Happening **RL.1.1, RL.1.2, RL.1.3,** RL.1.4,	Explain how readers can be just like movie directors, using their imagination to turn the pictures and words in a book into a movie in their mind. (p. 82)	Today I want to teach you that another tool readers use to understand their books is their imagination. Readers pay attention to what's happening and imagine more than just what's in the pictures. They use their imagination to turn the	**Model:** Use the pictures and the words in the class demonstration text to imagine what's happening. You may refer to page 20 in *Zelda and Ivy* to model this. (p. 86) **A.E.:** Read a few more pages of the text, prompting students to envision the next scene. Then have them turn and act out the "movie" with their partners, naming back all that is happening. (p. 84)	**MWTP:** Compliment readers on making movies in their minds about their books. Remind them that they have to make sure their movie is including all of the parts of the story. We don't want to just imagine who is in the story and what they are doing. It's also important to imagine where they are and when they might be doing something.	Remind readers that they are always working on becoming better word solvers as they read. Praise children for acting out their stories today. Just remind them that they still need to read the words right to make sure they've

RL.1.7, SL.1.1, SL.1.4, SL.1.6, L.1.1, L.1.5, L.1.6, W.1.3		pictures into a movie in their mind. (p. 82) Add strategy to anchor chart, "Tools for Understanding Our Books."	**Link:** Review the strategies readers have learned to use to better understand their books. "Remember, if you're going to be the movie director of your books, it helps to check the picture and use the details in the words so you can imagine *everything* that is happening and understand your books even better. You can even act it out to show not just what is happening, but how as well! And if you're not sure, if you're not totally getting it, or your movie feels blurry, you can reread! Off you go!" (p. 84)	Authors often leave behind clues to help you imagine where and when. You may find the words like *At home*… or *In the morning*...As you read pay attention to clues to help you understand where the characters are and when the story is happening, and then make sure your movie matches! (p. 85) **Transition to Partner Time:** When children meet with their partners today, one way they can work together is to act out those movie scenes. Add the strategy, "We act it out to understand." to the Reading Partners Work Together Chart. (p. 86)	got their movie right. (p. 87)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
14 Readers Keep Track of Who's Talking as They Read RL.1.1, RL.1.2, RL.1.3, **RL.1.6, RF.1.4, SL.1.1, SL.1.4,**	You might tell a story about watching a movie with the sound turned way down. Maybe the sound was turned down because you or your friend's baby was sleeping and you didn't want to wake him/her. Explain that you couldn't hear, so you didn't know what was going on. You couldn't	Today I want to teach you that to really understand your books, it's important not just to pay close attention to the *actions*, but also to pay attention to the dialogue. Readers keep track of who's talking as they read. (p. 88) Add strategy to chart.	**Model and Active Engagement:** Demonstrate how readers can help themselves keep track of conversations in their books. You may use page 25 of *Zelda and Ivy: The Runaways* to remind children to check the picture and make a movie in their mind to envision the scene clearly. Ask, "Who's in this scene?" Project the text with a document camera, showing students how you use cues in the text such as quotation marks and dialogue tags to follow the speaker. That lets you know this part is dialogue. Ask, "Who's	**MWTP:** Extend the work of today's lesson by pushing readers to think about not only *who* is saying what, but also *how* they are saying it. Teach children that the words in the book sometimes give clues about *how* the characters sound. Urge readers to be on the lookout for words like *whispered, shouted, mumbled*, or *cried* to read in a way that matches how the character sounds. (p. 89)	You might orchestrate a small Reader's Theater with a few pages of a familiar text. You could use your demonstration text or another text from shared reading. Assign small clusters of children a role to read, such as the narrator, and so on. Lead a shared

SL.1.6, L.1.1, **L.1.6,** W.1.3	understand the movie! (p. 88)		talking?" Show how you see the character's name. Prompt partners to practice, using another page of your demonstration text. You might use page 27 of *Zelda and Ivy*. (p. 88-89) **Link:** Link this work to the tools students are using to build and fix up their understanding of their books. Remind readers always to check that they are "getting it" as they read, keeping track of what's happening and what's being said to understand the story, and stopping to reread when the movie in their mind is fuzzy. (p. 89)	**Transition to Partner Time:** Suggest a way that partners can continue to practice keeping track of the speaker. You might invite students to take on different roles in the story to read (and perform) dialogue, requiring that readers attend to quotation marks and dialogue tags as they move through the text. (p. 89-90)	reading to perform a few scenes, supporting students' ability to track who is speaking as well as how the character sounds. (p. 90)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
15 Readers Don't Just *Read* Words, They *Understand* Words RL.1.1, RL.1.2, RL.1.3, **RL.1.4, RL.1.7,** RF.1.4, SL.1.1, SL.1.4,	Remind students of the work they did as readers of nonfiction to understand new vocabulary. Remind them that learning about new words helped them get smarter about the world. When they read stories they need to use their tools to figure out how to *read* the new words and *understand* the words These words will help	Today I want to teach you that readers learn new words from *all* the books they read! When you figure out how to *read* a word, but you don't know what it means, you stop and think about it. You can look for clues in the picture and the other words to *understand* the new word the best you can. (p. 91-92). Add strategy to chart.	**Model:** Admit the mistake of ignoring a new word, and then demonstrate the work of stopping to read and understand the word. You might model this with page 29, the beginning of "Chapter 3: The Secret Concoction," in *Zelda and Ivy*. Mumble through the word, 'concoction.' and show children how you can drop the bad habit of ignoring words you don't know and work hard to *read* the word. Use multiple clues (picture, reading on, etc) to figure out how to read that word and think about what it means. (p. 93-94)	**MWTP:** Ask readers to show you a thumbs up if they have already come across new words. Explain that next comes an even bigger job--working to understand the word. They already know to use the clues in the picture and the words to help them figure out what it means. Give them another tip, "You can also think, 'What other word might fit here and make sense?' Then, you can use your own word to replace the word in your book. That can	Explain that partners can teach one another what new words mean as a way to build vocabulary. You can stop your partner and ask him or her to explain a new word and teach you what it means. (p. 98)

SL.1.6, L.1.1, **L.1.4, L.1.5, L.1.6,** W.1.3	them get smarter about the story, and understand what's happening even better. (p. 91)		**A.E.:** Read the next page of your demonstration text, asking children to signal when they notice a new word. Then, prompt partners to work together to solve it. Talk about the word to help students articulate its meaning using synonyms, antonyms, and movement. (p. 94-95) **Link:** Recap today's strategy, reminding readers to stop and solve new words in both fiction and nonfiction books. (p. 95)	sometimes help you understand what it probably means." (p. 96) **Transition to Partner Time:** Invite children to put their hands up if they figured out one new word in their books today. Have them put their hands on their heads if they figured out two new words. Have them put their hands on their shoulders if they worked hard to understand three new words today! Once they know what a word means they can use it forever. Encourage children to use those words when talking about their books with their partners. (p. 96)	

Bend 4: Readers Use Everything They Know to Get the Job Done

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
16 Readers Use Everything They Know to Get the Job Done *Quickly*! RL.1.1, RL.1.2, RL.1.3, RL.1.4, RL.1.6,	Share a newspaper job posting looking for expert readers to record audiobooks. Then really your class to take the job, launching the work of the final bend. *WANTED: Kindergarten classrooms in desperate need of*	Today I want to teach you that to be *really* in charge of your reading, you need to use everything you know, *quickly*! When you get stuck on a hard word, or on a hard part, use all of your tools to get the job done fast, and keep going. (p. 101).	**Model:** Demonstrate a non-example as a way to help children distinguish between slow, staggered word solving and well-orchestrated reading.Invite students to push the "record" button when you start reading. Ask them to push "stop" when you get stuck or slow down. You don't want to record any bumpy and boring reading. When your reading gets bumpy, stop and look at the chart to figure out how to solve it and then fix it up, so you can "record" again. (p. 101)	**MWTP:** Readers use all of their tools together--the tools for reading and checking words and the tools for understanding the story. When you work hard to *understan*d your books, it also helps you *read* and *fix up word*s! This will help your children become even more powerful readers, so they can fix problems fast. Encourage children to look across the	Remind children to check their reading. Explain that taking charge of their reading and getting the job done *quickly* doesn't mean reading *carelessly*. Readers need to make sure to always check their reading. Readers need to triple-check to make

RL.1.7, RL.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.6, L.1.1, **L.1.4,** L.1.5, L.1.6, W.1.3	*more audiobooks. The kindergartners have listened to every recording of a book in the whole school.Calling on expert readers who can make new audiobooks for the kindergarten listening centers. Help please*! (p. 100)		**A.E.:** Coach partners to take turns reading a page from a familiar text, prompting them to draw from their repertoire of strategies to word solve with greater automaticity. (p. 102) **Link:** Remind children to draw from their full repertoire of strategies to strengthen their reading and prepare for the work of recording audiobooks. (p. 102)	charts "Tools for Solving and Checking Hard Words" and "Tools for Understanding Our Books," and reread all the strategies they've learned.This way they'll be able to use them when they get stuck. (p. 103) **Transition to Partner Time:** Remind partners, "When your partners are stuck, you can remind them of which tool to use. That way, when you read together, you can fix up problems even quicker. So whenever your partners get stuck, hand them the right tool to get the job done fast. You can point to the strategy on your chart and say, 'Try this!'" (p. 103)	sure it makes sense *and* sounds right *and* looks right. (p. 105)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
17 Readers Investigate Ways to Make Their Reading Sound Great RL.1.1, RL.1.2, RL.1.3, RF.1.2, RF.1.3, **RF.1.4,** SL.1.1, **SL.1.4,**	Challenge your readers to see if they can investigate for themselves ways to make their reading sound great. (p. 106))	This is an inquiry lesson. Use an audio recording of a reader and tell students that they will work together to answer this question: How do readers make their reading sound really great? What does this reader do that I can try too? (p. 106)	**Model and Active Engagement:** Use an audiobook to conduct a mini-inquiry into what makes reading sound great. Demonstrate noticing and naming techniques the reader uses in reading fluently. Start a new chart, "Ways to Sound Like a Reading STAR!" Stop and discuss things the reader does, such as: scoop up lots of words, look for clues like dialogue tags. Give students a chance to listen to more of the audiobook, noticing and naming how the reading sounds. Work together to add the behaviors on page 108. Debrief, summarizing what students	**MWTP:** Compliment readers on how great their reading sounds, like audiobook reading stars! Offer another tip to help make their reading sound even better. "Don't forget that authors also give you clues about how to read your books, with punctuation. I know you already know to watch out for punctuation like periods and question marks at the end of a sentence, but pay attention, because that's not the only place you'll see punctuation. Authors also put	Have students share the work they've done on making their reading sound right. Invite children to the the meeting area with a book they have practiced with. Let children read a page to the class where they can show different things they can do to make their reading sound great. (p.111)

SL.1.6, L.1.1, L.1.2, L.1.6, W.1.3			noticed, and add these observations to the new chart. (p. 107-108) **Link:** Remind readers of all they know about taking charge of their reading, and send them off to work with independence. (p. 108)	marks like commas and quotation marks in the middle of sentences! You need to be on the lookout for these and use them to help make your reading sound better." Remind them that when they come to a comma, it means to take a little rest with your voice. When they see quotation marks they need to sound like someone is talking.(p. 109) **Transition to Partner Time:** As partners get ready to go off and read remind them to keep thinking about how their reading sounds. If they are unsure how to read a part they can ask their partner to help them try it another way. (p. 109)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
18 Partners Work Together to Make Their Reading Sound Its Very Best RF.1.2, RF.1.3, **RF.1.4, SL.1.1, SL.1.6,** L.1.1, L.1.2, L.1.4, L.1.6, W.1.3	You might prepare a short audio recording of yourself reading a familiar text with very little fluency. Then you might say you're ready to share your audiobook with the kindergartners. Ask children to listen and let you know if your reading sounds its very best. Elicit student responses. Ask them how you can make it sound better. (p. 112)	Today I want to teach you that to make your reading sound its very best, it helps to have an audience. Partners can work together to listen in and give tips, like "Reread this part again. Make it smoother." Add the new strategy, "We make our reading sound its very best!" to your class partner chart. (p. 112)	**Model and Active Engagement:** Consider all the tips students suggested and then put them to use. Reread, and possibly record a new audio file, to make your voice smoother and more expressive. Voice over some of the things you are doing. Coach partners to take turns reading aloud. Urge partners to listen carefully and give feedback, providing tips to help one another smooth out bumpy parts or add more expression, especially to dialogue. (p. 112-113) **Link:** Suggest that children begin their work time with partners before reading	**MWTP:** Guide students to take out their mini-charts and check back, once again, with their goals. Say, "Check in with your goal--the tool you marked to push yourself to use more and think, 'Is this something I do all the time or is this a goal I'll keep working toward in the next unit?' Just because our unit is ending, it doesn't mean that your reading jobs are over. You'll have these tools forever! And you'll want to use them every	Celebrate the hard work your children have done across the unit. Invite a class of kindergartners, or another neighboring class, as guests to give your students an audience for whom to read. You may return once more to the song, "Be a Reading Boss!" for your guests. (p. 114)

			independently. This will give children two opportunities to practice this work in partnerships today. Each time they should apply the feedback they were given. (p. 113)	time you read to get stronger and stronger and stronger!" (p. 113) **<u>Transition to Partner Time:</u>** Remind the class that special visitors will arrive shortly and that readers will want to spend this time rehearsing for the reading work they'll do for their guests. Teach partners that to be helpful, they can give tips, but they can also give compliments. (p. 113)	

Grade 1: Unit 5 (Book 4) Meeting Characters and Learning Lessons	
Unit Description:	This unit is designed to help students experience the power of a story. Students will learn about empathy, imagination, envisionment, and prediction. The first bend of the unit focuses on helping students track the events of the story--paying attention to the shifts in setting, the story events, and the character. Readers will use their knowledge to make predictions. The second bend shifts to studying characters. Readers will learn all they can about main and secondary characters, understand their feelings, and read to sound like the character. Students will work at pulling life lessons from their stories throughout the third bend of the unit. Finally, the fourth bend encourages students to recommend books to others and share their opinions.
Essential Questions:	How can I use pictures and details in a book to help track the setting and events in a story? How can I use a character's actions and dialogue to understand how they feel? What clues do authors leave that I can use to bring the characters in my book to life? How can I use what I know about a character and important events in the story to determine the message and/or lesson of the story?
Standards:	RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. RL.1.1 Ask and answer questions about key details in a text. RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses. RL.1.6 Identify who is telling the story at various points in a text. RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events. RL.1.10 With prompting and support, read prose and poetry of appropriate complexity for grade 1. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks; April to May

Bend 1: Going on a Reading Adventure

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **Readers Preview Stories to Get Ready for Reading Adventures** **RL.1.1, RL.1.2, RL.1.2, RL.1.7,** RL.1.9, RL.1.10, SL.1.1, **SL.1.4,** SL.1.6, L.1.1, L1.6, W.1.3	Invite the class to go on a series of possible adventures. Then, explain that readers go on adventures every time they read a book. (p. 2)	Today I want to teach you that it's important to get ready for your reading adventures. Readers take a sneak peek to find out *where* they'll go and *what* they'll do. (p.2)	**Model:** Demonstrate how you preview a text by studying the front and back covers and peeking inside the book, all the while asking, "Where are the characters going? What are they doing?" Use *Iris and Walter and the Field Trip* as your demonstration text. Think aloud as you preview and study the book. Ask readers to turn and talk about what they learned from the cover, back of the book, and contents page. Debrief to ensure that kids can replicate your sneak peek. (p. 3-4) **A.E.:** Rally children to take a sneak peek of a new book to get ready for a reading adventure. Children can use one of the new books they've picked for their book bins. Guide them to look at the cover, check the back, look for a blurb and then peek inside. Have partners share what they've learned so far about their books. (p. 4) **Link:** Recap the strategy, "Get Ready! Take a sneak peek!" and add it to your new anchor chart, "Off We Go! Readers Go on Adventures!" (p. 4)	**MWTP:** Gain the attention of your readers. Ask students where they have "traveled" in their stories. Remind them that they already know readers work to keep a clear picture in their mind as they read. Readers also think, "Have I been to a place like this before?" Readers use what they know about a place to help them picture things. This helps readers understand where they are in the story even better. (p. 6) **Transition to Partner Time:** Tell children that they will start partner time today by talking about where the character in their book went and what the character did. They will tell what they noticed and thought about as they tagged along on their character's adventure. (p. 7) Add "Retell what happened." to a new chart, "Partners Share Their Reading Adventures."	Teach children that it's important to keep track of when and where the story is happening and to expect that these will change. Practice this strategy with the class, reading a few pages of your demonstration text to track the setting together. Place *Iris and Walter and the Field Trip* under the document camera. Invite the class to read the first page with you. Work together to check. Where are we? When is this happening? Use the pictures and the words to help you. Keep reading a bit more through a scene change. Stop and talk about where and when the story is taking place now. Add "Keep track of WHERE and WHEN." to your new anchor chart. (p. 8-9)
218 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

2 **Readers Use the Storyline to Predict** **RL.1.1, RL.1.2, RL.1.3, RL.1.7,** RL.1.10, SL.1.1, SL.1.2, SL.1.4, L.1.1, L.1.6, W.1.3	Tell a story, inviting children to fill in predictable details. You may tell about being at a nephew's or friend's birthday party this weekend. Tell a part like, "We sang 'Happy Birthday' and they brought out the cake. And then Roscoe closed his eyes, made a wish, and...." Children will fill in the next part. (p. 10)	Today I want to teach you that when you read stories, you're not just tagging along behind the character. You're also looking ahead and imagining what's next. You think about what's already happened to predict what might happen next. (pg. 11) Add strategy to chart.	**Model:** Rally kids to predict what might happen in a variety of storybooks. Pull a few books from the classroom library. Comment on a part of the story and invite children to predict what might come next. Describe what they're doing: "You're not just thinking about what's happening on this page. You're also looking ahead to imagine what might come." (p. 11-12) **A.E.:** Prompt students to read (and perhaps reread) to make predictions about their own books. (p. 12) **Link:** Remind readers that paying attention to what is happening in the story helps them predict as they read. (p.12)	**MWTP:** Share a student's experience where they were surprised something happened in their story because they had predicted something different. Encourage students by saying, "It's great when you're reading and you make a prediction, and then you read on and say, 'Yup, I was right.' But sometimes the *most* fun thing of all is when you make a prediction and then--Holy moly--the story surprised you." Invite children to be on the lookout for those surprises. (p. 13) **Transition to Partner Time:** Have children take out a brand-new book and read it with their partner. Remind them to think ahead, stopping to predict what might happen next. Add, "Think ahead! What might happen next?" to your new partner chart. (p. 15)	Explain that, just like the music that movies use to help you anticipate what's to come, books give you a feeling to help you predict what might come next. (p. 15)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

3 Readers Retell to Retain the Story RL.1.1, **RL.1.2,** RL.1.3, RL.1.7, RL.1.9, RL.1.0, **SL.1.1, SL.1.4,** SL.1.6, L.1.1, L.1.6, W.1.3	Express how important it is for readers to remember the books they read, and then explain that you'll be giving students a strategy to help them retain what they have read. (p. 16)	Today I want to teach you that the best way to remember a book forever and ever is to tell someone else about it. After you read a great book, you can take it to a friend and say, "Can I tell you about this book?" If you've marked some of the important parts, it will help you retell what happened. (p. 16)	**Model:** Demonstrate how to use Post-its to mark the important parts of a story, and explain how this helps readers remember and retell the book. Connect it to when children go on an adventure and each time they tell about it they remember their adventure a little better. They remember more if they're lucky to have photographs of it. When we read a storybook it's like we are on an adventure together with the character. You can't take photographs of a reading adventure, but you can leave Post-its to mark the important parts. Then when you retell the story, you can flip through the book, just like you flip through a photo album, and the post-its can remind you of what happened. Model with *Iris and Walter and the Field Trip*. Mark where Iris and Walter find out they're going to the aquarium. Then mark when they take a ride on the school bus, and when Walter is missing, etc. After marking with Post-its, use them to model a retelling. (p.17) **A.E.:** Channel students to use Post-its to mark the important parts in one of their own books Remind them not to was them all at the beginning of the story. (p. 18) **Link:** Remind readers to use Post-its to remember the important parts of a story. Add this strategy, "Retell the important parts! Mark pages to remember." to the anchor chart. (p. 18)	**MWTP:** Praise children for all of the Post-its they've used to mark important parts. Remind them that if they are going to use these Post-its to retell the big events of the story, then it will be extra important not to use too many! Have readers check their books to make sure their Post-its are spread across the *whole* book, so they can remember parts from the beginning, middle, and end of the story. (p. 19) **Transition to Partner Time:** Partner 1 will start off today and read their book with their partner. As they come across Post-its, they should check in with one another and make sure they *both* agree that the part is important to remember, then keep reading. At the end, both partners can retell all the important parts. Then they should switch,so they both read and share Partner 2's book. (p. 19)	Explain that readers don't really need Post-its to remember the important parts of a story. Introduce a new tool to help scaffold your students' retellings. Explain that you can mark the pages with the important parts in your mind and then you can retell the story all on your own. Give each child the new tool, a tiny stapled retelling book (Fig3-2 and Fig3-3). The pages are blank. Model how to use the empty book to help you retell. Touch the front cover and say, "The book I just read is called…" Then open to the first page and say what happened at the beginning of the story. After that, turn to the next page and say what happened next, and so on, until you get to the end of your booklet. Let students practice with their own book and then share their retelling with a partner.(p. 21)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

4 **Readers Revisit Books to Notice More** **RL.1.1, RL.1.2, RL.1.3,** RL.1.7, RL.1.9, RL.1.10, SL.1.1, **SL.1.2,** SL.1.5, SL.1.6, L.1.1, L.1.6, W.1.3	Tell the class you're bringing them on a field trip and they'll need their clipboards. Then take them to the classroom window, and channel them to look with new eyes at a familiar sight. Invite them to look closely until they see something they've never noticed before, something interesting and then draw what they see. Convene the class to talk in pairs about what they saw, pointing out that they've looked out of that same window a thousand times before now. Turn this into a rallying cry for rereading! (p. 22)	Today I want to teach you that readers know that they can go back to the same place, the same page, and the same reading adventure and see something new every time. Readers reread! (p. 23)	**Model:** Reread pausing to notice more details and understand the story in new ways. Reread Chapter 3, "Where's Walter?" and invite children to be on the lookout for new details. When readers reread they notice even more and understand the story even better. (p. 23) **A.E.:** Channel kids to reread parts of their own books to understand the story in new ways. After a few minutes, have children turn and tell their partner what they've realized about their story or about the character from rereading. (p. 24) **Link:** Rally readers around the prospects of seeing new things by rereading their books. Add the strategy, "Reread to notice MORE." to the chart. (p. 24)	**MWTP**: Ask children to give a thumbs up if they've already noticed something new in their book. Push them to notice more than one new thing. Readers notice more and more as they reread. Readers look closely to find new details in the pictures *and* reread carefully to discover details in the words that they may have missed the first time. (p. 25) **Transition to Partner Time:** Partner 2 will start today and read and share their book. As they reread with their partner they can point out new things they've noticed and their partners may help them see new things. After they retell their story at the end of their book, it will be Partner 1's turn to do the same thing. Add, "Reread together to see even MORE." to your partner chart. (p. 26)	Channel children's new observations into new questions. Sometimes when you notice more, you wonder more, too. Questions pop into your mind when you see new things. You might think, "Oh! I didn't realize.." or, "I wonder why…" When that happens, readers can work with their partners to reread and investigate the answers. Give students a little bit more partner time to go back and think about the questions they have about the new details they discovered. (p. 27)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

5 Readers Reread to Notice Pages That Go Together **RL.1.1, RL.1.2, RL.1.3,** RL.1.7, **RL.1.9,** RL.1.10, SL.1.1, SL.1.4, SL.1.6, L.1.1, L.1.6, W.1.3	Refer back to yesterday's workshop, reminding children of the power of rereading. You can say, "You know that rereading helps readers see new things and notice more in their books. And when you reread with partners, you can notice even more in your books. You might notice something new about a detail on one page, but you might also notice something about the whole book. And you might realize that some pages go together." (p. 28)	Today I want to teach you that when readers reread, they notice how parts of the story go together. You might notice that the same kinds of things happen again and again, or the way the trouble starts and ends. (p. 28)	**Model and Active Engagement:** Work together with the class to find pages that go together in a familiar text, such as *Iris and Walter and the Field Trip*. Connect the pages that go with the trouble, including the scene when Walter stops in front of the coral reef and the scene when Iris realizes he's missing. Ask kids to think, "What other pages connect to the trouble in this story?" Practice with another shared text for active engagement, or coach readers to try it in a book they've already read, moving back through the pages to uncover different ways that pages connect. Remind readers to study patterns they see in the story, hidden clues in the pictures or words, and if there's trouble in their books, the pages that show how the problem starts and ends. (p. 28-29) **Link:** Link this work to the strategies students have been learning and using across the week to better understand their books. Add the strategy, "Connect parts of the story together." to the class anchor chart. (p. 20)	**MWTP:** Suggest a new way for students to mark the pages of their books, flagging pages that go together with Post-its. Then nudge kids to reread these pages to understand the story in even bigger ways. (p. 29) **Transition to Partner Time:** Remind children of their full repertoire of strategies for working with partners. Remind partners to stack their books and reread their books together. Remind students not just to "read the words" in their books, but to work together to notice the important parts, see more on the page, and quickly retell after they finish reading, too. (p. 29-30)	Revisit the "Off We Go! Readers Go on Adventures!" chart to take stock of all they have learned so far in the unit and to set a goal for their reading. Use the printable suitcases, FIG.5-1, FIG.5-2, to invite children to think about all the things they'll want to keep in their reading suitcase to use whenever they start a new book and go on a new reading adventure. (p. 30)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
6 **Learning About the Main Character** **RL.1.1,** RL.1.2, **RL.1.3,** RL.1.6, RL.1.7, RL.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, **SL.1.2, SL.1.4,** SL.1.6, L.1.1, L.1.6, W.1.3	Display various children's book covers, reminding students that the fact that characters are displayed on the covers indicates their importance to the story. (p. 32)	Today I want to teach you that the best part of reading stories isn't that you go on great adventures. It's that you meet interesting characters along the way. Characters are the most important ingredient in any story, so readers pay attention to the details to learn all they can about them. (p. 37) Add strategy, "Learn about the character," to a new anchor chart, "Readers Meet Characters along the Way!"	**Model and Active Engagement:** Coach children to accumulate more information about the characters as you read several pages in the demonstration text, *Mr. Putter and Tabby Drop the Ball*. Set the purpose for reading, that you will be getting to know the characters; who they are, what they like, what they don't like, and the kinds of things they do and say. Read the first page, displaying it under the document camera, and talk about what you learned about Mr. Putter and Tabby. Continue reading on a few pages to finish the chapter, asking children to tell what else they are learning about Mr. Putter and Tabby. (p. 33-34) **Link:** Remind readers of the important role that characters play in stories and that they must pay attention to details so they can learn as much as they can as they read. (p. 34)	**MWTP:** Ask children to put their hands up if they've been learning a lot about the characters. Point out that it's not just the *words* that teach us about character; the *pictures* do, too. Nudge children to look closely at all the details in the pictures in their books to learn even more about the characters. (p. 35) **Transition to Partner Time:** Direct partners to quickly introduce their characters in their books to their partners before they start reading. For example they may say, "This is Mr. Putter. He has a cat named Tabby. One thing he really likes is taking naps." Then they can read the story together. Add, "Introduce characters to each other," to the "Partners Share Their Reading Adventures!" chart. (p. 35)	Celebrate the work students have done to learn about the characters in their books. Encourage children to reread a page from their books to make their voices smoother and more expressive. (p. 37)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

7 **Readers Learn about Characters by Noticing Their Relationships** **RL.1.1,** RL.1.2, **RL.1.3, RL.1.6,** RL.1.10, **RF.1.2, RF.1.3, RF.1.4,** SL.1.1, SL.1.2, SL.1.6, L.1.1, **L.1.4,** L.1.6, W.1.3	Rally students to notice the secondary characters in their stories by making a connection to a popular movie that features multiple, lovable characters. You might use *Toy Story* as an example, or *Frozen*. Point out that to really get to know the star of the story, it's important to pay attention to the other characters in the story too. (p. 38)	Today I want to teach you that readers don't just get to know the character who is the star of the story. They get to know the other characters, too. When you learn about the other characters, you end up knowing the main character even better. (p. 38) Add the strategy, "Pay attention to other characters, too!" to the anchor chart.	**Model:** Read the next chapter of your demonstration text, and channel students' attention to the secondary characters, noticing their relationships with the main character. As you're reading stop and think what you're learning about Mrs. Teaberry, Mr. Putter's neighbor. Recruit the kids to join you in a shared reading of the text and a discussion afterward as all of you collect more information and insights about a secondary character. (p. 39-40) **A.E.:** Recruit students to notice the relationships among the characters in their books, using their observations to get to know both the main character and secondary characters even better. (p. 41) **Link:** Remind readers that to learn about the characters in their books, they need to pay attention to their relationships with others. (p. 41)	**MWTP:** Remind children that as they are getting to know their characters, the characters will be talking back and forth. They should use the dialogue tags to help them keep track of who is speaking. (p. 42) **Transition to Partner Time:** Remind children that a few days ago you sprinkled magic on them and they sounded like their character. Sprinkle a little more magic on them as you present today's challenge; to bring *all* of their characters to life when they read together. (p. 42)	Introduce a "talk tool" to encourage children to invent additional dialogue, drawing inferences about what else characters might say or think across the story. (Have the speech bubbles, FIG.7-2, copied and attached to popsicle sticks) (p. 44)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
8	Reveal something about yourself that	Today I want to teach you that when you reread,	**Model and Active Engagement:** Reread a familiar chapter from your	**MWTP:** Once you have your readers' attention you might	Direct children to return to a part of the

Rereading to Learn More about Characters **RL.1.1, RL.1.2, RL.1.3,** RL.1.6, RL.1.7, **RL.1.9,** RL.1.10, SL.1.1, **SL.1.2,** SL.1.6, L.1.1, L.1.6, W.1.3	the children don't know, and ask them to do the same with their partners. Point out that even though you've known each other for a long time, there are still *new* things to learn. (p. 45)	you don't just see new things in the story. You also notice new things about the characters. When you discover new details, you can think, "What is this teaching me about the character?" (p. 45) Add the strategy, "Reread to learn MORE about the characters." to the chart.	demonstration text, possibly chapter 1 in *Mr. Putter and Tabby Drop the Ball*. Invite students to notice new details that provide additional information about the character. Recap the process you're using to discover new information about the character. Then, read on to provide an opportunity for repeated practice. (p. 46-47) **Link:** Send children off to read, reminding them to reread to learn more about their characters. (p. 47)	say, "When you rereread, you realize things you may have missed the first time. As you reread, you can look out for patterns, noticing what a character does or says again and again. When characters always do or say something, it can teach you even more about them." Invite children to mark those pages, where they discover new details about a character, with a Post-it. (p. 48) **Transition to Partner Time:** Today when partners are working together, they will show what the character says or does, or patterns they've noticed, when they come to one of the pages marked with a Post-it. Encourage children to make their voice *pop out* those details so others will pay extra attention. (p. 48)	book that they flagged while reading, and have them share their new ideas with their partners. (p. 50)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
9 Readers Become the Character	You might tell a story of watching a movie, laughing out loud at funny parts,	Today I want to teach you that when books take you on reading adventures, you don't just *follow* the	**Model:** Demonstrate how readers study illustrations and use what characters say and do to think about how the characters feel. Then, reread	**MWTP:** Remind children that readers can invent dialogue in places where their books don't have explicit voices. You might	Teach children that to *become* a character, it's not just their voice that

RL.1.1, RL.1.2, **RL.1.3, RL.1.4,** RL.1.6, RL.1.7, **RL.1.9,** RL.1.10, **RF.1.4,** SL.1.1, SL.1.6, L.1.1, L.1.6, W.1.3	crying real tears at the sad parts, and hiding under your blanket when things go scary. You might say, "When I watch movies, sometimes I feel like I'm actually *in* the movie and that I'm one of the characters. When the character is happy, I feel happy. When the character feels sad, I cry. If the character is walking through dark, dark woods, I worry! I cover my eyes and say, 'Oh no! I hope nothing bad happens!'" (p. 51)	character. You practically *become* the character. You can change your voice to show what the character is feeling and bring the character to life. (p. 51) Add the strategy, "Bring the character to life." to your anchor chart.	to match your voice to the feeling. You may choose to demonstrate a nonexample, reading in a monotone voice or reading with an inaccurate tone, encouraging children to protest. You might say, "Oh! I'm not showing how well I know this character. My voice isn't showing it. Let me try again." Then reread with the appropriate intonation and expression. (p.52) **A.E.:** Choose whether students will practice this work in a shared text or in their own books. Set students up to consider how a character is feeling in a particular scene, using the illustrations as well as the details in the text. Coach readers to show the feeling as the read aloud to themselves or to a partner. (p. 52) **Link:** Remind the class of all the strategies they have learned to understand their books and get to know the characters well. You might reread both anchor charts, "Off we Go! Readers Go on Adventures!" and "Readers Meet Characters Along the Way!" to reinforce this growing repertoire of comprehension strategies. (p. 52)	say, "Remember, even when the character isn't talking in the story, you can *make* the character talk. You can think, 'What might the character be saying or thinking right here?' Then you can use your talk to add in that talking as you read the story. (p. 53) **Transition to Partner Time:** Rally kids to play the role of movie directors, giving feedback as they listen to one another read aloud. Coach children to say, "I think it would sound more like this," and to read in a way that demonstrates another way to read it ora way to make their reading voices sound smoother, better paced, or more expressive. (p. 53)	needs to change; it's their whole body. You can teach readers to use gestures as they read and reread, showing how characters might look or move in different parts of the story, using facial expressions and body language to show the feeling. Practice this together, rereading a few pages of a familiar text. (p. 53)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
10 Characters' Feelings Change, and So Do	Tell a story that shows how you study signs to keep track of your pet's changing feelings. Then connect this	Today I want to teach you that readers expect a characters' feelings to change across the story, and that when feelings change, readers take	**Model:** Read chapter four of *Mr. Putter and Tabby Drop the Ball*, placing it under the document camera. Think aloud about how you can use the picture to help you think about how the characters are feeling. Note their	**MWTP:** Tell readers, "When a character's feelings change, it's a sign that something *big* is happening in the story. You already know how to mark the important parts of your story	Explain that when readers retell the important parts, they also describe how characters change across the story.

Readers' Voices RL.1.1, RL.1.2, **RL.1.3, RL.1.4,** RL.1.6, RL.1.7, **RL.1.9,** RL.1.10, RF.1.1, RF.1.2, RF.1.3, **RF.1.4,** SL.1.1, **SL.1.4,** SL.1.6, L.1.1, L.1.6, W.1.3	work to what readers do to track characters' feelings. (p. 54)	action. They change their reading voices to show each new feeling. (p. 54) Add the strategy, "Notice when feelings change. Then change your voice." to chart.	smiles and how you think they're excited. Read to show that feeling. Notice when Mr. Putter's feeling changes. He isn't so excited anymore. Reread to show that feeling. (p. 56-57) **A.E.:** Read on and channel children to notice when a character's feelings change. Then, direct them to talk to their partners about their thoughts on the character's new feelings. (p. 56) **Link:** Remind readers to notice characters' feelings and change their voices to match. (p.57)	with Post-its to help you remember the big events. Well, you can also mark pages when the character's feelings change. Then, you can go back to those marked pages to explain *how* the character is feeling and *why*." (p. 58) **Transition to Partner Time:** Help readers use their whole body to show feelings. "First, you can try on the feeling by showing it with your *face*. Then, you can show it with your *body*." Demonstrate a few examples. "You might slump your shoulders, like this, if the character is sad. You might sit up tall with your hands on your hips if the character is proud. You might even cross your arms in front of your chest if the character is angry. Then you can show the feeling with your *voice*." When partners are reading today, they can choose different roles to read and perform. When their character's feelings change the can change their face and their body. (p. 59) Add, "Show the BIG feelings." to your partner chart.	Readers can tell what happened and also say, "And the character was feeling...because.." Give readers a chance to try it right now, taking out their retelling booklet. (p. 60)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
11 **Clues Help Readers Know *How* to Read a Story**	Tell a story to excite children about looking for clues inside a story. (p. 61)	State the inquiry question: What clues do authors leave that readers can use to bring character to life? (p. 62)	**Model and Active Engagement:** Lead a guided inquiry, exploring the different clues authors leave in a story that signal *how* to read the text. Divide the children into groups of four, each consisting of two similarly leveled	**MWTP:** Remind children to pay attention to *all* the clues in their books that help them know how their voice should sound as they read. They can use the chart to remember	Remind children of all they've learned and encourage them to reflect on the goals they have made. Have readers

RL.1.1, RL.1.2, RL.1.3, RL.1.4, **RL.1.6, RL.1.7,** RL.1.9, RL.1.10, **RF.1.4,** SL.1.1, SL.1.4, SL.1.6, L.1.1, **L.1.2,** L.1.6, W.1.3			partnerships. Keeping reading levels in mind, give each group one of the titles you have previously selected. Tell children, "With your small group, right here on the rug, you'll read this very closely and share the things you notice. You might point out the clues you think the author left to help you know *how* to read it." Move around, listening in and coaching students as they read closely and consider possible answers. Reconvene the group to chart students' responses. Record these on a new chart, "Clues that Help Readers Know HOW to Read." Jot students' responses on the chart. They should include: punctuation at the end, punctuation in the middle, special print (bold, italic, capital), dialogue, and pictures. (p. 62-63) **Link:** Marvel at the clues students have discovered in their books, and remind them to pay attention to these as they read. Suggest that children work on building their fluency to become expert readers, and celebrate this effort with a special book reading. Have them choose a book they want to "bring to life" to practice. (p. 63)	what kinds of things to look for in their books. Readers also leave notes for themselves, reminding them *how* to read a page. They may sketch a quick symbol to show the feeling on a Post-it or a word or two to remember to whisper or shout. (p. 64) **Transition to Partner Time:** Tell children that before a play, the actors rehearse over and over. A director watches and listens carefully, and then gives tips to help make their performance better. Partners can take turns rehearsing. Partner 1 will read a few pages out loud first, using their best reading voice, showing the big feelings and even using gestures to act it out. Partner 2 will be the director. They will watch and listen closely. If they notice things sound bumpy and boring, or too fast, or the feelings aren't showing, then they can hold up the sign and shout, "Cut!" (Hold up a paper sign, FIG.11-3.) Then partners can give tips. They might say, "Show the feeling!" or "Make it smoother." Then they can turn to their partners and turn their sign around and shout, "Action!" (p. 65) Add the strategy, "Give feedback like a director!" to the partner chart.	take out their suitcases from the last bend and review their goals. They should reflect on their progress toward that goal. They may continue with that goal and add a goal or two about getting to know a character and showing it with their reading voice. (p. 66)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
12 Readers Reread to Smooth out Their Voices and Show Big Feelings RL.1.1, RL.1.2, RL.1.3, RL.1.4, RL.1.6, RL.1.7, RL.1.9, RL.1.10, **RF.1.4,** SL.1.1, SL.1.4, SL.1.6, L.1.1, L.1.6, W.1.3	Revisit the chart you've built across this unit and celebrate the strategies students have learned. You might say, "Not only have you learned lots of ways to get to know the characters in your books, but you've also learned how to bring those characters to life, showing off how well you know them with your reading voice. Right now, count the strategies you can remember across your fingers. You can use the chart to help you." (p. 67)	Today I want to remind you that readers reread to see new details, and to learn more about the characters, but they also reread to make their voices smoother. You can reread to smooth out the bumpy parts and to show the *big* feelings in each part. Rereading can help you perform your books. (p. 67)	**Model:** Quickly demonstrate dysfluent reading. Reread a passage with a slow, staggered, monotone voice or by rushing past punctuation. Monitor your fluency by stopping to reread. You'll want to narrate this process. Stop and say, "Hmm,...my reading voice wasn't very smooth. I'll need to make that smoother. Let me start at the beginning of this section and reread to smooth it out and show the feeling a bit more." Then reread again, making clear for kids the distinction between the two voices. (p.67) **A.E.:** Prompt students to monitor their reading voices as they read their books to themselves. You'll want to voice over as children do this, saying, "Check in! Is your voice smooth? Are you showing the big feeling in each part? If not, remember to reread!" Listen in and coach students to pay attention to the clues from yesterday's inquiry lesson. (p. 67) **Link:** Link today's work to the rehearsal work actors do before a big performance. You might say, "Soon, we'll have visitors join us to celebrate this important reading work. To get ready for the book reading you'll each do, you'll want to reread to practice making your voice sound its very best. Bring your books to life, reading it the way the author wants it to sound." (p. 68)	**MWTP:** Remind readers that soon they'll perform their books for an audience, reading a few pages aloud. Remind readers to use *all* the clues in the books to read the way the authors want those books to sound. Then ask kids to chose a few pages, or a short chapter, to read aloud. (p. 68)	Celebrate the work of this bend. You might choose to invite another class to join the mini-celebration or to divide the students into groups of four to facilitate small-group readings. At the end of each reading, encourage the group to applaud the reader and give a specific compliment before moving to the next child. (p. 68)

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Bend 3: Learning Important Lessons

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
13 Discovering the Lessons Familiar Stories Teach	Help children call to mind a fortune cookie and the fun of opening up the cookie and finding a little life lesson inside. (p. 70)	Today I want to teach you that stories are like fortune cookies. When you open up a story, you find there's a life lesson inside it. (p. 70)	**Model:** Point out to kids that once you've had an adventure, you often think back on it and realize that the experience taught you something important. Readers and characters in books do that too. Maintaining the	**MWTP:** Sometimes readers feel stuck and think, "I'm still not sure!" If that happens, sometimes to find the life lesson it helps to think about how the character's feelings	Rally students to place fortunes inside their books, the way cookie makers do in a fortune-cookie factory. Have children

RL.1.1, RL.1.2, RL.1.3, RL.1.4, RL.1.9, RL.1.10, SL.1.1, SL.1.2, SL.1.6, L.1.1, L.1.2, L.1.6, W.1.3, W.1.8			notion that books are like fortune cookies, each holding a life lesson, pretend to pull a fortune-like life lesson from the pages of some well-known books. You might go back to the book *Ish*, and ask what life lesson we can learn from this story. You can pull a pre-placed "fortune-like" lesson sticking out from the book. The lesson is, "Do your best! Your best is good enough." Then hold up *Frog and Toad Are Friends.* Open the book and pull out a lesson, "Friends are always there for each other." Add the strategies, "Reread the ending and think, 'How did the trouble get fixed?' and "Think, 'What did the character realize? Learn?'" to your new anchor chart, "Readers Learn Lessons." (p. 71-72) **A.E.:** Encourage children to explain the lesson in other familiar stories. Recap each story quickly, and prompt kids to discuss the lessons the characters learned. (p. 72) **Link:** Explain that children can continue to find the lessons in their books by focusing on what the character or characters realize when the problem is solved. (p. 73)	change at the end of the story. You can ask, "How is the character feeling now, and why?" to reveal a bigger lesson. "You might say, Poppleton feels guilty. But why? I think he regrets spraying Cherry Sue with the hose and not telling her how he was really feeling." (p. 74) **Transition to Partner Time:** Partners will read together today and work together to crack the book open and pull out it's fortune! Partners should reread the ending and then talk about the important lesson the character may have learned. (p. 74) Add, "Talk about lessons." to your partner chart.	choose a book or two from their book bin and think about the lesson that story teaches. Then they will write it down on pre-cut fortune strips. (p. 76)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
14 Readers Always Keep Life Lessons in Mind RL.1.1, **RL.1.2,** RL.1.3,	Tell a story that shows children that as you learn life lessons from books, you can carry those lessons with you, pulling them out and thinking about them at times in your	Today I want to teach you that you don't just think about life lessons at the end of a story. You also think about them when you start reading a new book. You can try to predict what the lesson will be even	**Model:** Tell children the gist of a story and ask them to wonder about what the lesson might be. Model predicting the lesson from the start. You might pick up, *Curious George Gets a Medal,* and recount the earliest pages. On chart paper have the following sentence written, "I wonder if this is going to be one of those stories that teaches you…"	**MWTP:** Remind readers to use all the tools they have while reading. You can say, "Readers, I want to remind you that as you read, you don't just need to think about the life lessons. You should almost have an invisible tool belt that you wear whenever	Remind children that readers check in with their predictions. Then, prompt partners to confirm or revise their predictions. (p. 82)

RL.1.7, **RL.1.9,** RL.1.10, SL.1.1, SL.1.6, L.1.1, L.1.6, W.1.3, W.1.8	life when you need them most. (p. 77)	before you start to read, thinking right from the start, "I wonder if this is going to be one of those stories that teaches you…" (p. 78) Add strategy, "Predict the lesson right from the start." to your anchor chart.	Demonstrate this with Curious George or another book. (p. 78) **A.E.:** Ask children to turn and talk, using what they know about the lessons in stories to predict the lesson a particular book will teach them. You might use, *The Tenth Good Thing about Barney*, by Judith Viorst, or another title of your choice. Guide students to use the language, "I wonder if this is going to be one of those stories that teaches you..." (p. 79) **Link:** Remind children to be thinking about the lessons a story might teach right from the start of reading, and urge them to hold on to those lessons. (p. 79)	you read. You use it to carry with you all the things you've ever learned to do as a reader. Those strategies for dealing with tricky words should be in your tool belt. And when you come to a part of the story where it isn't really making sense, and you find yourself thinking, 'Huh?' you reread to fix up meaning. So keep reading, keep thinking, keep using all your tools to do the best reading work you know how to do." (p. 80) **Transition to Partner Time:** Ask children to take out their goal cards and share with their partner, the strategies they're working to use more often as a reader. They can share a place they may have used that strategy today. When they are reading together they should help each other reach the goals they've set. (p. 80)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
15 Readers Make Comparisons RL.1.1, **RL.1.2,** RL.1.3, **RL.1.9,** RL.1.10, SL.1.1, SL.1.2,	Congratulate children on their hard work in reading and rally them for a new reading challenge. (p. 83)	Today I want to teach you that readers don't just read books. Readers don't just think about characters and life lessons. Readers also *compare* and *contrast* books. They think, "What's the same?" and "What's different?" (p. 83)	**Model and Active Engagement:** Display two very different shoes from your student volunteers, and demonstrate comparing and contrasting by channeling kids to generate similarities and differences between the shoes. (p. 84) **A.E.:** Channel partner pairs to use the experience of comparing and contrasting shoes to find similarities	**MWTP:** When comparing and contrasting books, thinking about what's the same and what's different, it helps readers to zoom in! Readers can zoom in to think about the different parts of each story. They might compare just the setting in each story or the character's feelings in each story or the trouble in each	Choose a partnership to model working together to read and talk about a text. Remind children that partners can ask questions or give suggestions to help each other. (p. 88)

SL.1.6, L.1.1, L.1.6, W.1.3, W.1.8			between two books in their book bins. Then encourage them to discuss the differences. **Link:** Remind readers to compare and contrast their new books with previously read books by considering the plots, characters' feelings, and endings. (p. 85) Add the strategy, "Compare and contrast books." to the anchor chart.	story. Readers can even think about how the trouble gets fixed to discover ways book are similar. (p. 86) **Transition to Partner Time:** Send partners off to read their book together, think about other books they know well, and notice ways the stories are the same or different. (p. 87) Add the strategy, "Compare and contrast books together." to the partner chart.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
16 Readers Group Books by the Lessons They Teach RL.1.1, **RL.1.2,** RL.1.3, **RL.1.9,** RL.1.10,	Tell children a story of how the comparing work they did yesterday exists in the world, such as the sections in a bookstore. (p. 89)	Today I want to teach you that when you compare books, categories begin to form. You start to realize that books teach similar lesson. You can think, "How are these lessons the same?" to group books together. (p. 89)	**Model:** Ask children to group together and categorize familiar books, thinking about the lessons those books teach. You can mark baskets by the lessons they teach, such as: "Friends are always there for each other.," "Do your best! Your best is good enough.," "Don't give up!", "Be honest". (p. 90-91) **A.E.:** Ask partnerships to categorize a familiar book by thinking about the	**MWTP:** Help students to understand that books can fit into lots of categories. *Poppleton* might go in an honesty category, but it might also go in a forgiveness category. After all, Cherry Sue forgives Poppleton for spraying her with the hose, so this story also teaches us that friends forgive each other. Challenge students to	Prompt children to reflect on the goals they set for themselves. Then encourage them to strive toward new goals. They should take out their suitcases and make any necessary adjustments. (p. 94)

SL.1.1, SL.1.6, L.1.1, L.1.6, W.1.3			book's life lessons. Listen in and prompt children to compare the book to books they already know and to stay focused on the lesson of the story. (p. 91) **Link:** Move children to transfer this comparing and categorizing work to books from their own bins. Tell them they can even label their categories with Post-its. (p. 92)	continue reading and to think, "Where else might this book go?" to think about how books can go together in different ways. (p. 93) **Transition to Partner Time:** Have children share with their partners how they stacked their books. They should explain what is the same about them. As they read together they may even add other books to the stack. (p. 93)	

Bend 4: Growing Opinions About Books

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
17 Readers Share Their Opinions about Books RL.1.1, **RL.1.2,** RL.1.3,	Explain that expertise leads to strong opinions about a topic. Some people are experts on dogs, some are experts on football, etc. Everyone is sure to have opinions. You know what you like,	Today I want to teach you that readers who know books well have strong opinions. And readers don't keep those opinions to themselves. You can recommend books you love the most. (p. 96)	**Model:** Demonstrate a nonexample to illustrate an unsuccessful book recommendation. Then begin a more compelling book recommendation. Then prompt students to fill in details. Model how you introduce the characters and retell the important parts, being careful not to give away the ending. The goal is to get others to read the story to	**MWTP:** To really convince others to read the books you love, it's important to give lots of reasons. Encourage children to go back into the book and stop to study the pictures, the characters, funny parts, and the important lessons the story teaches.	Suggest that children prepare paper fortunes to give a reading buddy during tomorrow's unit celebration. Children should decide which book they'll recommend to their

RL.1.9, SL.1.1, **SL.1.4,** SL.1.6, L.1.1, L.1.2, L.1.6, W.1.1, W.1.3	and you know why. It's the same with readers. (p. 96)		find out what happens. Then pass along the lesson. (p. 96-97) **A.E.:** Channel students to rehearse a recommendation for a book from their book bins, before sharing with a partner. (p. 97) **Link:** Explain how books stick with readers long after they've finished reading them. Then, encourage students to give recommendations as a way to pass along favorite stories and important life lessons. (p. 98) Create a new chart, "Recommend Books You Love." On it have three steps: 1. Introduce the book and the main character. 2. Retell the BIG things that happen. (Don't give away the ending!) 3. Pass along the lesson.	They should think, "What do I love most about this book?" (p. 99) **Transition to Partner Time:** Group partnerships into groups of four. Children can rehearse their recommendations with their groups. Remind children to introduce the book and characters, and talk about the lesson, giving lots of reasons why others should read it. They should share pages they marked as examples of the best parts. Then after they have all shared they can decide which of their friends' books they want to read and swap books. (p. 99)	visitors tomorrow and write the lesson it teaches on a strip of paper. (p. 101)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
18 Readers Rehearse What They Will Say RL.1.1, **RL.1.2,** RL.1.3, **RL.1.9, SL.1.1, SL.1.4,**	Celebrate the work students did across this final unit, and across the year, outgrowing themselves as readers and reaching new heights. You might say, "You've become the kind of readers who take on new challenges every day, and instead of sitting there feeling	Today I want to teach you that just as rereading helps to make your reading voices smoother, rehearsing helps to make your speaking voices smoother. (p. 102)	**Model and Active Engagement:** Explain that to prepare for a presentation or a speech or a performance, it helps to practice. You might say, "Whenever I have a big talk coming up, I stand in front of the mirror and I practice the words I plan to say again and again. And each time, my speaking voice gets a little smoother." Then quickly demonstrate by rehearsing the book recommendation for your book. (p. 102)	**MWTP:** Suggest that students give a sneak peak of their book by reading a small excerpt aloud. You might say, "Bring your book to life! Use your best storytelling voice, and act it out with gestures and facial expressions to bring the story (and characters) to life. Choose a part to perform, then reread to rehearse for our celebration."	Invite reading buddies from another class (and grade) to join your students. You'll want to pair up your students with visitors. Explain to the class that they'll each begin by giving their book recommendation to their reading buddy.

SL.1.6, L.1.1, L.1.6, W.1.1, W.1.3	stuck, you say, 'I know I can do this!' and you try something. You have good habits for reading and for talking to partners about books. You learn all that you can about the world from information books. You have tools for solving hard words and fixing up your reading. And you have strategies for getting to know the characters in stories and learning the lessons those stories teach. Impressive!" (p. 102)		**A.E.:** Coach partnerships to rehearse together. Prompt children to take turns recommending their books. Urge partners to listen carefully and give feedback. (p. 102-103) **Link:** Link today's lesson to the work that readers can do whenever they finish a book. Encourage students to always think about the books they love and to recommend those books to others, passing along important life lessons, and carrying those lessons with them, as well. (p. 102-103)	(p. 103)	Then, the partners will sit together and talk about the lesson the story teaches. You'll also want to remind students to give their reading buddies a paper fortune to hold onto, carrying the life lesson with them. (p.103)

Grade 1: Unit 6: Reading Nonfiction Cover to Cover (If...Then… Book) Nonfiction Book Clubs	
Unit Description:	This unit builds on children's curiosity about the world around them. Children will learn that books can teach them about many things. In the first bend of the unit children will learn specific strategies for learning as much as they can from nonfiction books. The second bend will continue to emphasize comprehension and strategies to solve hard words, but there will also be a focus on vocabulary. In the third, and final bend, children will work to build fluency and study craft moves used by authors.
Essential Questions:	How can I draw on everything I know about informational reading to understand how the different parts of the books I read go together, and to assume a teaching voice and stance as I read, so I am able to share my learning with my reading club? How can my club hold meaningful conversations, revise our thinking and grow ideas, in the company of one another? How can my club and I compare and contrast two texts on the same topic and put together this information to come up with newer, bigger thinking?
Standards:	RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. RI.1.1 Ask and answer questions about key details in a text. RI.1.2 Identify the main topic and retell key details of a text. RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text. RI.1.5 Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text. RI.1.6 Distinguish between information provided by pictures or other illustrations and information provided by the words in a text. RI.1.7 Use the illustrations and details in a text to describe its key ideas. RI.1.8 Identify the reasons an author gives to support points in a text. RI.1.9 Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures). RI.1.10 With prompting and support, read informational texts appropriately complex for grade 1. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	3-4 weeks; June

Bend 1: Individuals Bring Their Strengths As Nonfiction Readers to Clubs

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 Getting Started With Nonfiction Book Clubs	Invite students into the upcoming unit, creating fanfare around the chance to reorganize nonfiction books into categories.	Readers, today I want to teach you that you and your club members can sort the books from our classroom library into topics you might want to read about. You can use everything you know about reviewing and predicting to make a guess about what each book is mostly about. For each book, you can say, "Are there other books like this one? Are there other books that fit with this one? Are there other books on the same topic?" Books that go together can be put in the same basket. **Each book club will agree on a topic, (animals, weather, transportation, plants, etc.)** **Teacher should have his/her own topic to model with.**	**Model and Active Engagement:** Place several baskets of mixed nonfiction books at each table. Invite the newly formed book clubs to sort the books into topics. You can invite children to make labels for new categories of books. **Link:** Remind readers that they'll be learning about lots of topics as they read nonfiction books, and send them off to get started.	**MWTP:** Regroup the class and discuss the different categories they created and how they chose to sort their books. Revisit the chart, "How to Get Super Smart about Nonfiction Topics." Remind readers to do these things as they read their newly sorted books.	Invite children to share with the class the topics they learned about today. Debrief. Ask children to share one fascinating detail about their topics with their reading club.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
2 **Review Strategies Nonfiction Readers Use**	Invite children to review the anchor chart, "How to Get Super Smart about Nonfiction Books," noting the strategies they have been using. Have children give a thumbs up if they have been using each strategy, as you work through the list.	Readers, today I want to teach you that you need not start from scratch when you read a new book! You already know many strategies to use when reading nonfiction books. You can use the charts in our classroom as a reminder of all the reading work you already know how to do. Any time you pick up a book, before you even start reading, always thinking, "What kind of text is this? What strategies do I know for reading this kind of text?"	**Model and Active Engagement:** Select a text to model strategies that students are familiar with. Demonstrate previewing and predicting, inviting children to make predictions regarding what the book will be mostly about. Read a section of the book to determine the main idea. **Link:** Remind readers of the strategies they know to use when approaching a new nonfiction text.	**MWTP:** Ask children if they've come across tricky words and how they solved them. Display the chart, "Good Habits for Solving Words." Review the strategies and encourage readers to use these when they encounter a challenging word. **Transition to Book Club:** Invite children to share new information they learned with their club members, such as the main topic or idea of a section as well as supporting ideas.	Compliment students on how they worked hard using strategies to learn as much as they can from their books. Invite students to share a strategy they use and what they learned about their topic.

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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
3 Nonfiction Readers Read and Explain with an Explaining Voice	Revisit the chart, "How to Read Aloud Like An Expert." Compliment readers on using their explaining voice while reading nonfiction.	Readers, today I want to teach you that nonfiction readers don't just read with explaining voices; nonfiction readers also talk about the text with explaining voices. Readers can practice explaining the text to themselves as they go along, using their own words. Then you can explain the text to your club members when it's time to talk.	**Model:** Discuss that while reading like an expert is important, it is also important to explain what you're learning in your own words.. Demonstrate reading a section of your demonstration text. Show how you stop as you go along restating the information in your own words. **A.E.:** Have children choose a book from their book bin. Invite children to imagine they are teachers or news reporters.Have them practice reading a section and then explaining the text, in their own words, to their club members. **Link:** Remind readers to read their nonfiction books and practice restating new ideas in their own words.	**MWTP:** "Readers, sometimes you may find it's difficult to explain the text to yourself or others. That means it's time to go back to reread more closely and carefully, really paying attention to the pictures and the words, making sure to really look at all the words, and to stop and think more often to be sure that everything is making sense." **Transition to Book Club:** Remind book club members to decide how they will read using the "Reading Partners Work Together chart." While partners are working voice over, saying, "I can see you thinking as you read! To make sure you're thinking, read our chart about the things you can talk about while reading." Point to the anchor chart.	Invite a few students to share what they learned like they are a teacher or news reporter.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
4 **Readers Look Out for Nonfiction Text structures** **2 days**	When you have written information books you organized your information in different ways. You've written How-To books with steps to follow. You also wrote All About books, with chapters. Identifying the structure, or a way an author, organizes their book can help readers understand the information.	Today I want to teach you that readers can get ready to read by taking a tour of all the pages in the book, from cover to cover, to see what kind of text structures the book contains. Then they can make a plan for how best to read each section. **Gather a selection of information books that contain examples of the various text structures.**	**Model and Active Engagement:**. Display the chart, "Common Nonfiction Text Structures to Look Out For." Review each type of structure, showing an example from one of the books you have gathered. Model how readers take a "tour" of the pages to figure out the structure. Model how readers do different work, depending on the structure. For example, if you're reading a How-To book you are envisioning each step. If you're reading a book with a timeline, you are trying to remember the order of events. Have children work with their clubs to look through their books and sort them into piles by text structure. **Link:** Remind students to determine the text structure before they read, so they can make a plan for how to read that book or section. (p. 24)	**MWTP**: Circulate as readers work and note which structures they are struggling with. Revisit the identified structure(s) to clarify how to read and understand them. **Transition to Book Club:** Direct students to discuss the different text structures they came across and the information they learned.	Create a gallery walk for readers to explore different text structures. Students can display books they've identified by structure. Students can walk around and see the different examples of how authors organize information.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
5 Readers Hang on to Key Details	Sometimes when you're reading and retelling information you share a cool fact. Readers need to understand the whole text and think more deeply about what they read.	Readers stop and think often to hang on to key details in the text. They ask themselves: ● Who or what is this mostly about? ● What is happening? ● When or where is this taking place? ● Why is this happening? Why is this important? ● How does this work?	**Model and Active Engagement:** Create and display the chart, "Readers Hang On to Key Details." Using a demonstration text model how to think about and answer these questions. Have children turn and talk with their partner or club members to answer some of these questions. **Link:** Give each child a bookmark version of the key details chart. Remind children to stop as they are reading and refer to the bookmark to answer these questions.	**MWTP:** Gather attention from students. Remind students that they are answering questions to understand the most important ideas of the text. Give an example of what is a key detail and what isn't a key detail. Have children jot down some of the key details from their books on Post-it notes. **Transition to Book Clubs:** Encourage partners to share the key details they learned from their books. They can discuss how these compare to their club members' books.	Invite clubs to share what differences and similarities they noticed through their discussion.
6 Readers Teach Their Clubmates the Main Ideas	Compliment readers on identifying the key details in their books. Readers think about how all of these details go together and form the main idea.	Today I want to teach you that readers teach their clubmates the main ideas of what they've learned. You can use your hand and your five fingers to help you stay organized. Point to your palm and say the main idea, then point to each finger to give an example to fit with the main idea.	**Model:** Demonstrate telling the main idea and key details, using the book you demonstrated with yesterday. Show children that when you point to the palm you say the main idea and each finger is a key detail that goes along with it. **A.E.:** Revisit another familiar information book with the class. Have children work with partners to try out using their hands to retell the main idea and key details. **Link:** Invite children to read their books and practice using their hand to retell the main idea and key details.	**MWTP:** Remind children that they can help each other when they have a problem. They can ask their partner to help them identify important key details. **Transition to Book Club:** Club members can retell the main idea and key details to one another.	Invite a child to model their retelling of the main idea and key details for the class. In addition invite children who encountered difficulty to share how they solved their problem.

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Bend 2: Nonfiction Clubs Add Their Own Ideas to What They Learn

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
7 Readers Come up with Their Own Ideas	Since the beginning of this unit, each of you has demonstrated how careful you are as nonfiction readers. You are using text structure to make a plan for reading your books, thinking about the main ideas and key details, and teaching your club members. Now you'll continue to do all of that *plus* you'll be working hard to grow big ideas about your books.	Today I want to teach you that expert nonfiction readers do more than just learn information from their books, they also come up with their own ideas about what they are learning. Readers sometimes push themselves to have an idea by thinking, "The idea I'm having is…" or "I think…" Readers come up with a great idea, jot it on a Post-it, and then read on, looking for parts of the book that fit with their idea.	**Model and Active Engagement:** Use a familiar nonfiction text to model your thinking with. Tell children what you learned from the book and then stop and think about what ideas this makes you think of. Maybe you'll connect it to information about another animal or something from another book. You may change your thinking, for example, "Before I thought…, now I know…" Show students how you jot your new idea on a Post-it to share later on. **Link:** Send kids off to get started reading their books. Remind them to grow ideas as they read and record them on Post-it notes.	**MWTP and Transition to Book Club:** Gather the class together in a circle. Compliment children on all of the great ideas they have come up with. Explain that book clubs help you grow ideas with your club members. Display the new chart, "Book Clubs Have Conversations to Grow New Ideas." Go over the different ways they can add on to the conversation. Guide the class in doing this by starting a conversation about a familiar book, encouraging them to use the sentence starters on the chart. Send readers off to grow new ideas with their club members.	Invite a few children to share the new ideas they grew while reading and discussing their books.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
8 Readers Think "What is This Book Actually About?"	Let students know that that the work they did yesterday is not only helping them get through longer and harder words, but it is also helping them learn more about the world. Congratulate your students for being the kind of readers who enjoy the challenge of working through the hard parts and not being stopped by anything in their books. (p. 56)	Today I want to teach you that readers don't just think, "What do I personally already know about this topic?" Instead they think, "What is this book actually about?"	**Model and Active Engagement:** You might role-play in a very obvious way being the kind of reader who has his or her own ideas about a topic, regardless of what the text actually says, then pause to ask the students what you should do differently. They might say, "Rereread! Read it again!" or "What part of the book goes with that? Find it! Prove it!" If they don't come up with that advice you can say, "I suppose I should reread." Demonstrate coming up with an idea that is actually based on what you've read. **Link:** Restate what you taught children today, Remind them to focus on what the book is actually telling them, not just their prior knowledge.	**MWTP:** Point out that authors write for several reasons: to persuade, to inform, or to entertain. Readers can think about what the author's purpose was. For example in the book, Bugs! Bugs! Bugs! The author gives specific facts, so a child might say the purpose is to inform or another child might say the author wanted to entertain us because of the funny examples. The important thing is that readers use something from the book to back up their idea. **Transition to Book Club:** Encourage children to share what their books are about and what ideas they came up with based on their reading. They can also discuss what the author's purpose was.	Have the class return to the meeting space with one of their books they have determined the author's purpose for. Depending on time, children can share the author's purpose and reason with the class or with children who are not in the same book club.
245 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**

9 **Readers are Flexible with Their Reading**	Sometimes we pick up a book to read and think we already know what we will be learning about before we read it. As we read we may need to revise our thinking because our ideas may be different from what the author has actually written. Sometimes we may be correct in our thinking so we can confirm that as we read.	Today I want to teach you that readers are flexible with their thinking. They read with an open mind, thinking, "Yes. This confirms what I knew." They also think, "Oh! This is different than what I thought I knew." During club meetings, readers can talk about how their thinking has changed.	**Model and Active Engagement:** Demonstrate how readers think about what they know about a topic before they read. Use a demonstration book. Write what you think already know on chart paper. As you read demonstrate that you're reading with an open mind. You might find something that confirms your thinking or acknowledge that what you thought is different than what is in the book. You can repeat this process with a section from another book. This time ask students to share with a partner what they think they already know and then see if their thinking is confirmed or changed. **Link:** Encourage students to select a new book from their baskets. Have them jot what they think they know already on a Post-it or a sheet of paper. As they read they should be thinking if the book confirms what they thought or changes their thinking.	**MWTP and Transition to Book Club:** Refer back to the chart, "Book Clubs Have Conversations to Grown New Ideas." Remind them that they can use these sentence starters to share their new understandings and ideas. Invite children to meet with their clubs and have a conversation about their thinking and how it may have changed or was confirmed.	Have several children share their original thinking from their Post-its and if reading the book confirmed or changed their thinking.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
10	Throughout this unit you and your club	Today I want to teach you that readers often choose	**Model and Active Engagement:** Demonstrate how to create a web with	**MWTP:** Get readers attention. Quickly refer children back to	Each group will present their learning

Readers Organize Their Information	have been learning a lot about your topics. Readers think about all they've learned and organize the information.	a way to organize their information that matches what they're read. They look across the information they have collected as a group and ask themselves, "What are the main ideas we've learned? What are the categories? What's the best way to organize all this?	all of the important information about your topic. Think aloud what you learned before recording it.Students can help you recall and record information. **Link:** Send students off to work with their club members. Provide them with a web template to record on. Remind them to take their time. Each club member should record at least one fact.	your model web. Compliment the work the children are doing and encourage them to add more.	to the class. Their webs can be displayed using a document camera.

Bend 3: Nonfiction Clubs Compare and Contrast Information About Topics

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point & Transition to Partner Time**	**Share**
11 Readers Compare Their Books	When you read about a topic you may notice that information you wanted to learn is not in the book you are reading.	Today I want to teach you that most nonfiction books only contains bits and pieces of the whole truth about a topic. Every author has to pick and choose what to include and what to leave out - there simply isn't room in one book to include everything! So one thing that readers do is think, "What's missing from this book?" and "How is this book the same or different from other books on this topic?"	**Model and Active Engagement:** Select two books about your model topic. Lay the books side by side to notice and name what is similar and what is different about their books. Show students that they can notice how details are different--but they can also name what each chapter or section was mostly about to compare it to other books (and sections within other books). Create and display the chart, "Readers Compare and Contrast Books." Work together as a class to discover more similarities and differences using the sentence starters on the chart. **Link:** Send children off to work with their club members to compare and contrast their books.	**MWTP:** Comment on how you hear students comparing and contrasting texts. Encourage children to explain similarities and differences using multiple sentence starters from the chart.	Refer to the Compare and Contrast chart and ask children to volunteer the different sentence starters they used and the comparisons they made.
Celebration	You might have a museum share in which visitors come to each book club to hear what the children have learned. During these shares clubs will assume to role of instructors, teaching the information from the texts they have read.				

Grade 2 Units

Grade 2: Unit 1 Reading Growth Spurt (Book 1)	
Unit Description	This unit progresses through three parts. The first bend launches the year and gets readers working toward the big work of reading with fluency, stamina, and comprehension. The second bend recruits students to work on tackling hard words. The third bend invites readers to use what they are learning in writing to help them think more deeply in reading.
Essential Questions	How can I grow to be a stronger reader? How can I be a flexible, persistent, independent word solver? How can I take what I learn in writing to grow as a reader and think more deeply?
Standards	RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.8 Does not apply to grade 2 RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures. RL.2.10 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. RF.2.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.2.4 Read with sufficient accuracy and fluency to support comprehension. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.2.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).
Timeline/date	4 Weeks/September

Bend I: Taking Charge of Reading

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Readers Choose How to Read** RL.2.1, RL.2.4, RL.2.6, RL.2.10, **RF.2.4** SL.2.1, L.2.1, L.2.3	Second graders you have become so grown up. You have new privileges and responsibilities. Turn and tell the person next to you about how things are changing because you are older. Use this drumroll to suggest they'll want to grow as readers, too.	Today I want to teach you that reading, also, changes as you get older. Second-grade readers don't only get to read harder and longer books; they get to be in charge of their reading; they get to choose not only *what* they read, but *how* they are going to read it.	**Model:** Through think aloud, model how you would decide how to read a book. Example: *There Was an Old Lady Who Swallowed a Fly.* "How do I want to read this book? It is sad. (Jot words like serious, sad on Post-It note and put on the cover.) Then start reading. (Could put on doc cam or write first lines on chart.) **A.E.:** As second graders they can decide how to read a book and they can read the same text more than once in different ways; songlike, scary, like a reporter. Partners choose how to read the text and then read together or take turns. **Link:** Revisit that this is a year of enormous growth. Example of beanstalk growing in *Jack and the Beanstalk* pg. 4. They are going to grow and grow just like the beanstalk. Anchor Chart: *Readers Grow Like Beanstalks*	**Mid Workshop Teaching Point:** Remind them that when they were beginning readers they would want to read faster instead of word by word. But now they may want to slow down and read more thoughtfully to notice more and think more.	Bring book to share space. Demonstrating what they know from prior years, partners practice reading together by sitting hip to hip, holding a shared book, and talking about how they'll read before starting to do so. Share Anchor Chart: *Reading Partners Work Together* pg. 6
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

2 **Second-Grade Readers Take a Sneak Peek to Decide How a Book *Wants* to Be Read** **RL.2.4,** RL.2.5, **RL.2.7, RF.2.3, RF.2.4** SL.2.1, SL.2.6 L.2.1, L.2.3	Share the idea of putting up a measuring tape or a way parents mark their growth. And that you wished you had marked their height as readers, because they have already started to grow. Yesterday and last night you chose *how* you wanted to read. (Have children share.) (Children bring book they have not read to share space.)	Today I want to teach you that when readers choose how they are going to read a book, it helps them to think, 'How does this book *want* to be read?' Readers give the book a sneak peek--a grown-up , second grade sneak peak.	**Model:** Remind them of the way you read *There Was an Old Lady Who Swallowed a Fly*. You read it seriously. But it was written as a silly song. Using *Katie Woo Has the Flu*, show how grown-up readers do a sneak peak; look at cover and title, then read blurb on the back, read the table of contents. pp.8-9 Continue chart from yesterday: *Readers Grow Like Beanstalks!* **A.E.:** Partner 1 takes the book brought to share space and works with Partner 2 to decide *how* the book *wants* to be read. Do a second grade sneak peak. **Link:** Readers are in charge of their own reading lives. Ask them to preview books and remind them that they have choices for *how* to read. When they choose a book they should do a sneak peek, thinking, 'How does this book *want* to be read?'	**Mid Workshop Teaching Point:** Realizing that our book has different parts, and each part has a different mood or feeling. So you keep thinking and keep asking, 'How does *this* part want to be read?'	Share in partnerships. First talking about how the shared book wants to be read, using Post-its to note variations in mood, and then reading aloud to each other. Then partnerships will join with another partnership to "stage a performance". Each reader reading using his/her voice to show the mood, or feeling of the story.
3 **Readers Get Stronger by Reading a Lot!** RL.2.1, RL.2.2, RL.2.3, **RL.2.10 RF.2.3, RF.2.4** SL.2.1 L.2.1, L.2.3	Remind readers that you compared their reading growth to the growth of Jack's beanstalk. Readers don't grow taller, they grow stronger. How do readers grow stronger?	Today I want to teach you that second grade readers work hard to get stronger and stronger. To get stronger they set goals, pushing themselves to read more and more each day.	**Model:** Reading researchers have found that when children read books like the Fly Guy books, it should take them 5 minutes. Give examples of how many books at different levels. p. 14 (One way to get stronger is setting goals for volume of reading.) Add this strategy to Anchor Chart: *Readers Grow Like Beanstalks!* **A.E.:** Using what they know about Fly Guy books and J/K books--think about how many books they can read in one day's reading workshop. Whisper to partner--talk about if this is realistic. **Link:** Readers you are the boss of your reading. You can decide what and how to read **and** you can decide *how much* to read. Then work toward that goal.	**Mid Workshop Teaching Point:** After 10 minutes stop and tell them they have been reading for 10 minutes. Share new reading log. p. 17. Reading log template A bit farther into reading time--How much have they read? Have they met their goal? If so, set a new goal.	Readers tell partners what their goal was and whether they met it. Then partners talk about how they read different parts of their books. Let them know you have been timing their reading. Share stamina chart-p. 18.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Readers Read in Longer Phrases, Scooping Up Snap Words** RL.2.4, RL.2.10, **RF.2.3, RF.2.4** SL.2.1, SL.2.6 L.2.1, **L.2.3, L.2.4**	Remind children of the work they've done recently to decide how a book wants to be read. Point out that sometimes hard words get in the way of this decision.	Today I want to teach you that even when second grade readers find a lot of tough words on a page, they don't fall back to reading One. Word. At. A. Time.	**Model:** Using *Katie Woo Has the Flu,* placed on a document camera, demonstrate how even though there are a lot of words on the page you don't say this looks hard. You find the words that you know in a snap. Many are words you can read automatically. Finding words you know helps you to read more and faster. p. 20 **A.E.:** Take out a book they are going to read. Before you start to read, quickly run your eyes over the words. Find a group of words you know and read them fast and smooth to your partner. **Link:** Add strategy of *Read in Bigger Scoops* to the anchor chart. p. 21	**Mid Workshop Teaching Point:** As you finish reading a book and get ready to read another, add it to your reading log and then check the 'Readers Grow Like Beanstalks' chart	Ask partners to listen super carefully to each others' reading, noting whether they are remembering to do all that they have learned about how second graders read. Use *There Was an Old Lady Who Swallowed a Fly*--create chart p. 23.
5 **Keeping Tabs on Comprehension** **RL.2.1, RL.2.2, RL.2.3** SL.2.1, **SL.2.4** L.2.1, L.2.3	Tell children that you couldn't sleep because you were thinking about them. You got up to write a note to remind them of something. Pull out a Post-it and read the teaching point.	I want to teach you that readers need to be careful not to get going, reading faster and faster and forget to think about the story. They can keep tabs by stopping to make sure they can retell the events in order.	**Model:** Reading from Chapter 2 of *Katie Woo Has the Flu* (document camera), demonstrate how we read, stop, think and retell--checking on comprehension. Use your hand as a stop sign then point to your head to think. Retell what has happened so far. **A.E.:** Partnerships take turns reading from their own books and signaling with hand to stop and think--do a comprehension check. **Link:** "Readers need to be careful not to get going, reading faster and faster, and forget about comprehension. Readers can keep tabs by stopping, thinking, and making sure they can retell the events in order. Add Stop, Think, Retell strategy to anchor chart.	**Mid Workshop Teaching Point:** To be strong second grade readers you need to set goals for yourself and push toward them. Some need the goal to read faster and more, but some need to read more slowly and pause more often to make sure the book makes sense. p. 27	Resolving to read more. Praise children for the reading goals they have set then give them the goal to read more. Invite them to be problem solvers, coming up with solutions for problems that get in the way of reading more. Chart p. 29
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 **Second-Graders Can Mark Their Thinking with a Post-It** **RL.2.1, RL.2.2, RL.2.3** SL.2.1, **SL.2.4** L.2.1, L.2.3	Tell a story that rallies kids to want to do the grown-up work of putting Post-its on places in books that need further discussion and thinking.	Today I want to teach you that grown-up readers like you, who are reading longer books, have tons of ideas about their books--so many ideas, in fact, that they need Post-its to mark places in their books so they can go back to those ideas to talk and think more about them.	**Model:** Remind students of the work that they did yesterday. Then demonstrate that readers not only stop, think and retell, but also think about things they want to talk about later. They mark these spots with a Post-it so that they don't forget. Read from *Katie Woo Has the Flu*. p. 31 **A.E.:** Give children Post-it notes. Read more of *Katie Woo Has the Flu*, asking them to push themselves to have a thought. Jot down the idea to talk about later. pg. 31 These are put on easel. **Link:** When they are reading their own books, remember to stop, think, and retell. And when they have a great idea to talk about later, record it on a Post-it. Add this strategy to anchor chart. Remind them of all of the strategies on the chart.	**Mid Workshop Teaching Point:** You don't have to wait until share time to reread your Post-it. You can reread the page, think about the Post-it and the idea you had and then have a little book talk in your mind. p. 33	Partnerships retell their books and talk about their ideas from their Post-its. Don't just read their Post-its, but engage their partners in their thinking.

Bend II: Working Hard to Solve Tricky Words

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Second-Grade Readers Roll Up Their Sleeves to Figure Out Tricky Words, Drawing on *Everything They Know*** RL.2.1, RL.2.2, RL.2.3, RL.2.4, **RL.2.7, RF.2.3,** RF.2.4 SL.2.1 L.2.1, L.2.3, **L.2.4,** L.2.6	Establish reading partners--pairing like readers. Create Partner List chart showing Partner 1 and 2. pg. 39 Remind them of the ways they have grown as second- grade readers. They will build their reading muscles by reading longer and harder books going from reading *Fox on the Job* to *Magic Treehouse* books. but this is work and when you read harder books you are going to read longer words.	Today I want to teach you that when second-grade readers come to a tricky word, they don't just say, 'Help me, help me!' Instead, second graders roll up their sleeves and get to work! They draw on everything they already know to figure out that hard word.	**Model:** Tell readers that the whole upcoming bend in the unit will be about them learning to tackle tricky words. Ask them what ways they already know. Partners turn and talk. Make note of the strategies that they name to help coach them later. Share the Anchor Chart: *When Words Are Tricky, Roll Up Your Sleeves!* **A.E.:** Have children help you select a strategy from the anchor chart to solve a tricky word as you read from *Katie Woo Has the Flu*. p.38 **Link:** Remind children of the repertoire of word-solving strategies they can use when they get stuck on tricky words in their books. Then send partners off to choose a reading spot next to each other .	**Mid Workshop Teaching Point:** When you come to a tricky word, it's important for you to try one strategy and to cross-check with another. That means, try at least two strategies before you settle on a guess and keep reading.	Reinforce children's word solving strategies. Children bring white boards and markers to share space. Read part of *Katie Woo Has the Flu* projected on screen with a covered word. pp.42-43
8 **Reader Use More Than One Strategy at a Time: Figuring Out What Makes Sense *and* Checking the First Letters** RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.7, RL.2.10 **RF.2.3, RF.2.4** SL.2.1 L.2.1, L.2.3, **L.2.4,** L.2.5	Remind children that this new bend of the unit focuses on word solving. You've been thinking about how to help them be more powerful word solvers--talk about the importance of flexible use of their strategies. (Follow example p. 44)	Today I want to teach you that to become flexible word solvers, one of the tricks readers use is to use two strategies at the same time.	**Model:** Model how you solve a tricky word by rereading the sentence and thinking about what would make sense then looking at the first chunk of the word. **A.E.:** Have children work with partners to solve a couple of tricky words, using two particular strategies at once. **Link:** Choose a book that seems to be the hardest. Look through the book noticing words that pose a challenge. Then get going---Mark the challenges with Post-its to share with partners later.	**Mid Workshop Teaching Point:** Look back over the hard parts to share. If they can't find any, have sentences ready labeled hard, harder, hardest for them to solve words. Reminding them that they will have to do two things at once. (Start individual goal cards. p. 49)	Share tricky word Post-its or if they did not tag a tricky word remind them they can look at the *Readers Grow Like Beanstalks* chart to find work to do with their partners.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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9 **Some Beginnings and Endings Can Be Read in a Snap!** RL.2.1, RL.2.2, RL.2.3, RL.2.10 **RF.2.3** SL.2.1, SL.2.3 L.2.1, L.2.3, **L.2.4,** L.2.5, L.2.6	Celebrate the work they have been doing tackling long words. Say a sentence leading up to a long word. Show the word on an index card and work out the word chunk by chunk.	Today I want to teach you that when second-graders read words part by part, they know that lots of words use the same beginnings and endings. These beginnings and endings can be read like snap words.	**Model:** Choose a demonstration text that includes words with inflected endings. *Katie Woo Has the Flu,* Chapter 3, first few pages. Display text and work through with children. **A.E.:** Work on paying attention to word endings. Use a paragraph or two from a favorite read-aloud book. Highlight the words with inflected endings. Partner 2 reads to Partner 1. **Link:** To be flexible word solvers you might need to use more than one strategy at the same time. Try one way and then another and don't forget to check those beginnings and endings, too.	**Mid Workshop Teaching Point:** Remind children that looking closely at the endings of words doesn't mean looking just for *ed* or *ing*. Point out that *er, s,* and *es* endings can also be added to words. Post a few examples to illustrate.	Take a paragraph from a book and tell children, "I'm going to read a bit from this book and I'm going to be the kind of reader who forgets to read the endings of words. When you hear a part that doesn't sound right ---because I left off an ending--put up a stop hand. Then you'll have a chance to work with your partner to fix my reading."
10 **Don't Forget the Middle: Readers Are Flexible When They Encounter Vowel Teams in Tricky Words** RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.10 **RF.2.3, RF.2.4** SL.2.1, SL.2.2, SL.2.3 L.2.1, L.2.3, **L.2.4,** L.2.5, L.2.6	(Whiteboards, markers, erasers) Let's set up our whiteboards to do some long vowel work. Draw a line down the middle and write *beach* at the top of one side and *head* at the top of the other. We know that some vowels go together in words and make sounds usually making the sound of the first vowel. (Read a list of words and children write under the correct column, then you write it on your board.)	Today I want to teach you that readers sometimes have to work *extra* hard to figure out the middle of a word. Readers keep an eye out for those tricky vowel teams that can make different sounds. Readers know they may need to try one sound and then another to figure out a word.	**Model:** Practice reading words with "super tricky vowel teams in the middle". Show cards with oo, ou, ee teams, some with atypical sounds. Coach students to read these words placing them in a pocket chart. Sort words. p. 56 **A.E.:** Put up page from *Katie Woo Has the Flu* and highlight words with vowel teams. Have partners read to each other from their books. Any time partner reads a vowel team, check it by rereading the sentence and asking, 'Does that sound right?' 'Would a different vowel sound work?' **Link:** Remind them of this work and add these strategies to the '*When Words Are Tricky'* chart p. 58	**Mid Workshop Teaching Point:** Readers, sometimes when you focus too much on solving hard words, you forget to think about the content of what you are reading. Go back and see if you can remember how the book goes. Try to recall what the book says.	Continue the work of word solving. Play Guess the Covered Word. Cover some words in *Katie Woo Has the Flu* and have children use the strategies from the anchor chart to solve the words. Give them Post-its to do the same with their reading partners.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 **Readers Have STrategies for Figuring Out Brand-New Words, Too** RL.2.1, RL.2.2, RL.2.3, **RL.2.4,** RL.2.10 **RF.2.3, RF.2.4** SL.2.1, L.2.1, L.2.3, **L.2.4, L.2.5, L.2.6**	Readers, you've got what it takes to tackle trouble. You know a handful of strategies for figuring out tricky words. Another kind of word that is tricky are words that aren't tricky to say, but you still think, 'Huh?' The meaning of the word is the tricky part.	Today I want to teach you that readers understand that easy words aren't always as easy as they seem. Once readers figure out how to say a word, they know to stop and think, 'Wait, but what does this word mean in this story?'	**Model:** Introduce the fact that a familiar word can have more than one meaning. Using *Katie Woo Has the Flu*, *show a word and strategy of picturing the meaning and then cover up the hard word and replace it with a word that makes sense*. pp.62-63 **A.E.:** Put up a sentence with a highlighted word. Have children figure out the word using the two strategies. **Link:** Remind children of their growing list of strategies for getting themselves unstuck. Anchor Chart: *When Words are Tricky*	**Mid Workshop Teaching Point:** Sometimes a longer word can be broken into two small words. When that happens you can ask yourself, 'What does each of these two words mean, and what do I get when I put them together?' (Finding parts to pronounce the word and then to think about the meaning.)	Finding places where tricky words actually add to the sound and craft of the text. Tricky words you found in your book might be words your author chose to make the writing powerful, to be more precise and specific.
12 **Readers Check Themselves and Their Reading** RL.2.1, RL.2.2, RL.2.3, **RF.2.3,** RF.2.4 **SL.2.1, SL.2.3** L.2.1, L.2.3, **L.2.4, L.2.5, L.2.6**	Share the story of telling a joke that backfired because you misread the punch line. We all make mistakes when we read and when we do the book or the joke makes no sense. If I catch the mistake myself, I can quickly fix it--and get a laugh.	Today I want to teach you that readers don't wait for someone else to catch their mistakes. They don't wait for someone else to check them. Instead they check *themselves*. They stop as soon as something doesn't seem right and fix it up.	**Model:** Invite children to read jokes to each other, practicing first so that they can fix their own mistakes and get the laugh. Hand out puns and plays on words for kids to tell each other (partnerships). **A.E.:** As they are reading their jokes to get ready to share, have them research how they fix their mistakes. Chart what students notice about how readers check themselves. (*Readers Check Themselves)* **Link:** Encourage readers to make an "I'll Fix My Own Mistakes" pledge. As soon as something doesn't seem right, stop and fix it up.	**Mid Workshop Teaching Point:** Set a balanced reading pace: Reading is a balancing act. Second-grade readers are in charge of their own reading. You want to push yourself to read as much as possible, but you don't want to race through your books so quickly that you don't catch your own mistakes. Your pace will change depending on what you encounter in your books.	Check in with children about what they did to self-correct as they read. Remind them that partners can learn from listening to each other's strategies for fixing mistakes.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
13 **Authors Have Intentions** **RL.2.1, RL.2.2, RL.2.3,** RL.2.4, RL.2.5 SL.2.1,SL.2.3 L.2.1, L.2.3	Children can apply what they are learning in writing workshop to their work as readers. They will read like writers. " You are growing like beanstalks. You can climb the beanstalk into writing workshop, collect all you've learned there, and bring it back down to reading workshop to help you read and think in new ways." Any time you have a reaction in your reading, that is a sign of some powerful writing, because your reactions are part of the author's plan.	Today I want to teach you that readers notice the ways authors make them *react* when they read. When readers chuckle or sigh or whimper or gasp, they *stop*. Then they reread and think, '*Why* did the author do that?' and '*How* did the author do it?'	**Model:** Invite children to select a part of the read-aloud text (*Those Darn Squirrels*) that got them to react in a big way. Ask '*Why* did we react to this?' and '*Why* was it so powerful?', Demonstrate how you stop to notice and name the author's craft technique. Then jot the author's techniques on a Post-it to use later. (First having read like a reader then read as a writer.) **A.E.**: Invite partners to work together, reading like writers in their own books. Find a place that made them react and talking about *why* it made them react and *how* the author did it. **Link:** Reiterate what they did and introduce a new Anchor Chart: *Authors Have Intentions--So Pay Attention!*	**Mid Workshop Teaching Point:** Finding small moments in books and noticing the details: As you read like writers you are finding *small moments* right in the middle of your books. Just like when you write, authors use small moments to slow down the action and give readers lots and lots of details. If you find a great small moment, stop and reread it and search for all the details the author included.	Use a chart "Learning Writing Moves from Our Favorite Authors' and share your example from the mini lesson. Then have children share the powerful writing from their own books. Asking: What is powerful? Why is it powerful? How did the author do this?
14 **Readers Don't Just *Notice* Craft Moves--They *Try* Them!** RL.2.1, RL.2.2, RL.2.3, RL.2.4, **RL.2.6** SL.2.1, L.2.1, L.2.2, L.2.3	Have children set up their reading *and* writing materials at their reading spot then have them come to the share space. On white board: Turn your thoughts into action! "Take what you have been thinking about doing and start actually doing it!" You have been reading and noticing all different kinds of craft moves that authors were using.	Today I want to teach you that when readers notice an author's craft move--and they *really* love it--they take action. They try it in their own writing.	**Model and Active Engagement:** Invite children to choose a page they love in the read-aloud text and remind them of the craft moves the author used on that page. Shift from finding craft moves to trying them out in a shared writing piece, inviting children to do this with you. Shift from finding craft moves to trying them out in a shared writing piece, inviting children to do this with you. **Link:** Children will have two jobs today. They will continue reading, admiring the author's craft moves and marking those. Then they will take action as writers; when they notice something they love they that will work well in their own writing--they will try it right then.	**Mid Workshop Teaching Point:** After reading for about 20 minutes stop children and if they haven't already, tell them it is time to *take action as writers*. Find a part where their author does something they really like that they think might work well in their writing, too. Put their writing right in front of them and try it.	Partners share craft moves they identified in their books and how they tried those moves in their own writing. Partners give tips or suggestions to help better use the craft move.
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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 Readers Think About How the Whole Book Clicks Together, Noticing Masterful Writing **RL.2.1**, RL.2.2, **RL.2.3,** RL.2.4, **RL.2.5** SL.2.1, **SL.2.4** L.2.1, L.2.3, 259	Share a story about rereading a familiar text closely to notice and name the author's craft moves, emphasizing how parts of the text clicked together at the end. (Use *Mercy Watson*) Authors don't just pick words and phrases to make their writing *masterful*. They work to make *all* the parts of the story click together, especially the ending.	Today I want to teach you that when readers get to the end of a story, they reread and ask,'How does the author make the whole story click together?'	**Model and Active Engagement:** (Need Post-its and pencils) Use *Those Darn Squirrels* to practice end-of-book reflection work--stopping to jot how the author made the author makes the whole story click together. Retell the main events, paging through the book, before reading the first part of the ending (p. 27). Pause and students should jot what they are thinking. Invite them to think about what happens more than once in the story and how it is the same or different each time**. One important way to think about how a book clicks together is to think about what is happening again--what does that click with from earlier in the book?** Read a few more pages and remind children how the whole book clicks together, including the beginning and the middle. Noticing how the beginning, middle and end all click together. **Link:** As you read like writers, you can notice your author's craft in each individual part, *and*, as you near the end, you can notice how the author made the whole book click together.	**Mid Workshop Teaching Point:** You don't have to wait until the end to think about how a book clicks together. You can stop at the end of each part or each chapter of the book to think about how parts are linked. How do the new parts build on things the author introduces earlier. (Hand out bookmark tool with strategies for reading a chapter book.)	Point out that readers need to work on their retelling skills and demonstrate how to do this, using the read-aloud book. Name what you did while retelling that you hope all the reader do--telling just the major plot points--and ask partnerships to practice retelling their books to one another. (Chart p. 91 can help children remember how to keep their retells short.)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 Readers Think, "What Does the Author Want to Teach Me?" RL.2.1, **RL.2.2,** RL.2.3, **RL.2.5** SL.2.1, **SL.2.3, SL.2.4**, SL.2.6 L.2.1, L.2.3	Share a story about a time you got to see firsthand how something was craften Connect this to the work children are doing studying craft. Authors don't just write to entertain us. They don't just write stories so we can say, 'Ah, nice story.' Authors often write to help us think about big ideas--to teach us important lessons.	Today I want to teach you that once readers have finished a story and they understand how the parts click together, they know it's important to think, 'What does the author want to *teach* me?'	**Model:** Model retelling the first part of a read-aloud and then invite students to take over the retell the remainder of the text to their partner. Invite students to think alongside you as you consider what lesson the author wants to teach you. Demonstrate making a predictable mistake, naming what the character learns. **A.E.: Finding more lessons in the read-aloud.** Might the author be teaching you other lessons? Alternate between asking partners to work together and sharing out what partnerships determined. **Link:** Reading like a writer will help you pay attention to the author's intentions. But authors don't just write to entertain. They want to teach us lessons, too. Add new strategy to anchor chart.	**Mid Workshop Teaching Point:** Point out that a lot of their authors are teaching the same lesson. Work with partners to think of a few lessons that lots of authors want to teach. Chart: Authors Often Think Alike p. 96 Chart Readers TALK About Books	Explain that readers can think about lessons an author teaches before they even start reading, as they take a sneak pee,. They look at the cover, the back of the book, and the table of contents if there is one and they ask 'What might the author want to teach me?' Suggest readers try this work with a partner, taking a sneak peek of their books together and thinking about what the author want to teach.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17	Today is a day for celebration. Show your	Today I want to teach you that when readers	**Model:** Showcase a stack of familiar books. As we read these books we:	**Mid Workshop Teaching Point:**	Invite readers to join you in a circle with

Celebrate How Much Readers Have Grown! RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.10 SL.2.1, **SL.2.4,** SL.2.6 L.2.1, L.2.3,	students all the charts that illustrate everything they have learned this month.	know a lot about a book, they can help future readers of that book really grow by leaving those readers tips, important pieces of advice. Then, when future readers pick up the book, they get a little help with their reading.	● thought about how the books wanted to be read--and made our voices match ● worked hard to read each and every word, just the way the authors wrote them ● noticed the author's masterful craft ● learned the lessons they wanted to teach us Pick up a book and remember what was tricky about that book. Write a Post-it note for a future reader that tells what was tricky and give a bit of advice. **A.E.:** Hold up another familiar book and and ask them to first talk with their partner about what was tricky about that text. **Link:** Take a few minutes to leave tips inside their books.	Share some of the tips students are leaving.	all the books they've left tips in. Maybe reorganize the classroom library in bins so that some bins reflect their recommendations and new thinking about lessons.

Grade 2: Unit 2 Becoming Experts: Reading Nonfiction	
Unit Description:	This unit progresses through three parts. The first bend focuses students' attention on growing knowledge as they pay attention to details, put parts of text together, and question texts. The second bend works to tackle both the tricky word work and vocabulary development students need to navigate nonfiction reading. In the third bend, readers read topic sets of texts, comparing, contrasting, and connecting information across texts and text sets.
Essential Questions:	How do readers grow knowledge about a topic? How do readers "unlock" key words?
Standards:	RI.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text. RL.2.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text. RL.2.4 Determine the meaning of words and phrases in a text relevant to a *grade 2 topic or subject area.* RL.2.5 Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently. RL.2.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe. RL.2.7 Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text. RL.2.8 Describe how reasons support specific points the author makes in a text. RL.2.9 Compare and contrast the most important points presented by two texts on the same topic. RL.2.10 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. SL.2.1 Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.5 Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings. SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 here for specific expectations.) L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.2.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. **L.2.6** Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).
Timeline/date:	6 Weeks: September-October

Bend 1: Thinking Hard and Growing Knowledge

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 Nonfiction Readers Notice and Learn **RI.2.1, RI.2.5, RI.2.7 SL.2.1, SL.2.2,** SL.2.4, SL.2.6 L.2.1, L.2.3	Ask kids to "read" the materials in the meeting area to grow knowledge about the unit, using this as a metaphor for how nonfiction readers read to build knowledge. (i.e., kids "read their environment" to show how they can gather knowledge) p. 2	Today I want to teach you that readers of nonfiction books do an extra-brainy, intense kind of thinking. Readers pay attention to details and think, 'How can I put together what i'm seeing to grow knowledge of this topic?' Add strategies to chart: -Pay attention to details. -Put the parts of the text together in your mind.	**Model and Active Engagement:** Explain that readers read part of a text and think, "How can I put together what I'm seeing to grow knowledge about this topic?" Present a giant diagram and tell students you're going to model paying attention to specific details. Use starters like, "I notice…" Model looking at all the parts of the diagram to soak up lots of good details. Ask kids to watch you read the diagram and pay attention for good strategies. Then, make a general comment about the diagram ("Oh, it's a snake,") and move on, and have kids correct your thinking to pay more attention to specific details. Next, split kids into small groups on the rug and give each group something to examine -- maps, models, diagrams, or a text. Let kids take in information from the items, reminding them to: Look at all the details and the parts, say what they notice, and put together what they see to build new knowledge on the topic. **Link:** Recap the lesson by reminding students that to build knowledge as nonfiction readers, they must look at all the parts of a text. p. 4	Students should have varied materials for examination at their seats (globes, figures, diagrams, etc). Remind students that they have two ways to take in new information; they can quickly view something and pass it over, or really dive into the details to learn more. p.6)	Partners should read a text to each other and talk about what the reader noticed. Encourage the listening partner to embellish on those observations. Like, "I noticed…" and "I also noticed…" p. 7 Remind students that there are nonfiction reading materials everywhere in the world. Encourage them to keep an eye out at home for things they can read and new information they can gather. p. 7

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Nonfiction Readers Notice, Learn, *and* Question** **RI.2.1, RI.2.5, RI.2.7,** RI.2.10 SL.2.1, SL.2.2, SL.2.4, **SL.2.6** L.2.1, L.2.3	Remind readers that they learned yesterday to notice details and think about how to put together knowledge about the topic while they read. Distribute a penny for each student to study. p. 8	Today I want to teach you as readers notice details and try putting things together to learn about a topic, questions come up. Readers keep those questions in mind as they read.	**Model:** Note that students were generating questions while observing the penny. Return to the diagram from the previous session and model how noticing details and putting those details together can prompt the reader to ask questions. Model how re-reading a text can bring new questions to mind. **A.E.:** Instruct students to revisit the topic they studied in yesterday's minilesson, this time paying special attention to the questions that surface as they grow new knowledge. Remind students to use starters like, "I'm noticing…", "I'm learning…", and "I'm wondering…" p. 10 **Link:** Repeat teaching points as you send students off to read. Add new strategy to anchor chart: "Ask questions." p. 11	Point out the box of just-right nonfiction books around the room for kids. Inspire them to ask questions about nonfiction books they read to grow knowledge. Challenge them to read a book using these new strategies with the next 15 minutes of their time. p. 11	Partner pairs should share what they noticed in and learned from a text and pose questions, helping each other notice, wonder, and say more p. 12. Remind partner pairs that when Partner 1 says a little bit, Partner 2 can challenge their friend to say a little more. Partners can practice this skill and share some findings. p. 12

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Nonfiction Readers Ask,"What is This Book Teaching Me?"** RI.2.1, RI.2.2, RI.2.3, RI.2.5, RI.2.6, **RI.2.7** SL.2.1, SL.2.4 L.2.1, L.2.3	Name the context for today's lesson: kids have just gotten baggies full of nonfiction books, and they're eager to zoom through them all, but going through too many nonfiction books too fast can give you a "brain-ache!" p. 13	Today I want to teach you that to grow knowledge from books, nonfiction readers put what they see and think together and then ask, 'What is this book teaching me?'	**Model:** Demonstrate how readers preview a text, noticing and questioning what they see and then thinking about what each part of the book will teach them. p. 14 **A.E.:** Set readers up to carry the question, "What is this book teaching me?" in their minds as they begin reading. Model reading through a few pages of nonfiction text noticing everything on the pages. Ask students to turn and talk about what the book is teaching and highlight examples of readers using thinking to grow their knowledge. p. 15 **Link:** Remind students that readers continually think about what a part, a page, or a book is teaching. p. 18 Add strategy to chart: - Think, "What is this book (and this part) teaching me?"	Remind students to read slowly in order to gain knowledge. Comment on how excited they must be to gain new knowledge, but remind them that they must pay attention to details in order to do so. p. 17	Symphony share (teacher pretends to be a conductor, students the instruments; when teacher points baton at students, they share some new information they learned about their topic today). Can also turn and talk so each student gets a chance to articulate new learning. p. 18

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Nonfiction Readers Ask, "How Does This Book Go?"** RI.2.1, **RI.2.5, RI.2.7,** RF.2.3, RF.2.4 SL.2.1, L.2.1, L.2.3, **L.2.4**	Present students with a nonfiction text wrapped up with a bow. Tell students that opening a new book is like opening a gift full of new possibilities for learning. p. 19	Today I want to teach you that when readers get ready to read and learn from a nonfiction book, they preview all the different parts of the book when they take a sneak peek. Readers look at each part and think, "How does this book go?"	**Model:** Model "unwrapping" (literally) the nonfiction book. Start by simply reading the title and making generalizations, but dig deeper and preview the book more thoroughly (table of contents, etc) p. 22 **A.E.:** Have partnerships set themselves up for the first book they will read. Think, "What will this book teach me? How does this book go?" Guide partnerships through previewing a text together. p. 20 **Link:** Remind students that they have learned many ways to receive the gifts nonfiction books deliver to help them grow knowledge. p. 20	Remind students that as they read, they can confirm whether the book does, in fact, teach them what they thought it would. p. 21 Partners can come together to share what they learned in their book and whether it taught them the way they thought it would. p. 21	Suggest that sometimes, nonfiction books don't have a lot of good features to work with, and it can be tricky to figure out how the book goes. Encourage partnerships to help each other when they come to a book like this so students can still learn new knowledge from each text. Suggest that partnerships could work together to add their own text features to a book where they are lacking. p. 24
267 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 Celebrate the Gift of Learning Something New **RI.2.1,** RI.2.2, RI.2.3, **RF.2.4** SL.2.1, L.2.1, L.2.3	Remind students of times when the tooth fairy came, and how exciting that is, and then tell them that the BOOK fairy came to visit the classroom p. 22	Today I want to teach you that one of the best things about books is that even after you take a sneak peek and you anticipate what the book will probably teach you, there will be surprises. Usually, the places where books surprise you are the places where they teach you the most, so be glad for the surprises.	**Model:** Emphasize that even after previewing a book, readers are often surprised. When a reader is surprised, this is often when the reader is learning and gaining new knowledge. (p. 23) **A.E.:** Preview a text with students, and ask a student or two to come and read through the text with you. Ask the student(s) to share when they are surprised by information inside the text. Highlight that that is how/when readers gain new knowledge. After, stop and reflect, "What surprising information did I learn?" Tell students to teach themselves what they've learned about a topic after their reading. p. 23 **Link:** Invite kids to share the gift of knowledge by presenting special books to reading partners. p. 26	Remind students that when they stop because they are surprised to learn something new, they should think, "Is this book now turning a corner and teaching me something totally new?" Students can also ask, "Does this new information fit in p. 27	Students share parts of reading that were really surprising. "Try reading the parts that surprised you in a *surprised* voice!" p 26 Students can share surprising things they learned in reading that day p. 26

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 Anticipating and Using the Lingo of a Nonfiction Topic RI.2.1, RI.2.2, RI.2.3, **RI.2.4** SL.2.1, **SL.2.3, SL.2.4,** SL.2.6 L.2.1, L.2.3, **L.2.6**	Explain that learning about a topic involved understanding the language that explains it. Exemplify this by citing the kids' abilities to talk the lingo of a high-interest topic (sports, animals, etc) p. 28	Today I want to teach you that even before nonfiction readers start to read a new book--one they expect will probably be filled with topic-specific vocabulary--they think, 'What keywords do I expect to run into?' and they generate a little list. Later, when readers encounter one of those words in the book, they don't get as stuck. Instead, they think, 'I knew that word would be there!'	**Model:** Brainstorm a set of words you're bound to encounter in your book, and then read on, getting stuck on a tricky word before realizing it's in your word bank. Demonstrate using background knowledge to compose a list before reading, and then model finding the word in the text, being prepared to find it there, and using that word to incorporate new learning p. 29-30. **A.E.:** Set students up to anticipate keywords in new books, and then coach in as they read on lookout for the keywords. Students generate word list for a new book with partners. Let partnerships read through the first part of the book together and find keywords. p.30 **Link:** Restate teaching point and name the ambitious work that lies ahead for today. "Now you are learning to talk the talk and use the lingo of your new topics. Spot new words and think, Ha! I knew you'd be there! Now let me learn more about you!" p. 31	Remind readers that just because they anticipate these keywords, doesn't mean they skip over them when they find them in a text. Instead, readers should take extra special care to read those sections of the text carefully because they knew they'd be so important. p. 32	Partners come together to share new information they've learned while focusing on using the lingo in the books and "talking the talk" of their topic. p 33 Restate teaching point and field examples from partnerships of new learning and keywords found. p. 33
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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Using Text Features to Notice and Understand Keywords** RI.2.1, **RI.2.4, RI.2.5** SL.2.1, **SL.2.4** L.2.1, L.2.3, **L.2.4, L.2.6**	Celebrate the way readers have embraced the work of learning and using topic vocabulary before warning them that challenges lie ahead. p. 34	Today I want to teach you that nonfiction readers find keywords and work to know what those keywords mean. Readers can find, and sometimes learn about, keywords from reading the boldface words, the text boxes, the labels, the glossaries--the works! When readers learn more about a keyword, they learn more about the topic.	**Model:** Model encountering topic-specific keywords in classroom text, searching for help from the rest of the page to find out more about the keyword. Use glossaries, etc to find the definition and infer the meaning from the text on the page. Then, model how much easier it is to understand the passage with your new keyword knowledge. p. 35 **A.E.:** Ask kids to read in partners, helping each other locate and come to understand new keywords they encounter. **Link:** Remind students that reading to learn about a topic involves learning the keywords, and sometimes the author provides some help. Challenge readers to revisit an old text today and pay special attention to keywords they may have skipped over before. p. 36	Readers, I'm noticing that with all this work you're doing with keywords, you are almost writing glossaries for the books you're reading. I bet you could call up the author and say, "Hey, I've got a new glossary for your book! Want to print it in the next copy?" Encourage students to use books with glossaries as "pop quizzes" after reading to test their knowledge on keywords. p. 37	Bring readers to the rug and together, search through a nonfiction text for nonfiction text features. Remind readers that authors will use these features to help teach information about keywords, but that sometimes authors have lots of keywords in the text and don't use any nonfiction text features. Remind students that that's okay! You can add nonfiction text features with stickies to make the book easier for future readers to learn new information from p. 39
270 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Using Context to Build Knowledge of Unknown Words** RI.2.1, RI.2.2, RI.2.3, **RI.2.4,** RI.2.6, RI.2.10, RF.2.3 SL.2.1, SL.2.2, SL.2.3 L.2.1, L.2.3, **L.2.4, L.2.6**	Talk to readers about your experiences learning a new language (like Spanish), pointing out that it was hard to go beyond learning just a few common words. p. 40 Point out that finding and learning new keywords about a text is much the same. Anchor Chart: "Talk the Talk! Read to Learn the Lingo!" - Expect and look out for keywords. - Look for and use features to help.	Today I want to teach you that when readers run into a keyword, they work hard to unlock it. They use the *whole* page and everything they know about the topic to figure out what it probably means.	**Model:** Model how you unlock difficult keywords by drawing on the whole page and the text features when reading a sentence from the demonstration text. Keep kids participating in the work. Instead of reading through a word that you "sort of" know, model really digging deep to get the full definition. **A.E.:** Give kids time to work together to determine the whole meaning of an unknown word, using the whole page and nonfiction text features. **Link:** Recap the strategies readers can use to understand unfamiliar vocabulary, cautioning children that these tips won't work for every word and that they need to use everything they know to unlock a keyword. p. 42 Add to anchor chart: - Use the WHOLE page to figure out what new keywords mean.	"Readers, let me give you another tip to help you read and understand those tricky keywords in your books. When you've said the word as best you can and you've used the whole page to help you, but it still isn't crystal clear what the word means, you can ask questions to help you along. Like, 'what is this word similar to?' " Add to Anchor Chart: - Ask, "What's it like or similar to?"	Readers, today we're going to prove that two heads are better than one! Work with your partner to figure out some words you haven't *really* been able to figure out on your own yet. p .46 Circulate and remind partners to really help one another discover the meanings of keywords. Encourage partners to ask their partner questions, like "What do you mean? Can you give me an example?" Share a few with the class.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 **Solving Words Takes Strategic and Flexible Thinking** RI.2.1, RI.2.2, RI.2.3, **RI.2.4,** RI.2.5, RI.2.6, RI.2.7, RI.2.10, RF.2.3, RF.2.4 SL.2.1, L.2.1, L.2.3, **L.2.4**	Remind students that they have learned to use everything they know to unlock the meaning of a keyword. p. 47	Today I want to teach you that when readers are stuck on a keyword, they know to *play around* with the word, like you might play around with a key in the lock, trying it one way and then another, and sometimes--presto!--they find the way to unlock it.	**Model:** Model how to play with a word to figure it out, noting that sometimes the word may be a familiar one. Model finding a "tricky word" in text and playing with the sounds until it "clicks" and you recognize the word, highlighting that sometimes you've heard a word before, you just might not have seen it, so playing with the sounds helps you figure out tricky words and lets you bring in some schema to help decode their meaning. p. 48 **A.E.:** Project a page from classroom text under ladybug with "tricky words" pre-selected/highlighted. Have kids "play around with" these words in partners. **Link:** Restate the importance of being strategic and flexible word solvers, and remind readers how this will help them speak the language of a topic.	"Readers, sometimes when we get to a tricky keyword, we have to play with it a bit until we figure out what it means and how to say it. Other times, there's a text feature that the author gives us to tell us how to say it!" Show students an example of a pronunciation key in a classroom text and encourage them to use it themselves if their book has one. p. 49	Explain to learners the importance of taking ownership of monitoring their reading. "It is a really big deal that you're the type of grown-up readers who know and fix your own problems when reading. You aren't just unlocking keywords, you're unlocking the key to reading!" Have partners use class anchor chart to describe not only what keywords they unlocked during reading, but also what strategies they used from the chart and how they helped them. p. 51

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 **Rereading Like Experts** RI.2.1, RI.2.2, RI.2.3, RI.2.4**,** RI.2.5, RI.2.6, RI.2.7, RI.2.10, RF.2.3, **RF.2.4** SL.2.1, SL.2.6 L.2.1, L.2.3, L.2.4, L.2.6	Tell a story that illustrates how stopping to unlock keywords can slow readers down. Then, connect this to the importance of rereading. (p. 52 -- see for example anecdote if needed)	Today I want to teach you that once readers have unlocked keywords in their books, they know it helps to reread--this time moving more smoothly through the parts, scooping up the keywords to grow even more knowledge about the topic.	**Model:** Revisit a passage to demonstrate rereading to show understanding. Review the meaning of a word in a text that the class unlocked together during yesterday's modelled strategy. Once the meaning has been established, model rereading the passage knowing what the word means and how it is pronounced. Note how in depth your understanding is now that you've took the time to unlock the word and then reread to clarify your reading. p. 54 **A.E.**: Have partners try the same work on another familiar page (like one shown on the ladybug during A.E. yesterday). Have partners review the meanings and pronunciations of words they unlocked, then practice rereading with further learning and understanding of the topic. **Link:** Name the transferable work readers did and coach them to practice in their own texts.	"Readers, your reading sounds smooth and like an expert. You're unlocking key words, rereading, and scooping those words to read and understand your books. Make sure that the voice you're reading in matches the information in your book. If you read surprising information, you should read in a surprised voice. If the information makes you scared or sad, you should read in a scary or sad voice. You should be thinking, 'How does this information make me feel?' " p. 55	"Readers, to speak the language of the topic, you can practice by rereading parts like experts." Have partners practice rereading parts like experts, with partners offering tips and strategies from the chart to encourage their partner's best reading. Add strategy to anchor chart: - Reread it like an expert.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11	Tell a story about a time when you felt	Today I want to teach you that when readers read	**Model:** Show students how to skim a section of the text, looking for keywords	Remind students that the mark of any expert is to	Combine partnerships into

Talk the Talk and Walk the Walk! Using Lingo to Teach Others RI.2.1, RI.2.2, RI.2.3, **RI.2.4,** SL.2.1, **SL.2.2, SL.2.3, SL.2.4,** SL.2.6 L.2.1, L.2.3, **L.2.6**	confused listening to an expert talk the talk of a topic and give an example of how the way you sound can reveal what you know. p. 58	nonfiction, they don't only *read* keywords and *learn* information. They start to *use* keywords to think and talk about the topic. In that way, the reader begins to own the language of the text.	that help teach and tell what the part is mostly about. Show how knowing these keywords help you "own" the lingo and knowledge of a topic. p. 58 **A.E.:** Project an image of the text and have students skim the text for keywords with their partners. Share what they find. **Link:** "You've learned so much about talking the talk of your books. You aren't just the kind of readers who talk the talk of your books and topics, you are actually walking the walk. That means you're really knowledgeable about your topics."	be the kind of thinker who uses multiple strategies to figure out keywords. Remind students that their job as nonfiction readers is to take in information, be on the lookout for keywords, and to carry those words to use later to teach others about the topic. Students will practice owning keywords by using them to teach others about a part of their book.	groups of 4 ("rug clubs") and let each member practice talking the talk and walking the walk with the group. Remind listeners that they have a job as well, to ask questions and to take in new information. Celebrate when kids confidently talk the talk and walk the walk of the topics they chose.

Bend 3: Reading Across a Topic

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

12 Growing Knowledge Across Books! Getting Ready to Read (and Learn) a Bunch! RI.2.1, RI.2.2, RI.2.3, RI.2.4**,** RI.2.5, RI.2.6, **RI.2.9, RI.2.10,** SL.2.1, SL.2.3, **SL.2.4**, L.2.1, L2.6	Reveal that the book fairy has returned with a new gift of knowledge. Build suspense about its content before revealing that it is another text about the same topic your old classroom text (used in previous lessons) was about. p. 62 Explain that in the upcoming lessons, students will have opportunities to read text sets of books on different topics.	Today I want to teach you that when readers read a bunch of books on one topic, they get themselves ready not just by looking over *one* book but by looking over all the books. Readers especially think about how all their books on a topic seem to go together.	**Model:** Channel children to investigate their sets of books on a topic, thinking about how the new books go together. Model spreading out books in front of you to take a sneak peek. Think about how the books go together to give information on a topic. **A.E.:** Instruct students to open their own bundle of books and examine them as you did. Walk them through looking at the table of contents and the glossary for specific keywords that appear across the texts. Have partnerships share observations about how books in their text sets go together. **Link:** Introduce the new chart that will accumulate the third bend's teaching. Add to Anchor Chart: "Experts Grow Knowledge Across Books" - Notice parts that go together	Model and remind students about using stickies as you read to track wonderings you have about the information you read (good example on p. 65)	Get readers bragging about their new learning. Channel one partner to give the other a tour of the topic, sounding like an expert. p. 67
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 Nonfiction Readers Add Information Across Books **RI.2.1,** RI.2.2, RI.2.3, RI.2.6, **RI.2.9,** RI.2.10 SL.2.1, SL.2.3, SL.2.4 L.2.1, L.2.3, L.2.6	Ask readers to reflect on the books they've read so far, and prompt them to ponder if any information was similar in different books. p. 68	Today I want to teach you that when readers have a couple books on *one* topic, they read a page in the second book on the topic and stop and think, 'Ohhhhh! That adds on to what I already knew!' They know that the information from a page in one book can get added onto the information from a page of another book.	**Model:** Practice adding new information to prior knowledge by reading within a familiar text set. Reveal new text that the book fairy brought yesterday. Invite children to read as you read and give thumbs-up when they hear information in this new book that they knew already from the class text from the first bends. Then, model finding new information that connects to what you already learned. **A.E.:** Give a chance for repeated practice by comparing and adding information to a different part of the same text set. Show pages on the ladybug and invite students to read along and find information that both connects and adds to information learned in previous text. **Link:** Add a new strategy to the chart. Then encourage readers to keep deepening their knowledge of a topic by reading more and more books that go together. Encourage kids to practice the strategy during reading today. Add to chart: - Add to what you know.	"Readers, it's great to see you looking back at your first books as you're reading other books on your topic and figuring out how you can add to what you learned. After you read a section or part, stop and recall what you've learned in other books. Does it fit? Does it add to what you know? Is it something new?" p. 72	Send readers off on a learning scavenger hunt, banding with partners to talk about information that goes together. "It's time to harvest the knowledge we've collected with your partner. You and your partner will fill a whole bushel basket full of information that goes together." p. 73
276 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 **Thinking and Rethinking About How Information is Connected Across Books** RI.2.1, RI.2.2, RI.2.3, RI.2.4, RI.2.5, RI.2.6, RI.2.7, **RI.2.9,** RI.2.10, RF.2.4, SL.2.1, **SL.2.4** L.2.1, L.2.3, L.2.6	"Think about the kinds of things you found in a few of your books that added on to what you already knew about your topics. I am going to toss you an imaginary ball, and when you catch it, say what you found. When you are ready to tell, put your hands out, so I know you want to catch the ball and talk to us." p. 74	Today I want to teach you that when readers read a bunch of books on a topic, they sometimes think that nothing from one book goes with the other book. When that happens, reader know to look again and try a different way of naming what's going on.	**Model:** Demonstrate how noticing what is different in two texts can lead to what is the same. See pg 75 for example **A.E.:** Guide children to push their thinking when parts seem different, reading closely to consider what is the same. Present two pieces of text from your two classroom books on the same topic. Guide children as they discuss how parts fit together across texts. p. 76 **Link:** Remind readers of what they've already learned but shouldn't forget to do as nonfiction readers. Review anchor chart strategies.	"Readers, as you are studying and rereading your books, thinking about how the information is helping you grow knowledge on your topic, you are looking across books to figure out how they go together and to add on to your knowledge. You want to think about the big things, not the tiny things." p. 78	Distribute talk prompts to support elaboration, and channel partners to say more about their topics by retelling their learning across books. p. 80
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 **Finding, Thinking, and Talking About What is the Same and What is Different** RI.2.1, RI.2.2, RI.2.3, RI.2.6, **RI.2.9** SL.2.1, **SL.2.4** L.2.1, L.2.3	Explain to children how readers notice and name differences as well as similarities. "Finding information that goes together is a big part of reading and learning about a topic, but readers can also grow knowledge by noticing things that are different in your books." p. 81	Today I want to teach you that when readers read a second or a third book on a topic, they start thinking about how this page and that page are sort of the same. They look really closely and see they are both the same *and* different.	**Model:** Demonstrate how to read for and notice differences to grow knowledge. Use 2 classroom texts to show how they offer different information about similar topics (like what an animal eats). To push this idea further, note how it links back to what the author thinks is most important, using an example from the two texts. **A.E.:** Invite readers to take out a set of their books and find similar parts. Encourage them to read them closely, on the lookout for different information that will grow their knowledge. Help partnerships talk about what they learned or realized with sentence starters. p. 82 **Link:** Review the options you practiced together. Remind children that they might notice differences that seem small. Anchor chart: Spot differences (big & small)	Warn readers that sometimes information is different because there are discrepancies across books. Explain that this means that two authors might actually say two different things. Remind students that this is yet another thing readers do to grow their knowledge about a topic when reading and thinking across books. p. 83	Readers can bring any differences they noticed across their books. You will want to tell your readers that as they work in partnerships, they should be listening and asking for evidence and proof about what their partners are thinking about and finding in their books. p. 83
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 **Readers Retell Topics, Not Just Books** **RI.2.1, RI.2.2, RI.2.3, RI.2.6** SL.2.1, **SL.2.4,** SL.2.5, **SL.2.6,** L.2.1, L.2.3, **L.2.6**	Tell a quick story demonstrating how experts put information across books together when sharing knowledge about a topic. p. 84	Today I want to teach you that readers don't just retell the book; they retell the topic, using the words they own and all the information they have added together.	**Model:** Provide a quick nonexample to make clear that retelling a topic does not necessarily mean naming fact after fact after fact. Focus on telling the big things, or the main ideas, of the book, and not the tiny details. **A.E.:** Set readers up to try to retell the topic, this time considering the big parts of the topic and the information and examples that go with each part. Allow time for guided practice, guiding readers to continue through the process of determining the next big part and examples that match. p. 86 **Link:** Add the final strategy to the anchor chart, highlighting that because students have grown knowledge across books they can now retell topics like experts. Add strategy to chart: - Retell topics (not just books!)	"Readers, to retell your topics well, it helps to do the same work you did to get ready to read about your topic. Spread out all your materials to remember the parts, asking, 'What are the big parts of this topic? What are the main parts in this book?' You can peek at the table of contents or reread. Then, practice retelling parts of the big topic and naming an example that goes with each part." p. 88	Channel partnerships to retell one of their topics to one another, reminding students to retell part by part. Coach students to listen attentively to grow knowledge. p. 90
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 Getting Ready for the Celebration RI.2.1, RI.2.2, RI.2.3, **RI.2.4 SL.2.1, SL.2.4, SL.2.6** L.2.1, L2.3, L.2.6	Uncover a letter from the book fairy with exciting news: a request to transform the classroom into a museum packed with exhibits for visitors to come grow knowledge from. p. 91	Today I want to teach you that to teach in ways that get others to learn a lot, you need to be prepared. You can mark the parts, think about what you want to say, and use your voice to help people listen and learn a lot.	**Model:** Play the role of tour guide to teach all about the class topic. Recruit students to watch closely, noticing the moves you make as a tour guide. Demonstrate how you change your voice to match the content you are teaching. **A.E.:** Divide booklets containing copied pages about a single topic from both classroom texts across partnerships to practice the role of tour guides. p. 93 **Link:** Invite readers to select the topic they'll want to be tour guides of. Then, encourage students to anticipate the information about their topic, the big parts and small examples, that they'll want their visitors to know.	"I just had an idea for another way to keep your audience's attention and make sure they're really listening. Don't just say the information, show it! Use your body to show the shape, size, or movement to help your audience understand the information even better. You might even ask your audience to act it out with you!" p. 94	Create a sense of urgency, calling readers to give each other feedback as they practice the role of tour guide on the eve of the big day. p. 95
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Celebration: Pay It Forward by Teaching Others RI.2.1, RI.2.2, RI.2.3,RI.2.5, **RF.2.4 SL.2.1, SL.2.4, SL.2.6** L.2.1, L2.3, L.2.6	Show students a video clip to illustrate the powerful work tour guides do. Name the big work the tour guide did that students can also do. p. 96	Today I want to teach you that to help your visitors learn all that they can, you will want to ask them questions about the things that you taught! Then you *and* your visitors can work on answering those questions to help them grow more knowledge about your special topic.	**Model:** Demonstrate how you rehearse for a tour of your topic, and show how you weave in a question for your audience to think about. Show how asking a question during your "tour" can help your audience grow more knowledge. p. 97 **A.E.:** Set partnerships up to serve as tour guides. Support students as they teach and question their partner. **Link:** Rally students to make the most of every minute to prepare for their tours. p. 98	"We're getting closer to the opening of our museum, but right now, it's time to switch it up! Partners, decide who is going to lead the first tour. I also want you to know -- as visitors on a tour, it's important that we learn a lot, so we can ask our tour guides questions to grow our own knowledge." p. 99	Launch students into their official tours, creating a celebratory tone with pins, countdowns, and red ribbons to cut. Visitors can leave comment cards behind to tell tour guides what they learned. p. 100

Grade 2: Unit 3 Studying Characters and Their Stories (If,...Then Unit)	
Unit Description:	Essential to this unit is explicit instruction in skills and strategies for "reading" characters, to grow ideas about them. As students work inside early chapter books, they will be supported in accumulating the story and linking chapters. They will gather all the information they can about characters, they will use specific skills and strategies when something about a character is hard to understand, and then they will study and investigate the ways in which characters change and grow.
Essential Questions:	How can I be a thoughtful fiction reader who thinks carefully about characters and their stories, asking and answering questions, drawing on strategies when books (and characters, too) are hard to understand, and considering what an author intends for me to learn through a character's journey?
Standards:	RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.8 Does not apply to grade 2 RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures. RL.2.10 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. RF.2.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.2.4 Read with sufficient accuracy and fluency to support comprehension. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.2.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).
Timeline/date:	January (4 weeks)

Bend 1: Studying Characters before, during, and after Reading

Mentor Text (Sessions 1-6): Those Shoes

Session	Connection	Teaching Point	Model/Active Engagement/Link	Mid Workshop Teaching Point	Share
1	As readers, you have learned that you use everything you know to study characters in books all the time.	Did you know that readers can get to know the character *before they even read the first page*? Today I want to teach you that *serious* readers use the title, the cover picture, and the blurb on the back of the book to help you get to know the character.	**Model/Active Engagement:** Using *Pinky and Rex* or a *Henry and Mudge* book, demonstrate what information you gathered about the character. What can you tell about the character from the cover/picture, the blurb on the back, the contents page or book flap? Have books available for partnerships to use to practice gathering information about the characters. **Link:** Students will gather information about their character before they begin reading their book.	Remind students about the work of gathering information before reading. Another way you can get more information about your character is to look at the pictures as you read. Pay attention to their faces, their body language	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2	Yesterday we learned about how readers can learn about the characters in their books even before they begin reading.	Today I want to teach you that readers think closely about the characters in their books by paying attention to their wants and problems.	**Model/Active Engagement:** Select a book where the character has a specific problem or need; i.e. Chrysanthemum. Discuss her problems, wants, or needs and how she reacts to it. What does that tell us about the character? Turn and talk to your partner. **Link:** Send students off to read and determine the character's problem and how the character's reaction to that problem?	Stop and think--'Do I know my character's problem/wants?' 'How did my character react?' 'What does that make me think about my character?'	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3	Yesterday we learned about paying attention to how a character reacts to a problem or a want.	Today I want to teach you that, while you are reading, you make predictions about what will happen to a character. We often think about the problems that a character faces and ask ourselves, "What would I do if I had this problem?" Then ask yourself, "Based on the information I've collected, what do I predict the character would do?"	**Model/Active Engagement:** Demonstrate how you make predictions about a character's reaction to a problem or a want. Then think about how you might react--then you predict how the character might act. In another part of the same book, have students try this out with you. **Link:** Send students off to try this with their own book. Give them a post-it to show where they stopped to make a prediction. Be ready to explain this to their partner.	Remember that you should have a post-it note to show where you stopped and made a prediction. Be prepared to share your thinking with a partner.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4	Yesterday you made predictions about what you thought your character would do.	Today I want to teach you that, readers don't only make predictions at the beginning of our books. We also confirm or revise predictions as we go along. If what happens in the story matches what we predicted would happen, we notice that and carry our prediction with us as we read on. If what happens in the story does not match what we predicted, then we need to revise our thinking. Readers read on and create new predictions about what will happen and then we read on with this revised prediction in mind.	**Model/Active Engagement:** Remind students of the predictions made in the previous session. Read on and show students how you confirm or revise the prediction. Continue reading and have students help make predictions; then, together, confirm or revise. **Link:** As you read and make predictions, remember to revise or confirm your thinking as you read on.	Remember, readers read on and create new predictions about what will happen. Then we keep this revised prediction in mind.	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5	We have been learning how important it is for readers to think about their character's problems and wants and to make predictions about how the character might act. We've also know that we need to confirm and revise our predictions.	Today I want to teach you that we need to keep track of what our characters do and say to grow ideas about our characters.	**Model/Active Engagement:** Using one of your model texts, with students, gather all the information you can about what the character has done or said. This could be charted as a way to collect this information. Then talk about what you know about the character from this information. **Link:** Send students off to write notes about what the character has said and done. ***Throughout unit, use Reader's Notebook or graphic organizer in Reading folder.***	Readers, if you're reading and become confused. And you are saying,'Huh?' because what is happening doesn't fit with what you are expecting, then you need to re-read so that it make sense.	
6	Yesterday we talked about how readers take notes to keep track of information about their characters	Today I want to teach you that thinking about the story and the character often leads to questions. Sometimes it's helpful to jot those questions down and hang onto them as you read, pausing from time to time to think about possible answers to those questions.	**Model:** Continue reading mentor text and pause and model how you think aloud with questions about what is happening. Write the questions down. **Active Engagement:** Teacher reads on and stops at a point that lends itself to a question. Turn and talk to your partner about a question you have. **Link:** Send students off to read and remind them to pause and think about any questions they may have as they read. Jot questions down.	Remember, as you ask yourself questions, take time to think about possible answers.	

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Bend 2: Getting to Know Characters-Even When it's Hard!

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7	In the book *Those Shoes*, we really got to know Jeremy and understand his feelings. This is called empathy.	Today I want to teach you that readers keep an open mind and search for common ground with characters who are different from themselves. They work hard to empathize with characters by paying attention to the characters' motivations, troubles, and heart's desires.	**Model:** Read the first few pages of *Odd Velvet,* and think aloud about what you notice that is different about the main character. **A.E.:** As you read *Odd Velvet,* stop and ask the students what they notice about Velvet. Do they feel any connections? On Page 8, read, "No one wanted to be different the way Velvet was different." Ask students what does that mean. Read the rest of the book. Ask the students how Velvet's classmates felt about her at the end of the book. **Link:** So, as you read today, try to understand the character by emphasizing with him/her. Think about the characters' motivations, troubles, and heart's desires.	Don't forget: It's really important to pay attention to the details in the book so that you really get to know the character by placing yourself in their position and understanding what they are experiencing.	
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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8	Yesterday we talked about how readers need to have empathy for the characters in their books.	Readers, sometimes the book may present more than one way of thinking about a character. For example, a character is grumpy, but his friend loves him anyway. As a reader you think: "Why? What am I missing here? There must be more to this. Let me put myself into the character's shoes to see if I can figure it out." Suggested Texts: *Elephant and Tiger-LLI book, Frog and Toad, "I Have a Little Problem," said the Bear*	**Model**: Use a book from the Suggested Texts. Read a passage where the character is doing something that could be interpreted in different ways and think aloud. **A.E.:** Read another part where students might have a different point of view of the character. Turn and talk. **Link:** Today when you read, try to look at the character objectively to try and help you understand the character.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9	Sometimes when you're reading, you get stuck on a word and then you have to use your strategies.	Today I want to teach you that when readers run into tricky parts in the book, they work hard to use everything they know to solve those words, beginning with using the pictures, and thinking about what's happening in the story to figure out what might make sense. Then, they can look closely through the *whole* word, looking for the parts they know to figure how to say the word.	**Model:** Use a book that has several "tricky" words. Model how a strong reader uses strategies to figure out the word. Read a book and stop when you get to a difficult word. **A.E.**: Continue reading and stop at another tricky word. Have students try to figure out the word. **Link:** Today when you read and you come to a difficult word--remember to stop and use your strategies.	Remember, it is important to stop and figure out the difficult word before you read on.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10	It is really important to understand the character when you read. One way we do this is by reading with expression.	Today I want to teach you that one thing readers do to help them understand their books even better is to read with expression. Matching your voice to how characters feel, as well as their personality, will help you to understand the whole story even better. You can use clues like punctuation, dialogue tags, and the pictures to find the appropriate tone of voice for the scene.	**Model:** In an expressionless voice, read a few lines from a book that includes dialogue. Ask the students if they can figure out how the character is feeling. Then re-read the part with expression. Ask students what they notice. **A.E.:** Display a page showing dialogue (either from a book or teacher created). Have students take turns reading with expression to their partner. Partners give feedback. **Link**: Today when you read, I want you to match your voice to the character's mood while you attend to the punctuation and dialogue tags.		

SUGGESTION: Begin reading Enemy Pie as a read-aloud *prior to beginning Bend 3*. (Read through page 17, "After lunch we went over to my house.")

Bend 3: Studying How Characters Change and Grow

Mentor Text (Sessions 11-15): Enemy Pie

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11	As we have been studying characters in books, we have noticed that a character often changes during the story.	Today, I want to teach you that you can make bigger meaning out of the stories you are reading by thinking about what caused characters to change and what they might have learned.	Continue reading Enemy Pie, page 18, "It was strange, but I was kind of having fun with my enemy." Teacher notices through think aloud how the MC is changing his mind about Jeremy Ross. "Wow! It says that the MC is 'kind of having fun' with his enemy. I'm thinking that when the boys started spending time playing together, the MC started changing his mind about Jeremy Ross." Continue reading to the point where MC runs up the ladder to take the enemy list off the wall of the tree house. Discuss why the MC did that. When you're reading today, pay attention to when the character starts to act differently. Put a post-it note in your book so that you can share your discovery with your partner.	Sometimes it's not the main character who changes and grows and learns -- sometimes other characters in the book change. Be sure that you pay attention to **all** the characters, not just the main character, so you don't miss meaning in the story.	Ask students to reflect on ways they have changed and grown as readers. *(See online resource "Studying Characters and Their Stories, p.16)*

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12	Yesterday we talked about how readers pay attention to	Readers, today I want to teach you that you can make	Finish reading *Enemy Pie.*		

	when a character starts to act differently or change. I'm thinking about what happened that caused MC to change.	bigger meaning out of the stories you are reading by thinking about what caused the characters to change and what they might have learned.	"Wow, so now Jeremy Ross isn't the MC's enemy anymore." I'm thinking that the MC changed his mind because, once he got to know Jeremy, he realized that they had a lot in common and that they could be friends--not enemies. What do you think that the MC learned from this? Often what lesson the main character learned is the lesson that the author wanted us to learn from the book. **Link:** When you go off to read today, if you character changed, I want you to think about what caused the character to change.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13	Yesterday we learned how to pay attention to the changes	Readers, today I want to teach you that you might be	**Model:** Model how you would preview a book and	Locate a student who had their prediction confirmed	

	that a character experiences and we determined the lesson that he learned.	able to predict what the lesson might be right from the start. As you preview the text, you cannot only use the title, cover, the back, and the pictures to predict what will happen. You can also use what you know from other stories to predict what the lesson in the story might be.	think aloud about what you are learning about the book. "I wonder if this is going to be one of those stories that teaches … (predict the lesson of the story." **A.E.:** Have a pre-selected pile of books for partners to use and preview and predict what the lesson of the story might be. **Link**: Today, before you begin reading a new book, use everything you know to predict what the lesson may be.	and ask them to share where in the book their prediction was proven correct.	
14	Often characters will have the same problems, experience similar changes, and also learn life lessons in different books.	Today I want to teach you that when readers are done with a book, they can compare and contrast the characters in that book to the characters in other books. They might think, "Do I know any other characters that had similar problems?" or "Did this character change in the same way as any other characters I know?"	**Model:** Take two books that have similar characters. (Suggestion: Henry and Mudge and Frog and Toad) Make a Compare and Contrast Chart to note their similarities and differences. (i.e.; They are similar because they do everything together, they are best friends, and they can also annoy each other. They are different because of their personalities, physical appearance, and how they act.) **A.E.:** (Based on the above, teacher writes one idea and asks students to help with other ideas.) **Link:** Ask students to independently complete a	Remind students to pay attention to how the character acts, looks, and speaks to complete the chart.	

			compare/contrast chart using characters in two different books.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15	Celebration It's time to celebrate everything that we've learned about characters.	Suggestions: ● Ask students for ideas ● Dress up as the character ● Create riddles for class to solve about a particular/favorite character			

Grade 2: Unit 4 Bigger Books Mean Amping Up Reading Power	
Unit Description:	This Unit has four parts. In the first bend students will revisit what it looks and sounds like to read books with a smooth, expressive voice. In the second bend students will explore figurative language. As texts become more sophisticated, language becomes more complex. The third bend will teach students strategies for keeping track of the storyline in longer books. In the fourth bend students will choose a club, Fluency, Literary Language, or Keeping Track of Longer Books to work toward goals.
Essential Questions:	How do I become a more fluent reader? How does the author use figurative language to help me think more deeply about the story? How can I keep track of important events when I read longer books? Why is it important for readers to self-assess and set goals for their reading?
Standards:	RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures. RL.2.10 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. RF.2.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.2.4 Read with sufficient accuracy and fluency to support comprehension. SL.2.1 Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 here for specific expectations.) L.2.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).
Timeline/date:	February to March (4-6 weeks)

Bend 1: Reading With Fluency

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Rehearsing Reading Voices** RL.2.4, RL.2.10 **RF.2.3, RF.2.4** Sl.2.1, **SL.2.6** L.2.1, L.2.3,L.2.6	Explain that reading scientists know second grade is an important time for reading development--shifting from oral to silent reading. Readers rely on a "reading voice in their heads".	Today I want to teach you a magical thing that reading scientists have found. They have discovered that *rereading*--especially rereading out loud--is the best way to change the voice inside a reader's head. And that voice is everything.	**Model** Being able to read one thing really well can change the reading voice in your head. That's the power of *rereading*, over and over. Anchor Chart: Make your Reading More Fluent pg.3 Demonstrate rereading, emphasizing how readers envision the story and match their voices to what is happening as they read aloud. Passage from *Owl Moon* by Jane Yolen. A.E.: Invite children to reread the passage once more, this time silently, matching their inner voices to the reading they did aloud. **Link:** When you go off to read you will be reading silently. Remember that rereading a bit out loud helps to make your silent reading voice stronger. Introduce reading log that shows how much reading is done--minutes read. p. 5	Pick a passage to practice. Reread it to yourself, trying to picture what it is saying, the same way you did when we read *Owl Moon*. Try reading it different ways to figure out how that passage really wants to be read. Continue to read silently with that voice in your head.	Sing a class song together, connecting it to the rereading work readers (and singers) do to make their voices sound smooth. Partnerships practice rereading together in smooth voices.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Scooping Up Words** RL.2.4, RL.2.10 **RF.2.3, RF.2.4** SL.2.1, **SL.2.6** L.2.1, L.2.2, **L.2.3,** L.2.6	Rally students to read with more fluent voices by chorally singing the song from the previous share. Read the words of the song in longer phrases	Today I want to teach you that you can make your reading voice just as smooth as your singing voice by reading in longer phrases. You can scoop up more words at a time by noticing the punctuation. Then, you can check that your reading sounds right.	**Model:** Demonstrate reading using punctuation cues to scoop the text into longer, meaningful phrases, pausing explicitly to help students see and hear how you've parsed the text. Then, stop and check that your reading makes sense and sounds right. First page of *Houndsley and Catina*. Teach readers the importance of considering meaning and syntax to phrase longer sentences, especially when there is not punctuation to cue pauses. **A.E.:** Remind students to use punctuation and rereading to help decide the phrasing of the text. Coach partnerships as they do this work together. p. 2, *Houndsley and Catina* **Link:** Add the new strategy of scooping words into longer phrases to the anchor chart, reminding students of the power of rereading.	Remind students that a little bit of out-loud reading helps change that in-your-head-voice. Remember to check that the scoops they are making as they read make sense and sound right. If not, scoop a different way.	Do not gather in share space. Partners reread together, scooping words in longer, meaningful phrases as they read aloud. Introduce Anchor Chart: Partners Reread Together To…
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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **Noticing Dialogue Tags** RL.2.1, RL.2.2, RL.2.3, **RL.2.6,** RL.2.7, RL.2.10 **RF.2.3, RF.2.4** SL.2.1, **SL.2.6** L.2.1, L.2.2, L.2.3, L.2.6	Remind students of the work they did around fluency in their nonfiction books. They worked hard to think about what their voice should sound like.	Today I want to teach you that when you are reading dialogue, it is important to be able to hear what it sounds like when the character talks. The dialogue tags tell you not only who is talking, but they also sometimes help you know how the character sounds.	**Model:** Use pre-written sentence strips and cut-out dialogue tags to practice the work of reading dialogue with varied intonation. Have students read a line of dialogue. Then add on a tag to let them know *how* it should sound. Change the tags and reread. **A.E.:** Students read aloud a passage from *Houndsley and Catina*, noting not only *what* the characters say, but also *how* they say it. **Link:** Send readers off reminding them that as they read, they can work on making the dialogue sound right, supplying the intonation that fits with the story. Remind them that practicing a bit aloud can help them to read silently with equal fluency. Add to the Anchor Chart: Making Your Reading More Fluent pg. 17	Sometimes it is not easy to figure out *who* is talking. Project a sample of dialogue including two lines with tags and two without. p.18 Be on the lookout for dialogue that does not have tags so they can add in who said what in their heads to help keep track.	Partners perform scenes together, rereading passages from their books to bring characters to life, using expressive voices and gestures to show their actions and feelings. Add to Anchor Chart: Partners Reread Together to... Perform! Bring characters to life.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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4 **Using Meaning to Read Fluently** RL.2.1, RL.2.2, RL.2.3, **RL.2.4** **RF.2.3, RF.2.4** SL.2.1, **SL.2.4,** SL.2.6 L.2.1, L.2.3, L.2.6	Gather students to the share space, creating noticeable changes in your tone of voice. Readers need to study the way that authors indicate the appropriate tone of voice to use when reading a text. Authors let readers know how to read a text.	Today I want to teach you that to read a book--even in your head--and to make it sound right, you have to consider what it's about. When you know what the text is about, you can show that with your voice.	**Model:** Demonstrate how readers often figure out intonation and meaning from context. Share a passage and using the word 'no' show how to figure out how the text wants you to read it. **A.E.:** pp. 22-24 of *Houndsley and Catina* as demonstration text. Have students read with partner and try and make their voices match how the author wants it read. Look for clues in the story to help. **Link:** Remind students of the repertoire of ways they've learned to make their reading sound more fluent. Add to Anchor Chart: Making our Reading More Fluent Make your voice match the mood Encourage students to apply these strategies to their independent reading.	Readers picture what's happening, then make their voices match. Try and picture what's happening and what things look like and even feel like, use your voice to bring the scene to life. Picturing something in your mind helps to improve your reading--both how you sound and how well you understand. Have them try this out.	Researching fluency and giving tips: Bring book boxes to share space. Sitting with partner. One partner is the reader and one is the researcher. Use the Anchor Chart: Making our Reading More Fluent to think about what to research and what feedback to give the reader.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 **Reading at a Just-Right Pace** RL.2.1, RL.2.2, RL.2.3, **RL.2.4 RL.2.6, RF.2.4** SL.2.1, **SL.2.6** L.2.1, L.2.3, L.2.6	Rally students to understand the importance of finding their just-right reading pace. Demonstrate different pace. A just-right pace isn't about speeding through, or just moseying along. It sounds like you're having a conversation with someone.	Today I want to teach you that reading a story so it can be understood doesn't just require intonation and expression, it also requires that you adjust your speed. If you go too fast, your words/all/blur/together, and...if...you...go...too...slow, it's hard to make sense of the text. Readers learn to adjust their speed so it's just right.	**Model:** Explain what a just-right reading pace should feel and sound like. Demonstrate reading an excerpt in search of your just-right reading pace. Read an excerpt from *Houndsley and Catina* starting on p. 29--using your finger and taking your finger away. Trying to sound like a storyteller, you sometimes need to speed up and sometimes you need to slow down. **A.E.:** Show the next part of the book. Partners: Partner 1 read aloud and Partner 2 think about the pace--'Does it sound too fast, too slow, or ...just right?' Then switch roles. **Link:** Remind student of all of the strategies they have learned to help them read fluently, emphasizing reading at a just-right pace. Add this strategy to the Anchor Chart: Making Your Reading More Fluent If you read too slowly or too fast, it's easy to miss important parts and harder to remember what's happening in your book. Send off to find their own just-right reading pace.	One way to check your just-right reading pace is to look at you reading logs. Count how many books read. Think if you want to add one more book.	Reread the Anchor Chart: Making Your Reading More Fluent. Students select their favorite part of a book to perform for a fluency celebration. Remind students to reread that part a few times, making sure they are using all their strategies. Students sit in a circle and read parts out loud.

Bend 2: Understanding Literary Language

299 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 **Recognizing Literary Language** RL.2.1, RL.2.2, RL.2.3, **RL.2.4,** RL.2.6, RL.2.10 SL.2.1,SL.2.4, **SL.2.6** L.2.1, L.2.3, **L.2.4, L.2.5, L.2.6**	Share a report from reading scientists saying that the books second- graders read often contain playful, inventive language. Share Research Bulletin Share your concern that the class may not have been paying much attention to special uses of language.	Today I want to teach you that when authors use language in especially inventive, playful ways, it's kind of like they are pulling on a reader's sleeve saying, 'Notice this!' Skilled readers notice when an author has done something special and think extra hard to make sure they understand what the author is trying to say or show.	**Model:** Return to *Owl Moon* by Jane Yolen. Reread a couple of parts and notice special language--the author compares one thing to another or makes up words, or uses words in unusual ways. Project section from the middle of the book. Explain your process of responding to literary language and unveil a new chart that captures these steps: notice, reread, recall, question. Anchor Chart: Understanding Literary Language p. 36 **A.E.:** Do the same with another passage. Read it aloud, and then ask kids to talk about special uses of language, musing over what the author was aiming to say. p. 37 **Link:** Be on the look-out for places in their books where the author has used language in ways that almost seem to be pulling at your sleeve saying, 'Notice me!' Mark those places with a Post-it and think about them so later they will be able to talk with partners about these places in the book.	Don't let inventive language pass readers by: Make sure that readers have marked special, inventive language--may have sped right past those spots. Make sure to find some inventive language to admire and think about.	Remind students of ways they have learned to reread with partners to improve their fluency. Add the the Anchor Chart: Partners Reread Together To… Review strategies for rereading with partners. Can also reread to discuss the literary language you and your partner have found. Work together to clarify meaning and to enjoy how it sounds. Partnerships work and coach them as needed.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7	Remind students that many books contain	Today I want to teach you that when an author describes	**Model:** Demonstrate how you notice instances of comparative language,	Using thought prompts to understand literary	Highlight the importance of thinking

Understanding Comparisons RL.2.1, RL.2.2, RL.2.3, **RL.2.4,** RL.2.6,RL.2.7, RL.2.10 SL.2.1,SL.2.6 L.2.1, L.2.3, **L.2.4, L.2.5, L.2.6**	playful, inventive language. Celebrate that students notice this, highlighting the need for them to figure out what an author is trying to show. Remind them that was true for *Owl Moon* and is true for other books they read. p. 41 Use *Come on Rain!* By Karen Hesse	something by suggesting it is like something else--something that actually is quite different--the author expects readers to bring those two distinct things together in ways that create a brand-new, made-for-the-moment meaning.	asking, "What special meaning does the author want me to get?" Examples from *Come on Rain!* **A.E.:** Use *When Sophie Gets Angry* by Molly Bang and find a place where the author uses comparative language. Let students figure out what the author wants readers to get. Coach them to think about why the author might be bringing the two things together. **Link:** Remind readers that during reading time, they need to draw on all they have learned about skilled reading, and not just on the focus of the mini lesson. Be alert to instances when authors have used special language, and to mark those places in their books and prepare to talk about them with their partners	language: Students look at where they noticed special language. Ask, 'What special meaning does the author want me to get?' Put thought prompts on index cards and display on the document camera. Talk about examples from Karen Hesse book. Remind them to draw on everything they know that good readers do, including being alert to instances when the author has used special language.	about the feelings associated with specific words, referring to an earlier example from the mini lesson and discussing alternative comparisons p. 47 --using *When Sophie Gets Angry.* Engage students in thinking about comparisons that create specific feelings.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8	Reread the Research Bulletin. Invite students to think	Today I want to teach you that sometimes when authors use language in creative ways,	**Model:** Cite clear examples of playful language, inviting the children to work to get the meaning.	Noticing literary language that is especially tricky: Idioms	Review the fluency strategy from Bend 1 of matching your voice

Noticing When Authors Play with Words RL.2.1, RL.2.2, RL.2.3, **RL.2.4, RL.2.6,** RL.2.7, RL.2.10, **RF.2.4** SL.2.1,SL.2.6 L.2.1, L.2.3, **L.2.4, L.2.5, L.2.6**	about how authors use words in creative ways by sharing some examples and explaining how figurative language works. (*Happy Like Soccer, Amelia Bedelia Goes Camping)*	readers need to do a bit of extra thinking to understand what is meant. Authors might, for example, play around with words that can mean different things, and sometimes they intend a meaning readers don't expect. When authors do that, readers can stop and think, 'Wait a minute! That's not what it *really* means!' Then they can use what's happening in the story to think about what would make sense.	Use *The King Who Rained* by Fred Gwynne. Read and talk about what it *really* means. pp.50-51 Playing around with words that *sound* the same but mean different things, or that *look* the same *and* mean different things, is just one way that authors play around with language. **A.E.:** Set students up in groups of four--two partnerships together--to explore literary language in selected texts, in which you have tagged parts that include figurative language. Coach groups as they find, discuss, and analyze the examples. (*Happy Like Soccer, Ruthie and the (Not So) Teeny Tiny Lie* **Link:** Remind students to fill out their logs, ot orient themselves before starting a new book, and to use Post-it notes to mark passages. Add to Anchor Chart: Understanding Literary Language Figure out what playful language REALLY means.	p. 53 give examples. Students jot down examples to share with partners.	to the meaning of the text. Teach students how they can use literary language to help them find the meaning of the text and read it expressively. p. 54 Practice not only solving the literary language in their books, but also reading the literary language in a tone of voice that matches the meaning.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Reading as a Writer--	Engage students in thinking about various ways authors	Today I want to teach you that you can think about all the strategies you use when you	**Model:** Challenge students to name some strategies they have used in writing workshop to create powerful	Sometimes it's hard to figure out exactly what the author means.	Explain how reading literary language can help you become a

Focusing on Special Language **W.2.3, W.2.5 RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.6**, **RL.2.7,** RL.2.10, RF.2.4 SL.2.1,SL.2.2, SL.2.6 L.2.1, L.2.2, L.2.3, **L.2.4, L.2.5, L.2.6**	use literary language across books. p. 55	write books and poems, and notice when an author is using them in your books. When you notice what the author is doing, you can try to name it, and think 'What special meaning does the author want me to get?'	writing and share some of their responses. p. 56 **A.E.:** Set students up to search their texts for literary language based on what you have taught in writing workshop and what is on your charts. **Link:** Share examples of the literary language children have found. As you are reading today and everyday, remember that your books are filled with special literary language, and it's important to think about why the author put it there and how it helps you understand the stories you are reading.	When this happens, you can read the whole page to help you think about what the author is trying to say. Sometimes you can find clues in other sentences before or after the one that seems tricky. And sometimes the picture might provide useful information.	better writer. Set students up to add literary language that they have been studying to their own writing.
Bend 3: Meeting the Challenges of Longer Books					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 **Setting Up Routines for Same-Book Partners** **RL.2.1, RL.2.2, RL.2.3, SL.2.1**,SL.2.2, **SL.2.4,** SL.2.6 L.2.1, L.2.3, L.2.6	Share breaking news from researchers in the form of a bulletin announcing that because the books second-graders read are long, students are at risk of losing the storyline. Compare the length of a book from the beginning of the year--*Katie Woo Has the Flu* with a book you are going to read now--*Minnie and Moo Go Dancing.*	Today I want to teach you that when books get longer, it's easy to lose track of the story--sometimes without even realizing it! It helps to have strategies for keeping hold of the w-h-o-l-e story, even when it is getting long and complicated.	**Model:** Point out that they will be reading even longer books, so developing strategies now for holding onto the story is a good idea. Explain that the single most powerful tool for holding onto a story line is a partner. p. 63 Model a same-book partnership with a student. Show text that you are reading and model strategies/ conversation you would have with your partner. pp. 64-65 **A.E.** Partners share what they noticed you did with your same-book partner. Suggest a few key things for partners to do. Share partner chart and add strategies. p. 64 **Link:** Partners choose books, preview books. Then plan how much to read before stopping to talk. You must stop when you get to the planned stopping spot and wait for your partner. When you both get to that spot, talk a bit and then read on.	The good thing about being same-book partners is that you don't have to explain what a story is about--your partner knows the details of the story, too! So when you talk about the book, it's okay to get specific! When you talk about confusing parts, make sure you open to those parts in the book and look together at them. Read specific lines, and say things like, "I think this means…" Share bookmark p. 67 with partners.	Remind students that this bend is dedicated to supporting second-graders in holding onto the storyline of longer texts. Point out that , ultimately, readers need to have book conversations in their minds to track what's happening in longer books.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Holding On to Stories Even**	Remind students that when Hansel and Gretel didn't want to	Today I want to teach you that when books become longer, like the ones you are reading now,	**Model:** Show a book with too many Post-its, so many that they do not help the reader. Post-its are most	The major events and the problem that the	Determining the Importance Together

When Books Are Long **RL.2.1, RL.2.2, RL.2.3**, **RL.2.5,** RL.2.7, RL.2.10 SL.2.1,**SL.2.4,** SL.2.6 L.2.1, L.2.2, L.2.3, L.2.6	get lost in the woods, they left a trail of bread crumbs. Readers of longer books may need to leave a similar trail to prevent losing the storyline. After they read a book, after they have traveled the journey of the story they can go back and remember each part. The easiest way to leave a trail as a reader is to use Post-its to mark the path of the story.	one way to remember the story is to pause at the end of a chapter to think, 'What's the main event that happened in this chapter?' Sometimes readers leave Post-it notes to remind them.	helpful when they note the *most* important things that happen. p.71 Show a book filled with too few Post-it notes giving little help in remembering the main events of the story. Demonstrate how to use Post-its effectively, noting the main events of the story in a longer book, *Minnie and Moo Go Dancing*. p. 72 **A.E.:** Have students get started reading books. Reminding them to preview the book, reading the title, back blurb, and chapter headings. Then have them read the book pausing at each chapter to think back over what happened and make a Post-it that names the important events. **Link:** As you read, ask your same-book partner for help when you need it and use Post-its to note important events in the story. Anchor Chart: *Keeping Track of Longer Books*	character faces are not the only helpful Post-its. *Jot down something you don't want to forget. *Jot down literary words to use in writing later. Too many Post-its means a lot of great thinking. Next step, sift through your Post-its from time to time. Save the ones that will help remember and talk about a story.	and Comparing Ideas with a Partner: Do a "braided retelling" with partners--one partner starts the retelling then the second partner adds a little bit more then the first partner takes another turn, and so on. Weave your memories together to do a retelling. Then look at your Post-it notes and see if you thought similar things were important or did you have different ideas? Talk about what you noticed.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 Staying on Track When	Remind readers that sometimes you are reading with your	Today I want to teach you that if you are reading, and you see the text with your eyes but nothing	**Model:** The first time you read the seventh chapter of *Minnie and Moo Go Dancing*, you read it	They could be having a reading emergency and not even know it. Make a	Remind students of their same-book partnership

Books Get Tricky **RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5, RL.2.6, RL.2.7, RL.2.10 SL.2.1**,SL.2.6, L.2.1, L.2.3, L.2.6	eyes and mouth, but then you don't remember what you read? (This was part of minilesson p. 63) So this session should be about how to 'take yourself to the reading emergency room'.	registers in your brain, you need to rush yourself to the reading emergency room. Treatment usually involves slowing down, rereading and asking questions.	without really grasping it. Demonstrate how you asked yourself some questions at the end of the chapter. Show how you were confused. Remind them of the strategies of slowing down rereading and asking questions. **A.E.**: Ask partners to recap the process that you just demonstrated. Thing about the steps, name the steps across fingers. **Link:** Remind students that reading emergencies happen and when they do there is a cure. Add the new strategy to the anchor chart. Anchor Chart: *Keeping Track of Longer Books.*	Post-it at the end of a chapter or every few pages. I you don't know what to write on the Post-it, that's a sign that there is a reading emergency.	routines--chart in session 10. Give tips such as rereading the tricky part, slowing down, and talking about the part together.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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13 **Use Writing to Solve Reading Problems** **RL.2.1, RL.2.2, RL.2.3,** RL.2.4, **RL.2.5,** RL.2.6, RL.2.7, **RL.2.10 SL.2.1,SL.2.4, SL.2.6** L.2.1, L.2.2, L.2.3, L.2.6	Tell students that there are emergency kits for different problems in the world, and suggest what kinds of troubles a reading emergency kit might help readers tackle. Start listing trouble you sometimes get into. p. 80	Today I want to teach you that, as a reader, you can have your own reading emergency kit. If you know how stories get confusing, you can invent ways to use writing to help you sort out those confusing parts and keep track of the story.	**Model:** Suggest that readers figure out writing tricks to help them tackle reading troubles. **Model one--a labeled pencil sketch--to help you differentiate two characters.** Using the characters Frog and Toad, show how to sketch on a Post-it and add words to describe the characters as you go. Name the strategy, sketch and label characters. Go back to the common problems from the connection and list them on a chart for reference. p. 81 **Model a second one--jotting down the important things that happen.** Read a bit of chapter 2 of *Minnie and Moo Go Dancing*. Using Post-its to keep track of events. **A.E.:** Invite students to think of ways to keep track of what is happening to know how the story fits together. Read from chapter 2. Share some of the notes students created. **Link:** Remember you can always use a little bit of writing to help you solve reading emergencies. Name what is hard for you about reading longer books then think about how you can write to help. Add to Anchor Chart: Keeping Track of Longer Books. p. 85	Share some of the students notes on the document camera. Students then place their notes on the table by their seats and take a look at each others to be inspired to try something they see.	**Celebrate understanding longer books.** You have a lot to keep track of, but with the help of your partner and reading emergency kits, you can do it! When you understand a book really well, you can do one of these things: *Act it out together. *Tell it as a story. *Discuss the big lessons. When you meet with your partner today, choose one of those things to do to celebrate all you have done to understand your book.

Bend 4: Tackling Goals in the Company of Others

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14 **Self-Assessing and Setting Goals** **RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5,RL.2.6, RL.2.7, RL.2.10** **RF.2.4** **SL.2.1**, RL.2.2, **SL.2.4, SL.2.6** L.2.1, L.2.2, L.2.3, **L.2.4, L.2.5,** L.2.6	Remind readers about the work they have been doing with their partners, helping each other understand books better. If it's so great to have one partner, imagine how great it would be to have three or four partners. We can have clubs in our reading workshop. Clubs help us stay focused on a shared interest and get better at it together. We can join clubs to become stronger and stronger in our reading.	Today I want to teach you that readers stop and think about their reading work, asking,'Do I need more work with fluency? Understanding literary language? Tracking the stories I read? Then, they set goals and work with others to make a plan to reach those goals.	**Model:** Display anchor charts from each bend at the front of the room to review all the work of the unit. Have students think about which of the strategies they feel really strong using on their own and which do they want to spend more time practicing. Model reading and annotating the text, noticing literary language. Model reading and annotating strategies to make reading more fluent. Model reading and annotating strategies to keep track of longer stories. Recap the process of self-assessment and goal-setting you just modeled. **A.E.:** Share copies of page 2 *Happy Like Soccer*. Students read the page and practice using the charts to help reflect on reading and decide which skills could use more practice. **Link:** As they read, use all three charts to help. Think about what they would like to focus on during the final bend in the unit. They will pick a club so they can get better at the skills that need more practice.	We are close to choosing our first club meeting. Think about what you just read and reflect on your reading. Ask yourself, 'Did I read that smoothly?' And 'Did I understand all the literary language?' And 'Am I clear about what is happening in the story?' Decide which club to join, jot down name, plus choice of club on a Post-it. Collect Post-its to set things up for the first club meeting.	**Launching Clubs** 3-4 in each club. Divide up larger clubs. Create chart with Post-its with names and goals. Invite students to sit with their new club members. The are where they meet will become their "clubhouse". Have them start by reading the items on the club's chart. Then, think about how they can help each other with the goal. They can use the Club Tip Sheet to get started.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 Organizing Goal Clubs RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5, RL.2.6, **RL.2.10** **RF.2.4** **SL.2.1**,SL.2.6 L.2.1, L.2.2, L.2.3, L.2.4, L.2.5, L.2.6	Share an anecdote that highlights the importance of making a plan. p. 97 Reading clubs need to have a plan and gather tools to do the work of reading.	Today I want to teach you that reading club members work together, sharing what they know with each other and making plans to reach their goals. You can gather tools around the room, make your own charts, and help each other make a plan so you're ready to work together toward your goals.	**Model:** Give students guiding questions to help them create their club plans. Anchor Chart: *Working Together in Goal Clubs.* Model answering the questions with a club that needs more support, helping students create a reading club plan. Pg. 98 Pose the question: "What will happen first, second, then third?" Record on a Club Plan. p. 99 **A.E.:** Give each club a Club Plan. Use the guiding questions to create club plan. Coach clubs as they create their reading club plans, supporting their work with questions, suggestions, prompts, and tools. **Link:** When you are reading , think about what you can do to help prepare for your club meeting later today. Think about what you will need to do during independent reading today, so you are ready for your club meeting.	Remember to have something ready to say to your club members that will help the club work toward its goal. Maybe it's a question about a part of your book, or maybe it's a new strategy to practice. Jot down something you want to share with your club today.	When you meet with your club, make sure that everyone gets a chance to talk, one at a time. Look at the person who is talking, and nod or comment to show you are listening. You do not need to raise your hand. Just let another club member finish before you start talking. You can ask questions about what another club member said. If another club member is not contributing, you can ask them what they think. Be polite. Share the Anchor Chart: *Working Together in Goal Clubs.*
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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 **Giving Feedback to Group Members** **RL.2.1, RL.2.2, RL.2.3, RL.2.4,** RL.2.5, **RL.2.6,** RL.2.7, **RL.2.10 RF.2.4 SL.2.1**,SL.2.6 L.2.1, L.2.2, L.2.3, **L.2.4, L.2.5, L.2.6**	Recruit children to work together to remind them of the upcoming grand celebration. They can help each other.	Today I want to teach you that club members can give each other feedback to help one another meet goals. One way you can do this is by using the anchor chart to guide you. You can look to see what a club member is doing well and what he or she may need help doing.	**Model:** Assemble one reading club in a fishbowl to model giving effective feedback to each other, while the other children observe and note their behaviors. Place the club's chart in the front of them so they can use it while giving feedback. **A.E.:** Listen in and restate the behaviors that children noticed into clear, transferable club behaviors. **Link:** You'll have time to read independently today to enjoy your books and work on your reading goals. When you it's time for clubs today, remember that you have a very grown-up important job to do today. Your job is to really, really listen to your fellow club members, thinking about how you can help them meet their goals. Remember to use the chart to help you think of things to practice.	When you are working in your club, remember to try to make your feedback and suggestions as helpful as possible. Helpful feedback is clear and specific about what's happening and what to do about it. p. 106	Suggest that club members model suggestions for each other. If you feel that another club member needs more help understanding what you are teaching, show them how you do it. As club members, you are helping and teaching each other. Add the final strategy to the Anchor Chart: *Working Together in Goal Clubs*.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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17 **Celebration** RL.2.1, RL.2.2, RL.2.3, **RL.2.4,** RL.2.6 RF.2.4 **SL.2.1**, **SL.2.4,** SL.2.6 L.2.1, L.2.2, L.2.3, L.2.4, **L.2.5**, L.2.6	Today is a day for celebration. Show them the charts from each bend that illustrate everything they have learned during this unit. You have been learning from research scientists throughout this unit about how to tackle these longer, harder books you're reading. I'm thinking that today, you can become the research scientist! As a goal club, you can create your own news bulletin and publish your findings about what readers need to do to tackle harder books.	Today I want to teach you that readers can be researchers. Readers can really study others in their clubs to notice what they do and how they do it. Then readers can publish their findings so others can learn from them.	**Model:** Have all students read on the rug. Walk around pretending to be a researcher. Listen closely as students read, jotting down notes. Voice over to students how you jot down when readers reread or slow down or use expressive voices. You may tell students that researchers also ask questions to understand more about what's happening. Model asking questions. **A.E.:** It is their turn to be researchers. Have one partner begin as reader and one partner begin as researcher. You may ask the researching partners to jot down skills and strategies they are noticing. **Link:** As they read today, they can also research themselves as readers, noting what skills and strategies they are using. Remind students of goal club routines and procedures as it is their last day wor work together toward their club goals. Refer to the Anchor Chart: *Working Together in Goal Clubs.*	Give each club a piece of paper and markers and announce that each club will create a news bulletin about their goal, now that they are experts. Coach clubs to show off what they have learned and practiced as a club in their bulletins.	Have each club read their research news bulletin to the rest of the class. Talk about how these can be published.

Grade 2: Unit 5 (Book 4) Series Book Clubs	
Unit Description:	This unit provides a context for moving kids forward into slightly more challenging books. The recurring characters and the predictability provide support. In the first bend, students will begin reading a series collecting information about main characters. Then students will start rereading a book in their series and engaging in inquiry, thinking about the craft the writer uses. In the final bend, students will begin to innovate and invent ways to share their books with others. At the end of the unit they will begin to learn how to have a debate inside their clubs, as another way to share and talk about books.
Essential Questions:	How does reading series books help me to have a deeper understanding about characters? How does studying author's craft help me to understand what the author really wants me to know?
Standards:	RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. SL.2.1 Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 here for specific expectations.) L.2.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).
Timeline/date:	4-6 weeks; April

Bend 1: Becoming Experts on Characters

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point & Transition to Partner Time	Share
1 **Series Book Readers Collect Information about the Main Characters** **RL.2.1,** RL.2.2, **RL.2.5, RL.2.7,** RL.2.10 SL.2.1, **SL.2.2** SL.2.6, L.2.1, L.2.3, L.2.6	Point out that the start of this unit has a familiar feel. It's like starting a book in a reading series. Tell them that they are going to become experts. Some are experts already -Lego's, baseball, gymnastics, etc.	Today I want to teach you when readers become an expert on series books--when they read a lot of books in a series--they especially collect knowledge about the characters who are the stars of the series	**Model:** Demonstrate how to collect knowledge about a character to become an expert. Use *Frog and Toad*, starting with the front and back cover. p. 3 **A.E.** Work with children to do similar work. Read the first few pages of the first chapter giving children a chance to collect the details. Turn and talk to partners about the information they collected about the characters. (Note problem of Toad's home was a mess and he was feeling grumpy and tired.) Highlight the work that they can do whenever they start a new series. **Link: (**Partners have copies of the same book from the series they will be studying.) .Reveal Anchor Chart: *Series Readers Become Experts on Characters*--Collect information about the main characters. Remind students that every time they start a series, it's important to learn as much as they can about the characters in the series. Have students start this work by giving them Post-its to flag the things they are noticing to help collect information about star characters that they will share with partners.	**Growing Ideas from Post-its** Get yourself accustomed to not only collecting observations but to also growing ideas about those observations. When you flag things you notice, you can write on the Post-it what that makes you think. You could write, 'I wonder if__' or 'Maybe she does this because___' or 'I think she's always___'	**Sharing Discoveries with Partners** Share with partners what they have learned so far about the characters. Turn to those parts, reread a little together, then work together to name everything they noticed.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Series Book Readers Pay Attention to How Characters Respond to Problems** RL.2.1, RL.2.2, **RL.2.3, RL.2.4, RL.2.6,** RL.2.7, RL.2.10, **RF.2.4** SL.2.1, **SL.2.2,** SL.2.4, SL.2.6 L.2.1, L.2.3, L.2.6	(Bring books, Post-its, pencil) Ask kids to imagine themselves in a quick succession of problems and to think about how they would react in each scenario.	Today I want to teach you that the way a person responds to trouble says *a lot* about who that person is. In real life and in stories, too, the way a person responds to trouble--to a problem--gives clues as to what kind of person this is.	**Model:** Add strategy to Anchor Chart: *Series Readers Become Experts on Characters*. Add Pay attention to how characters respond to problems. p.. 9 Teach students to notice how a character responds to a problem and figure out what that response tells about the character. Have partners find a place in their books where the main character runs into a problem--put a Post-it on that place. Go back to *Frog and Toad* pp. 9-11 **A.E.:** Channel students to notice the way another character responds to the same problem, letting them be the ones to go from noting what the character does to inferring what this means about his personality using *Frog and Toad*. **Link:** Have partners begin to think about how their character responds to trouble. Reminding them to think about what the character does, then about what that might show about the kind of person the character is. Then they read on collecting more information about the characters and their responses to problems.	**Paying Attention to Secondary Characters, Too** Readers don't just collect information and think about *one* character in their series books. They do the same thing with *other* characters, too. Reread the pages where they've marked things about *one* character and see if they can go back to learn about *another* character. What is that character like? How does he or she respond to the problem?	**Talking Back and Forth About One Idea** Invite partners to share their thinking about their characters with each other, taking turns talking and listening. Remind them to refer to the text and to build on each other's ideas.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Series Book Readers Notice Similarities in Their Characters across a Series** RL.2.1, RL.2.2, RL.2.3, RL.2.5, RL.2.7, RL.2.10 **SL.2.1**, **SL.2.2,** SL.2.4, SL.2.6 L.2.1, L.2.3, L.2.6	Announce that two sets of partners are reading in the same series, and that makes a club. Suggest that one set of partners swap books with the other partners, giving each other book introductions. Remind children how they previously worked in goal clubs, and that series books clubs have some of the same rules and routines. Chart: *Book Clubs Talk Together* Have partners tell each other one thing they learned about the star character of their series. Listen in and then announce that you have learned your teaching point from the class.	Today I want to teach you that when you read a bunch of books across a series, sometimes you'll notice things about the character that are *the same* in book after book.	**Model and A.E.:** Start reading another story in the whole-class series, channeling kids to join you in noticing ways the main character is the same across the two stories. Partner 1 pay close attention to Frog and Partner 2 pay close attention to Toad as your read "The Kite" in *Days with Frog and Toad.* pp. 17-18 **Link:** Tell students that when they start another book in a series, they can expect a lot to be the same, and suggest they mark these things with Post-its to discuss with their club later. Anchor Chart: *Series Readers Become Experts on Characters* Add Notice the things that are the SAME across the series.	**Finding Differences, Too, In Characters across a Series** As you look for things that are the same, you will ultimately also find differences. Students look over the last few parts they have read, 'Did you see differences?' Bring these things to your club to talk about.	**Making Your Club Conversations Powerful** Suggest a way that clubs can talk about the similarities and differences they have spotted across the books in the series they are reading. Chart: *Series Book Club Readers Share Discoveries* p. 21

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Series Book Readers Grow to Understand the Characters** **RL.2.1**, RL.2.2, **RL.2.3,** RL.2.6**,** RL.2.7, RL.2.10 SL.2.1, **SL.2.2, SL.2.4,** SL.2.6 L.2.1, L.2.3, L.2.6	Children have grown to know their characters so well they now feel like friends. Invite these characters into the share space as if they are friends visiting the class. p. 22	Today I want to teach you that when you are an expert on a character, you can understand that character like you understand your best friend. You can think, 'Why did he __?' Or 'Why did she__?' And then you can think of answers, too.	**Model:** Help children think about how when you know a person or character really well, you can understand them better. Read on in 'The Kite' from *Days with Frog and Toad--p. 22*--thinking about what the characters are doing and saying and feeling. Then they ask 'Why' to help understand the characters better. p. 23 **A.E.:** Reread passage and invite students to name out details they now knew about Toad. Then have them think about Toad as a friend and ask themselves *why* he's feeling or acting the way he is. Grow Ideas to answer the questions. Turn and talk. **Link:** Readers, as experts, don't want to just *collect* information about their characters. They want to *think* about them. They want to ask *why* they do things. Anchor Chart: *Series Readers Become Experts on Characters*. Add: Think about what characters say and do	**Finding Important Post-its to Think about More** Share some of the why questions students have. They aren't just naming what a character is like and how he or she acts, they are *thinking* about these facts. Look back over Post-its and pick one that is thoughtful. Try to think even more about that one idea. Come up with more questions. When you read you almost carry those questions with you. Place Post-it on their sleeve so they can see it as they read. p. 25	**Readers Share Their Best Thinking to Make Book Clubs More Interesting** Have club members come up with a name for their club. Before they begin talking, identify a Post-it that has some of their best thinking and star it. Then find another. Then share their ideas. Look across books and add on to what club members are saying and be sure to give proof and examples. Refer to chart from last unit: 'Working Together in Goal Clubs'

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Series Book Readers Use What They Know about the Characters to Predict** **RL.2.1**, RL.2.2, **RL.2.3,** RL.2.5**,** RL.2.6**,** RL.2.7, RL.2.10 SL.2.1, **SL.2.2,** SL.2.4, SL.2.6 L.2.1, L.2.3, L.2.6	Relay a pretend scenario for the main character(s) of your demonstration text and ask children to predict what the characters might do next. Use Frog and Toad.	Today I want to teach you that when readers know a character really well, the way you know your best friend or someone in your family, they can guess what that character will do next. Anchor Chart: *Series Readers Become Experts on Characters.* Add, Use what they know to guess what the character will do next.	**Model:** Using 'The Hat' in *Days with Frog and Toad*, demonstrate how you use knowledge of Toad to imagine what Toad might do next. Prompt students to think alongside you and give a silent gesture to signal they have an idea in mind. **A.E.:** Continue reading with children, asking them to make predictions with their partners by using all that they know about the characters. Stop after pg. 46. Then Read pp. 47-49 as a shared reading to see what might happen. p. 29 **Link:** You don't just collect 'stuff' that you know about a series or the 'star' of your series. You want to be able to ask big questions--like 'why' questions--to understand characters the way you understand best friends.	**Jotting Ideas and Surprises** When you stop and predict what the character might do next, it's important that as you read on you check your predictions. Jot a few words on a Post-it about these things that keep happening and stick that Post-it on a page that shows an example. When you don't understand why he or she did something--leave that *why* on the page and then you can talk about it later with your club.	**Growing Ideas in Book clubs** Have students gather materials and join their club at their special meeting spot. Have students locate a place in their book that surprised them or made them wonder. Have them discuss and remember to listen closely and add on to keep the ideas growing the conversation going. Chart p. 32: *Partners stay with one idea and add on by...*

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Series Book Readers Learn About Characters from Their Relationships with Other Characters** RL.2.1, RL.2.2, **RL.2.3, RL.2.4, RL.2.6,** RL.2.7, RL.2.10, **RF.2.4** SL.2.1, **SL.2.2,** SL.2.4, SL.2.6 L.2.1, L.2.3, L.2.6	Suggest that to get to know someone, it's best to watch that person relating to others--lots of others. Give example of a researcher coming in to get to know them.	Today I want to teach you that to have deep ideas about a character it helps to study that person's relationship with others. What's the person like when in one relationship? Another? How does the character act around other characters?	**Model:** Place *Pinky and Rex and the Bully* under the document camera. Talk about how we know more about Pinky because of his relationships. How different he acts with Rex than with Kevin, the bully. Using *The Stories Julian Tells* act as researchers watching to see what Julian is like. Demonstrate how you read a little and pause and push yourself to start having thoughts. Scan through a part that 'acts like a window, letting you peep in on the person'. p. 35 **A.E.:** Ask students to try out the work of studying a character's relationships to form new thoughts and learn more about the character. Do this work with the dad--start on p. 12. Think hard about the relationships. Are there good and bad sides to it? How is it like and unlike relationships with other characters? **Link:** To learn even more about characters, it's important to pay attention to not just the *main* character but also to the relationships that the main character has with other characters. Jot ideas on a Post-it to hold on to them. p. 37	**Monitoring Students' Understanding Across Longer Books** It is smart to draw on all that you have ever learned. Remind students of the chart from the last unit, *Keeping Track of Longer Books*. Give a copy to each student and ask them to star the bullets that continue to be important for them to do.	**Keeping the Character Conversations Going** As students meet in their clubs, remind them to not only *tell* their examples and proofs but to actually *read* them out loud. If club members have the same book, they turn to those pages. Everyone in the club, as you are listening, use the questions that you have been asking yourself as a reader in your conversations to help say a lot about that one moment in the book. Chart: *Keep the Character Conversations Going*

Bend 2: Becoming Experts on Author's Craft

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 Authors Paint Pictures with Words **RL.2.1**, RL.2.2, RL.2.3**, RL.2.4,** RL.2.5**,RL.2.6,** RL.2.10, **RF.2.4** SL.2.1, **SL.2.2,** SL.2.4, SL.2.6 L.2.1, L.2.3, L.2.6	Invite children to study a painting, noticing and naming details about the subjects, their feelings and actions, and the setting. As they become series experts they need to pay attention not just to what the character is doing in the story, but also to what the author is doing on the page--author's craft.	In this session you will invite children to join you in a class inquiry. Together, you will explore this question: "What do Authors do to paint a vivid picture with words?"	**Model:** Read the first few pages of *Magic Tree House: Polar Bears Past Bedtime.* Invite readers to pay attention not just to what the character is doing but also to what the author is doing. 'What parts really paint a vivid picture in my mind?' Chart: How Do Authors Paint Pictures with Words? p. 46 **A.E.:** Share out children's thinking as you begin the chart. **Link:** Remind children to keep in mind this list of ways authors paint pictures with words as they read.	**Rereading When You Find Author's Craft** Find a place where the author has painted a really vivid picture with words. Reread the passage and make that picture in your mind even clearer. Share with a friend nearby Get ready to share in book clubs.	**Sharing Author's Craft** Choral read, "*How do Author's Paint Pictures With Words?"* chart. Students share a part from their book reading it out loud so the all the members of the club can think and talk about what the author did.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Authors Use Precise Words** **RL.2.1**, RL.2.2, RL.2.3, **RL.2.4,** RL.2.5,**RL.2.6,** RL.2.7,RL.2.10 SL.2.1, SL.2.2, **SL.2.4, SL.2.6** L.2.1, L.2.3, **L.2.4, L.2.5, L.2.6**	Tell children two stories--one with little detail and one with great detail--and ask them to tell you which gives the clearer picture. (Have a written copy of the detailed story to reread during Active Engagement.)	Today I want to teach you that the authors of your series use not just any words, but *precise* words to create really clear pictures in the reader's mind. Readers need to pay close attention to the words that authors choose to know exactly what is happening and how things are happening in their stories.	**Model:** Read aloud the beginning of a Frog and Toad story and ask children to name any words the author chose to show how things are happening. **A.E.:** Reread the detailed story you shared during the Connection and invite children to put up a finger for any precise word they hear that shows how something in the story happens. **Link:** Remember you can study the way your author helps you make a vivid picture in your mind. You can also pay attention to the author's precise words, using them to help you better understand what's going on in the book. Chart: Series Readers Become Experts on Author's Craft Have children begin to read in share space noticing precise words.	**Noticing and Tackling New Vocabulary Words** As children read precise language they may come across new vocabulary. Remind them that as they notice a new word they need to pause and answer the question, 'What does this word mean?' p. 53 strategies to try to work out the meaning.	**Analyzing Important Parts of a Story** Talk first with partner about important parts of their books and how the author uses precise words to help readers learn something from those parts. Then have partners join clubs to share. p. 55
321 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 **Authors Use Literary Language to Make the Ordinary Extraordinary** **RL.2.1**, RL.2.2, RL.2.3, **RL.2.4,** RL.2.6**,** RL.2.7, RL.2.10 SL.2.1, SL.2.6 L.2.1, L.2.3, **L.2.4, L.2.5, L.2.6**	Remind children of their literary language study from earlier in the year, and bring out the chart, *Understanding Literary Language.*	Today I want to teach you that when readers study an author's craft, they pay attention to the words that an author has used. Readers notice ways in which authors use words to make even a simple, ordinary thing be *extraordinary*, and they wonder, 'What does the author really mean?'	**Model:** Read part of *The Stories Julian Tells*, showing children the ways the author uses language to compare things and to make things sound extraordinary. **A.E.:** Read another part and ask children to notice the literary language. Think, 'What is the author trying to show?' 'What does this really mean?' **Link:** Remind children to pay close attention to and mark literary language to study and talk about in their book clubs. 'What does the author *really* mean?' 'What does the author want to show?'	**Working Through Possible Meanings of Literary Language** When you are studying extraordinary language and wondering what it might mean, you try to think about a *few* things it could mean and decide which matches best with what is happening. Use part from *Stories Julian Tells*. p. 59	**Listening to Literary Language** Children form a large circle in share space. Share all of the extraordinary language that they found in their books. Then send off into clubs to discuss the craft they noticed and to ask one another, 'What does this *really* mean?'
322	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 Authors Think About How Whole Stories--And Series--Will Go **RL.2.1**, RL.2.2, RL.2.3**, RL.2.5,** RL.2.10 SL.2.1, SL.2.6 L.2.1, L.2.3, L.2.6	Describe a typical school day, inviting children to help fill in the details.	Today I want to teach you that when readers study an author's craft, they don't just notice the way the author uses words and language. They also notice the way the *whole* story tends to go. And once readers get to know a series particularly well, they can start a new book in the series and think, 'Oh yeah, I know how this book is going to go because I know how the series goes!'	**Model:** Revisit a couple of stories that students know well. Use *Days with Frog and Toad*. Model thinking about how an author writes a whole story and how you can use that to make predictions about how a new story in a series will go. **A.E.:** Reread the opening pages of a book in another familiar series. Ask students to turn and talk about the way these stories tend to go. **Link:** Not only can you think about craft moves your authors use across the series, you can also use what you know about how your author writes one story in a series to help you predict how new stories in that series will go. This helps you pay closer attention to what is happening in your stories. Chart: Series Readers Become Experts on Author's Craft Add bullet p. 62	Sometimes the way we thought the story was going to go actually does happen, but sometimes what we thought would happen isn't so we need so we need to revise, or change our thinking.	Clubs share the things that they noticed about how their books tend to go and talk about whether this holds true for all the books in a series.
323	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 **Authors Have Ways to Bring Stories to Life** **RL.2.1**, RL.2.2, RL.2.3**, RL.2.4,** RL.2.5,**RL.2.6**R L.2.10, **RF.2.4** SL.2.1,SL.2.6 L.2.1, L.2.2 L.2.3, L.2.6	Tell a story to show children that readers can hear the author's craft in a story by the way it is read aloud or told. Authors have ways to help every reader bring stories to life, just the way a storyteller would.	Today I want to teach you that author's craft not just what words they use, but also the way those words are placed on the page. Authors include signals in the print--like bold or italic font or large type or even teeny tiny things like commas and periods--to tell the reader how they want a story to sound.	**Model and Active Engagement:** Read a passage two different ways to demonstrate how punctuation and special print make the meaning of the text clearer. Place copy of part of *The Stories Julian Tells* without any signals on the document camera and invite students to try and read it. Then place the same portion inviting children to look for punctuation or bold words or all caps or italics. Then read following the signals. Chart: *Series Readers Become Experts on Author's Craft* Add bullet p. 67 **Link**: Guide children to notice ways that an author brings a story to life and list them on a chart for them to use as a reference. p. 67 Mark places in their books where the author does a good job of telling how to make the story sound. Make sure to have a few examples to share with club members.	**Paying Attention to Punctuation** Using p. 6 from the first story of *The Stories Julian Tells*, show how author uses commas to scoop up words to read together and dashes to pause and separate words.	**Performing Parts Like Storytellers** Clubs meet and read aloud parts or pages. Then clubs practice a part to share with another club.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12	Retell a favorite fairy tale such as "The Three Little Pigs" or "Little Red	Today I want to teach you that readers think carefully at the end of a book, just as	**Model**: Show a selection of endings to stories you've read together. Think about why the	As you read any part in your book, you can think, *Why* did the author, write	Students convene in book clubs. Give the listeners some tips for

Authors Plan Their Story Endings **RL.2.1, RL.2.2**, RL.2.3, **RL.2.5,** RL.2.10, **RF.2.4** SL.2.1, SL.2.2, SL.2.6 L.2.1, L.2.3, L.2.6	Riding Hood". Dramatize and overemphasize the importance that the ending has to a story.	they do at the start. Readers think, 'Why did the author choose to end the story this way? Is there an important lesson for me to learn?'	author chose to end the stories that way and if the author wrote the ending that way to teach a lesson. Use 'Alone' from *Days with Frog and Toad*. Show another example from another story. Chart: *Series Readers Become Experts on Author's Craft* Add bullet p. 72 **A.E.**: Have students look back at one of the books that partners have read. First name how the book ends. Then think, 'Why did the author end the book *this* way?' 'What lesson does the author want readers to learn?' **Link:** Remind readers of why the ending is so important. Thinking about endings in these ways helps them think about the whole story and what the author may have wanted the reader to think about.	this part, *this way? What lessons does the author want me to learn?* Marking parts to share with their book clubs, not just thinking about their endings.	thinking about what other club members present and share. Ask members to read and show evidence. Coach students to ask questions that help clarify what one another is saying.

Bend 3: Sharing Opinions with the World

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

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13 **When Readers Love a Series, They Can't Keep It to Themselves** **RL.2.1, RL.2.2, RL.2.3,** RL.2.4, RL.2.5, RL.2.6, RL.2.7, RL.2.10 SL.2.1, **SL.2.4,** SL.2.6 L.2.1, L.2.3, L.2.3, L.2.6	Use a song to introduce the joy of sharing your reading with other people. p. 76 Chart lyrics on p. 77.	Today I want to teach you that when you love a book, and especially when you love a whole series, you can't keep that love to yourself. You can invent ways to get others to love that book, or that series of books, as you do.	**Model**: Share ways that children have invented to let reader know about books they love. Pg. 77 **A.E.:** Ask children to talk with each other about their own ideas for sharing books and then record those ideas on a chart. Chart: How We Can Share and Give Away Books We Love p. 78 **Link:** Send children off to decide how they will share their books. Reread parts and sections that will help make inventions better and stronger so that whoever receives it will also love that book and series.	**Seeking the Best Parts to Share** You will want to show other readers what exactly you loved and why. 1. You might think about characters--what makes them special, memorable, funny 2. You might think about the author's craft--what kind of literary language did the author use to make the writing extraordinary 3. Were there parts that painted a vivid picture? 4. Is there a lesson you want to share from an ending?	**Readers Help Each Other with Ideas for Sharing** Work with book club. Share with other members of your club what you have done so far. Try to think of other ideas that members of your club could use to sell the series and help others learn to love the series as much as you do.
14 **Planning the Very Best Way to Share a Book** **RL.2.1, RL.2.2, RL.2.3,** RL.2.4, RL.2.6, RL.2.7, **RL.2.10** SL.2.2, ,SL.2.3, SL.2.6 L.2.1, L.2.2, L.2.3, L.2.6	Use a story of how you made a valentine presentation extra special as a model for how children should present their books in an extra special way.	Today I want to teach you that just like you wouldn't carelessly give away a valentine to someone, readers wouldn't carelessly give away a book they love. When you share your love of a book with someone, you do all that you can to make that person feel special by the extra special way you present the book.	**Model:** Set up a "gallery walk" for students to share their inventions--the things they've decided to do with their books to share the love with others. **A.E.**: Gather back in the meeting space. Make a plan with partners to push themselves to share in an even more special way. **Link:** Go back into books and look at what they have marked 'Are those still the best examples?' Reread parts to find better examples.	**Coaching Children to Do More** If you think you have plenty of examples, reasons, and details that will make your friends love your series, then you can pt your book aside and work on another book to give away. Do the same kind of invention or try another.	**Making Final Preparations for the Book Swap** Meet in clubs. Share and decide if additional information is needed for presentations. Coach students to speak more clearly and to ask questions for clarification. Clubs will prepare to share their series.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

15 **Readers Share Books They Love with Friends: A Book Swap** **RL.2.1, RL.2.2, RL.2.3,**RL.2.10, **SL.2.1, SL.2.4, SL.2.6** L.2.1, L.2.3, L.2.6	Create a drumroll for the celebratory feel of today's session. Share a story about giving presents to friends and family.	Today I want to teach you that when you give a gift, you explain what it is or how it's special or how it works. Readers do the same thing when they share books. They tell the important things to know.	**Model:** Demonstrate giving a book introduction that highlights the important details about the whole series. Name out the moves you made to structure your book introduction. **A.E.**: Students work with club to decide on the *most* important things other readers need to know about their series. Then they will introduce the whole series to another club. **Link:** Ask each club to sit side by side with another club. Pair clubs at similar reading levels. Set students to swap a book with a classmate from a neighboring book club. Children in each club will swap their series.	**Transition Students into Reading Their New Books** "As you start reading your new series, be on the lookout not just for the things that your friends told you about but also for other things that you like and find interesting."	Get back together with person who gave them the book. Share what they have read so far, read a little bit and then talk about it. Say thank you!
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 Sharing Opinions by Debating **RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5,** RL.2.7, RL.2.10 SL.2.1, **SL.2.3, SL.2.4**, SL.2.6 L.2.1, L.2.3, L.2.6	Challenge readers to debate their opinions about a book. p. 87	Today I want to teach you that readers debate the opinions they have about their books. You can read (and reread) to collect evidence to support your side, or opinion.	**Model:** Assign students to one side of a debater or the other. Ask them to listen to a familiar story to collect evidence that supports their side. Use *Days with Frog and Toad*. Debate whether or not Frog is a good friend. **A.E.**: Students line up and face someone on the other side of the debate. Students start by saying, 'I take the position that Frog is not a good friend.' Then list reasons and examples. **Link:** Students get ready for another debate for tomorrow. Debate question: 'Is the main character of your series a good friend or not?' Two in club will argue yes and two will argue no.	**Collecting Evidence from the Text** Readers need to collect evidence for their side of the debate. Use *Poppleton* to provide examples. p. 89 Mark pages with Post-its to keep track of evidence.	**Working Together to Strengthen Arguments** Students get together with partner on same side of debate. Share with one another all the parts and examples that they found to go with their side of the debate. Chart: Make Your Arguments Even Stronger! p. 90
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 Celebration: Supporting REasons with Examples to Strengthen Debate Work **RL.2.1, RL.2.2, RL.2.3,**RL.2.10, SL.2.1, **SL.2.3, SL.2.4**, SL.2.6 L.2.1, L.2.3, L.2.6	Celebrate the growth your readers have made. Use a meter stick to marvel at how they've grown. p. 91	Today I want to teach you that to make your debate stronger, it's important to be able to say more about your reasons. You can use the book to give examples and say, 'In the book,...' Or 'For example,...'.	**Model:** Go back to Frog and Toad debate. Show students how you go back to the book to say more about the reasons you think Frog is a good friend. Then rename your process, highlighting how you gave a reason and then used the details from the book to give an example. **A.E.:** Have students think about their side of the debate from the previous lesson. Coach students to think about examples that show how the character is or is not a good friend. Use the words *for example* or *in the book* to help say more. Partners turn and debate giving their reason and supporting it with examples. **Link**: This is a strategy students can use whenever they are debating or writing about their opinions. As they read, use Post-its to mark examples that support their position so that they can easily reference evidence from the text during their debate.	Partnerships meet to share the examples they've found to support their side of the debate. Encourage children to reread and mark these pages. Read on to find more examples.	Host unit celebration with club debates.

Grade 2: Unit 6 Reading Nonfiction Cover to Cover (If, Then)	
Unit Description:	In this unit students will learn how to read nonfiction books fully and deeply from the first page to the last. They will move from simply "fact collecting" to a deeper understanding of main ideas and supporting details. Students will be reading longer books and will acquire the strategies to hold onto the important information in the text and let go of the less important material. They will also learn to take the information provided in one book and add it to information learned in other books, thinking and learning about a topic across many texts.
Essential Questions:	How can I draw on everything I know about informational reading to understand how the different parts of the books I read go together? How can my club and I work together to add our own thinking to the information we learn from the books we read? How can we hold meaningful conversations, make inferences, revise our thinking and grow ideas, in the company of one another? How can my club and I compare and contrast two (or perhaps more) texts on the same topic and put together this information to come up with newer, bigger thinking?
Standards:	RI.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text. RL.2.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text. RL.2.4 Determine the meaning of words and phrases in a text relevant to a *grade 2 topic or subject area.* RL.2.5 Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently. RL.2.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe. RL.2.7 Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text. RL.2.8 Describe how reasons support specific points the author makes in a text. RL.2.9 Compare and contrast the most important points presented by two texts on the same topic. RL.2.10 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. SL.2.1 Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.5 Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings. SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 here for specific expectations.) L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

	L.2.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).
Timeline/date:	5 Weeks: May-June

Bend 1: Individuals Bring Their Strengths as Nonfiction Readers to Clubs

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1	Pull out charts from Unit 1: *Becoming Experts: Reading Nonfiction*, as a reminder of all of the reading work they already know how to do.	Today I want to teach you that readers don't need to start from scratch when they read a new book. They already know strategies to use when reading nonfiction books.	**Model/Active Engagement:** Demonstrate what you do when you pick up a book, you ask, 'What kind of text is this?' 'What strategies do I know for reading this kind of text?' **Link:** Remind students before they begin reading to think, "What kind of text is this?" "What strategies do I know for readin this kind of text?"	Remind students to use everything they already know about nonfiction reading.	
2	Do a quick demonstration reading a portion of fiction (with a storyteller voice) and nonfiction (with an explaining voice) asking students what they notice.	Today I want to teach you that nonfiction readers don't just read with explaining voices; nonfiction readers talk about the text with explaining voices.	**Model/Active Engagement:** Demonstrate how readers can practice explaining the text to themselves as they go along, using their own words. **Link:** As you read today, remember to stop and practice explaining the text to yourself as you go along.	Move into clubs. Students will explain text to club members.	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3	No matter what kind of book you are reading, you should always be able to make sense of the text. You should be able to explain the text to yourself or to your partner in your own words.	Today I want to teach you that if you are having trouble explaining the text, that's a sign that it's time to go back to the last place where things were making sense and reread, paying closer attention to what the book is mostly about.	**Model/Active Engagement:** Read a portion of a text, explain it--then read another portion and demonstrate having trouble explaining. Show students how you go back to where it last made sense and reread with closer attention. Read another portion and have children turn and explain to a partner. Have partnerships share if and where their explanations fell apart, 'Where would I need to go back to the text and reread?' **Link:** As you are reading and explaining the text, remember if you are having trouble, go back to the place where things were making sense and reread paying closer attention.	Remind students that they will share with club members.	
4 (This could extend into follow-up minilessons to highlight how to read specific text structures.)		Today I want to teach you that readers can get ready to read by taking a tour of all the pages in the book, from cover to cover, to see what kind of text structures the book contains.Then they make a plan for how best to read each section.	**Model/Active Engagement:** Demonstrate starting a new book by reading the title, and noticing the cover, as usual. Next, highlight how you take a tour of all the pages of the book, from cover to cover, looking for clues about how the book is divided into sections, and how each section is structured. Create a list of common text structures. **Link:** As they read, be looking for examples of text structures and a few strategies they used for reading that type of text structure.	If the book has a table of contents, it is often a clue for how the whole book will be structured.	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5		Today I want to teach you that readers can break longer text apart into manageable sections. As they read they use clues to figure out how to break the text apart.	**Model/Active Engagement:** Demonstrate how you look at manageable sections: Headings and subheadings New pages Paragraphs Pictures With each section of the text, readers stop and think,'What is this *mostly* about?' **Link:**		
6		Today I want to teach you that with each section of the text, readers stop and think, "What is this *mostly* about?" They also stop and think often to hang on to key details in the text.	**Model/Active Engagement:** Demonstrate reading a section and stopping and thinking, "What is this *mostly* about?" Then demonstrate how readers ask themselves ● Who are what is this mostly about? ● What is happening? ● When or where is this taking place? ● Why is this happening? Why is this important? ● How does this work Have students join you in this work with an additional section. Perhaps give partnerships different questions to stop and think about. **Link:**		

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7		Today I want to teach you that readers don't just read each page or section of their book separately. They gather information across an entire book.	**Model/Active Engagement:** Demonstrate how readers read a page and think, 'How does this page fit with the one before it?' Other times , they'll want to pause, section by section, thinking, 'How does this part fit with the one before it?' or 'What are both of these parts talking about?' **Link:**		
8		Today I want to teach you that readers teach their clubmates the main ideas of what they've learned.	**Model/Active Engagement:** Demonstrate how readers can use their hand and five fingers to help them stay organized. Point to your palm and say the main idea, then point to each finger to give an example to fit with the main idea. pp.103-104 Coach clubs as you listen into conversations.	Remind students that clubmates can be a terrific source of support! When you struggle to understand something in your reading, don't be afraid to ask for help. p.104	

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Bend 2: Nonfiction Clubs Add Their Own Ideas to What They Learn

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9		Today I want to teach you that expert nonfiction readers do more than just learn information from their books, they also come up with their own ideas about what they are learning	**Model/Active Engagement:** Demonstrate how readers sometimes push themselves to have an idea by thinking, "The idea I'm having is…' or 'I think…' Readers come up with a great idea, jot it on a Post-it, and then read on, looking for parts of the book that fit with their idea. p.105 Have readers read a section of text and jot down a thought. **Link:** Send them off to read on and look for parts that fit with their idea.		
10	Read a part of a mentor text that is a place where a reader might have a 'wow' reaction. (Example on p.105 that speaks about gravity.)	Today I want to teach you that nonfiction readers push past 'wow' in their book. They respond to the information they learn in books. When something catches their attention, and they have an idea, they explain their thinking by using details from the text.	**Model/Active Engagement:** Demonstrate how you take a 'wow' reaction and explain your thinking using details from the text. Teach them to use the initial reaction to think further and grow a full-fledged idea. p.105 **Link:** Send students off to find a place in a text where they had a 'wow' reaction and have the prepare to explain their thinking.	Remind students to be prepared to share their reactions. Remind them of the one that you demonstrated and the language you used. Provide "talk stems" for those who need extra support generating complete ideas, thoughts and opinions.	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11	Remind students that as readers we often have information that we already know about a topic before we even begin to read.	Today I want to teach you that readers don't just think, 'What do I personally already know about this topic?' Instead they think, ' What is this book actually about?'	**Model/Active Engagement:** Model being the kind of reader who has his or her own ideas about a topic, regardless of what the text actually says, then pause to ask the students what you should do differently. If students don't come out with ideas such as reread or find the place in the book to prove that, then you can say, 'I suppose I ought to reread, right? Or 'It seems I should probably find a place in the book that actually proves what I am saying.' Or ' I should see if I can come up with an idea that *is* based on what I've read.' **Link:** Remind students to stop and think what is this book actually about.		
12		Today I want to teach you that readers can consider the author's purpose in writing the book. We can come up with a theory based on what we know about the book. Authors often write to persuade, to inform, or to entertain.	**Model/Active Engagement:** This work helps students generate ideas about books. Use the book *Bugs! Bugs! Bugs!* Or another book that could be interpreted in multiple ways. p.106	Encourage students to develop their own theories and go looking for examples and evidence to support their ideas.	Coach students to reread often, to use pictures as well as the words to find support for their ideas, and to ask their club members questions to help each other support their ideas.
13		Today I want to teach you that readers are flexible with their thinking. They read with an open mind, thinking, 'Yes. This confirms what I knew.' They *also* think, 'Oh! This is different than what I thought I knew.'	**Model/Active Engagement:** Demonstrate how readers enter a book confident in what they know about a topic and as they read on they revise their thinking if needed. Use sentence starters to share their new understanding and ideas. Chart: Book Clubs Have Conversations to Grow New Ideas	Teach some questions that almost always lead to deeper thinking, such as: "How do…?, "How come…?, and "Why would…?" p.107	

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14		Today I want to teach you that readers often choose a way to organize their information that matches what they've read. They look across all the information they have collected as a group and ask themselves, 'What are the main ideas we've learned? What are the categories What's the best way to organize all this?'	**Model/Active Engagement:** Demonstrate using a mentor text(s) how readers look across all the information they have collected as a group and ask themselves, 'What are the main ideas we've learned? What are the categories? What's the best way to organize all this?' Review some of the different tools for organizing information: semantic web, T-chart, labeled diagram or picture. p.108 **Link:** As you work with your club, talk to each other about the topic you've been studying. What are the main ideas you've learned? Provide large chart paper for students to map out their thinking about the topic as a whole. p.108-109	As students work together remind them to go back to the books for text evidence and to reread to get new ideas. Encourage them to talk about why the topic they've been studying is important. p. 108	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15	Set children up to compare and contrast information about a topic. P. 109 Share two books with distinctly different information about a topic.	Today I want to teach you that most nonfiction books only contain bits and pieces of the whole truth about a topic. Every author has to pick and choose what to include and what to leave out--there simply isn't room in one book to include everything! So one thing that readers do is think, 'What's missing from this book?' and 'How is this book the same or different from other books on this topic?'	**Model/Active Engagement:** Use the books from the connection or gather a few books about another topic to demonstrate the teaching point. You might teach students that when they lay their books side by side, they will notice the tiny details that are the same or different---but they can *also* name what each chapter or section was mostly about to compare it to other books. Which books have similar main ideas? Which books have new main ideas? p.109 **Link:** Clubs will compare books on their topic.	Support language clubs use to describe information they are comparing and contrasting. Chart p.109	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16	Nonfiction readers/clubs collect a lot of information. Sometimes it is hard to make sense of all the information.	Today I want to teach you that when readers are trying to make sense of a text, it helps to look across their Post-its and ideas, either on the same page or across pages. First, they figure out a way to organize all of their information--they begin to create categories of information. And then they look at their Post-its, side by side, and ask, 'How are these the same and how are they different?'	**Model/Active Engagement:** Using previous mentor texts, demonstrate how a reader can think of categories or big ideas they have been building across their study. Have clubs place their Post-Its and texts from similar categories side by side. Ask, 'How are these the same and how are these different?' Children find and note similarities and differences.	Remind students to go back and read from the text to give an example. Prompt one another by asking, "Where does it say that? Is there another example? Prove it!"	

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17		Today I want to teach you that readers can also read like writers, comparing and contrasting the styles of different books. They notice an author's choices and think, 'How is the style of this book similar to the style of another book? How is it different? Why did the author write it this way?	**Model/Active Engagement:** Select two very different informational books on the same topic to compare the authors' choice of words, sentence length, tone, mood, and other stylistic choices. pp.112-113 **Link:** Clubs can compare their books looking at stylistic differences.		
18		Celebration p.112			

Grade 3 Units

Grade 3: Unit 1 Building a Reading Life	
Unit Description:	This unit launches the upper grade reading workshop, inviting students to fashion their own identities as people who care about reading. Structures, routines, and habits of a richly literate workshop will be introduced and practiced. Students will choose just-right books, collect data on reading rates and volume of reading, and study these to reimagine their lives as readers. Students will be supported in foundational reading skills with a focus on comprehension, specifically in envisioning, predicting, and retelling. Finally, students will learn strategies to figure out hard words and phrases.
Essential Questions:	● How does knowing yourself as a reader help to improve reading skills? ● How do good readers choose just right books? ● How do readers check their comprehension to make strong predictions as they are reading? ● How do readers solve tricky words as they are reading?
Standards:	CCSS for Reading: RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for answers. RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it conveyed through key details in the text. 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. 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. RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters. 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.) 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. RL.4.2 Determine the theme of a story, drama, play, or poem from details in the text; summarize the text. RI.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers. RI.3.2 Determine the main idea of a text; recount the details and explain how they support the main idea. RI.3.6 Distinguish their own point of view from that of the author of a text. 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. RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.3.4 Read with sufficient accuracy and fluency to support comprehension. CCSS for Writing: W.3.1 Write opinion pieces on topics or texts, supporting a point of view with reasons. W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Editing for conventions should demonstrate command of LAnguage standards 1-3 up to and including grade 3).

	CCSS for Speaking and Listening: SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, ingroups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. SL.3.1b 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). SL.3.1d Explain their own ideas and understanding in light of the discussion. 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. 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. 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 for specific expectations.) CCSS for Language: L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies. L.3.5 Demonstrate understanding of word relationships and nuances in word meanings. 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).
Timeline/date:	**5-6 Weeks; September to October**
Suggested Interactive Read Aloud:	**Twenty-One Elephants and Still Standing by April Jones Prince** **The Other Side by Jacqueline Woodson**
Unit Read Aloud/ Shared Reading	**Stone Fox**

Bend 1: Making a Reading Life					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Building a Powerful Reading Life W.3.1, W.3.2, W.3.3 **RF.3.3, RF.3.4, RL.3.10, RI.3.10** SL.3.1, SL.3.6 L.3.1, L.3.2, **L.3.3,** L.3.4, L.3.5, L.3.6	Begin by welcoming your students to their new library. Announce that this year they will build reading lives where reading is the best that it can be. Have students turn and talk to their partner about a time when reading went really well for them. (p. 6)	Today I want to teach you that readers find ways to make their reading fantastic by not only reading books, but building reading lives. (p. 7)	**Model:** Through a think aloud, talk about how you can set up your own reading life using examples that students can use when planning their own reading life. **A.E.:** Ask readers to make plans for setting up their own reading life and share them with their neighbor. Track students' reading plans on a bulletin board to help students remember their plans. **Link:** Send readers off to read to begin making their reading year the best ever. (p.9)	Ask readers to to stop and and reflect on their reading stamina. Have readers count how many pages they read so far and think about how many pages they could read in the next fifteen minutes. Ask students to mark the page where they think they could read up to with a post-it note. (p.10)	Help students to develop a system for taking books between school and home. (p..12) ****Homework:** Starting to Build Your Best Reading Life (p.13)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 Reading As If Books Are Gold W.3.1, W.3.2, W.3.3 **RF.3.3, RF.3.4, RL.3.10, RI.3.10** SL.3.1 L.3.1, L.3.2, **L.3.3,** L.3.4, L.3.5, L.3.6	Gather students to the meeting area and review how yesterday they thought about a time they were bored or frustrated with their reading.Explain that readers can choose to read books so that reading matters to them. (p.16)	Today I want to teach you that readers can decide to read like curmudgeons or readers can choose books that matter to them, as if books are like gold. (p.16)	**Model:** Demonstrate how a curmudgeon (a cranky person) reads a book. **A.E.:** Have students read with a friend and act like a curmudgeon as they are reading as if it is the most boring book they have ever read. Model rereading the section, reading like it was gold, using expression and hand gestures. Show the anchor chart on p.18: To Make Reading the Best It Can Be, I Will… Add "Read books like they're gold!" to the chart. **Link:** Ask students to remember a time when reading was special to them and have them hold on to that memory. (p. 17-19)	Explain to students that if they can't find any gold in their book and they are close to the end, they should try to finish it. If they aren't close to the end of the book, then it is okay to put it down and find another book that they would like better. (p.20)	Model how to fill out a reading log and have the students reflect on the data they have recorded in their own reading logs. (p.23) ****Homework:** Establishing Good Reading Habits (p.24)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Finding Within-Reach Books, and Reading Tons of Them** W.3.1, W.3.2, W.3.**3 RF.3.3, RF.3.4, RL.3.10, RI.3.10** SL.3.1, SL.3.6 L.3.1, L.3.2, **L.3.3**, L.3.4, L.3.5, L.3.6	Connect the students with the discussion you had yesterday about making reading a bigger part of your life with a story that can help you to make good choices. (p. 27)	Today I want to teach you that readers don't pick any book off the shelf, they test books by reading a few lines and asking "Is this book just right for me?" (p.27)	**Model:** Explain that readers test a book by reading a bit of it and then assessing it to see if it a just right book. Ask a student to test out a book to show the class the signs that a book is too hard, too easy or just right. Record the signs on the chart, Signs to Watch for When Choosing a Book on p. 28. Ask students what they noticed the signs were as their classmate decided the book was too hard, too easy or just right. **A.E.:** Invite students to test out another book deciding if it is too hard, too easy or just right. Have students share their observations with their partner. Record their observations on the chart, Signs to Watch for When Choosing a Book on p. 28. **Link:** Remind students that as they are choosing books to be sure that they are testing books out to make sure they are just right for them. (p.28-p.30)	Explain to students that readers choose books that are just right for them, but books that are interesting to them as well. (p. 32)	Share a passage in your book that you love to read to the class. Then have students mark a passage in their books that they enjoyed and ask them to share it with a partner. Add: "Check that books are just right-within reach." to the anchor chart, To Make Reading the Best It Can Be, I Will… (p. 33) ****Homework:** Continue Reading Your Within Reach Books (p.34)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Setting Goals and Tracking Progress** W.3.1, W.3.2, W.3.3 **RF3.3, RF3.4, RL.3.10, RI.3.10** SL.3.1 L.3.1, L.3.2, **L.3.3,** L.3.4, L.3.5, L.3.6	Remind students how setting themselves up for building a reading life is important and keeping track of their reading on a reading log can help them zoom ahead as readers. (p.36)	Today I want to teach you that if a person wants to become really good at something, that person needs to set goals and keep track of their progress. (p.37)	**Model:** Explain that people who are working toward their goals keep track of their progress. Discuss with students how reading logs is one way that readers' track their progress. Share your own reading log with the class and have them help you notice how you could improve in reading. **A.E.:** Ask students to look at your reading log again and have them notice any other areas that need attention. Then have them look over	Ask students to stop reading and take note of what page they are on and what page they began reading on. Have them reflect on their reading and ask them to think about if their reading was the same today as yesterday or at home. Ask students to talk to each other about what they did differently,	Have students fill out their reading logs and provide them with three tips for reading longer and stronger. (See tips on p.44) Give each student a bookmark with the tips listed on it. Have them reread the tips and choose one to begin using.

			their own reading logs to notice any patterns. **Link:** Send students off knowing that their reading log can be another tool to use to set and meet their goals. Add, "Study my reading patterns and set new goals" to the anchor chart, To Make Reading the Best It Can Be, I Will… (p.37-41)	especially if they were able to read more today. (p.43)	(p. 44) ****Homework:** Challenge Yourself as You Read Tonight (p.45)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Setting Up Systems to Find and Share Books** W.3.1, W.3.2, W.3.3 **RF.3.3, RF.3.4, RL.3.10, RI.3.10,** RL.3.1, RL.2.2, RL.3.6, RL.3.7, RI.3.1, RI.3.2, RI.3.6 **SL.3.1.b,d**, SL.3.6 L.3.1, L.3.2, **L.3.3**, L.3.4, L.3.5, L.3.6	Discuss with students that friends can be good sources for books they choose, which is another way to set themselves up for a successful reading life. (Refer to the second bullet on the anchor chart, To Make Reading the Best It Can Be). (p.48)	Today I want to teach you how to set up a system in the classroom that will help you find great books to read. (p.48)	**Model:** Share how organizing books by interest may be one system to use. Begin recording ideas for systems on the chart, Finding Great Books and add "Categorize books into bins". Have students jot their ideas of other systems down on a post-it. **A.E.:** Ask students to share with the class the ideas they came up with on their own for a system of organizing books in the classroom. Add their ideas to the chart. **Link:** Review the list of ideas the students came up with and have them get started with preparing a system for their class library. Add to the chart, To Make Reading the Best It Can Be, *Set up systems for finding/sharing great books*. (p.50-51)	As students read their books, encourage them to think about who they could recommend their book to. (p.53)	Tell students that they can create a buzz about a book for their friends as well as for themselves. Demonstrate how to look through books, read the cover and back blurbs to get excited about reading the books. (p.54) ****Homework:** Recommending Books to Others (p.55)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Reading in the Company of Partners** W.3.3 **RF.3.3, RF.3.4, RL.10 SL.3.1, SL.3.3, SL.3.4, SL.3.6** L.3.1, L.3.2, **L.3.3,** L.3.4, L.3.5, L.3.6	Tell about a time when you did something with a friend (ex: traveling) and how it enriched your experience. Explain to the students that you will set them up with reading partners so they can build a more interesting and fun reading life. (p.58)	Today I want to teach you that when readers read and talk about books with someone else, it is like having a traveling partner. Having a reading partner can make reading more exciting. (p.58)	**Model:** Ask a student to model with you showing how reading partners interview each other. Have the class note what they do as reading partners and the questions they ask each other. Have students list three things they noticed the interviewer doing. Record responses on the chart, Tips for Interviewing a Reader. **A.E.:** Ask students to interview their partner using the demonstration they observed. **Link:** Ask students to fill out their reading logs and read knowing that they will be discussing their logs and what they read with their reading partners. (p.60-61)	Give Partner 2 a chance to interview Partner 1 encouraging them to ask questions that are on the chart, Tips for Interviewing a Reader. Observe and praise students who are being good listeners. (p.62)	Ask students to pick a passage in their book to read aloud to their partner, practicing fluency and expression. Have students refer to the "Fluency" strand of the Narrative Reading Learning Progression (using the ladibug). Next, have students choose books in the library with their reading partners. (p. 64-65) ****Homework:** Practicing Interviewing Skills (p.66)

Bend 2: Understanding the Story					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Readers Check for Comprehension W.3.3 RF.3.3, RF.3.4, **RL.3.1, RL.3.3, RL.3.5,** RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3	Use the example of the Tin Man from the Wizard of Oz, and explain how like the Tin Man, readers can get rusty. Discuss with students how they have been building a reading life and that another important part of that is making sure readers understand what they are reading. (p.70)	Today I want to teach you that readers stop when they are reading and give themselves a comprehension check. After each chapter, they stop to make sure they understand what is happening. (p. 71)	**Model:** Ask students to listen as you read aloud a chunk of a text and demonstrate how you stop and ask questions to give yourself a comprehension check. Refer to the chart, *Readers Give Themselves a Comprehension Check by Asking...*and ask the first question aloud on page 71. **A.E.:** Ask the students to go to the second question on the chart, *Readers Give Themselves a Comprehension Check by Asking...*and have them answer. **Link:** Remind students that when they are reading to give themselves a comprehension check at the end of each chapter to make sure they are understanding what they read. (p. 71-74)	Explain to the students that if they are reading and it starts to get confusing to stop and reread and make sure it makes sense. p.76	Have students stop where they are in their reading and ask Partner 2 to give Partner 1 a comprehension check using the chart, *Readers Give Themselves a Comprehension Check by Asking..* p.78 ****Homework:** Checking Your Comprehension (p.78)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Follow Textual Cues as You Read** W.3.3 RF.3.3, RF.3.4, RL.3.1, RL.3.3, RL.3.6, RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3	Tell students that they will learn how to turn their brain on higher as they are reading. (p.81)	Today I want to teach you that expert readers will ask themselves, "What kind of mind-work does this text want me to do"? (p.81)	**Model/A.E.:** Explain to the students that as they are reading, the text will give a signal when to envision or when to collect information. Ask students to listen to the read aloud of the mentor text and try recognizing the cues about when to make a mental movie or to collect information. Stop to discuss the cues with the students. **Link:** Remind students that to understand a story, they will need to notice the cues from the text about when to envision or to collect information. Show the anchor chart, *Readers Understand a Story by...*to review the teaching points they learned from yesterday and today. (p. 84)	As students are reading independently, ask them to write a "V" to show where they envisioned and sketch what they pictured on a post-it. (p. 87)	Ask students to share with their partners what they pictured as they were reading and have them share their sketches and talk about them.(p. 89) ****Homework:** Setting Up for More Envisioning (p.90)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Prediction** W.3.3 **RL.3.1**, RL.3.2, **RL.3.3, RL.3.5,** RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3	Share a story with the class that shows the importance of prediction to story comprehension. (p.93)	**Today I want to teach you that when readers can understand a story well, they will make predictions of what will happen next based on what has already happened. (p.94)**	**Model:** Use the read aloud Stone Fox as your example to show students how to think about what has happened in the text and to predict what might come next. **A.E.:** Ask students to recall the big events that have happened so far in the class read aloud and chart their responses. Then have students think about their responses and make predictions. As you are coaching students with their predictions, support them by lifting the level of their predictions. Have partners share their predictions. **Link:** Before sending students off to read their independent reading books, remind them to turn their brains on and make predictions as they are reading.	Remind students that a good prediction is based on what the character would do in the story instead of what *you* would do. (p.98)	Have students compare the predictions they made to the "Envisioning/ Predicting" strand for grades 2,3,4 of the Narrative Reading Learning Progression. Remind students that as they are making their predictions when they read, they should also be predicting *why* something will happen. (p.101) ****Homework:** Reading Through the Lens of Your Predictions (p.102)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
10 Making Higher-Level Predictions W.3.3 **RL.3.1, RL.3.3, RL.3.5**, RL.3.10, SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3	Have students share their predictions from the previous night's homework, explaining what they did to make a strong one. (p.104)	Today I want to teach you that when expert readers make predictions as they are reading, they not only tell the main things that are going to happen, but also state ***how*** they might happen. (p.104)	**Model:** Return to where you left off in the read aloud, Stone Fox and model how to predict what will happen and how it might happen, using details to support your prediction. **A.E.:** As you read on in Stone Fox, give students an opportunity to make a prediction of what will happen and how it will happen using details from the story. **Link:** Review the chart, *Readers Understand a Story by…* (p.108) Send students off with their independent reading books along with prediction Post-its. Have students make predictions to include the main things that have happened and also how they might happen. (p. 108)	Explain to readers that when you have empathy for characters, you can often feel what they are feeling. This can support you when predicting how they may behave or react to certain things that will happen. (p. 110)	With partners, have students share their prediction that they made as they were reading today. Have them select the best prediction out of the group that states "what will happen and how it could happen". Have them discuss what worked well in it. (p.112) ****Homework: Practicing Predictions (p.113)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Retelling Stories W.3.3 RL.3.1, **RL.3.2, RL.4.2, RL.3.5,** RL.3.10, SL.3.1, **SL.3.4,** SL.3.6 L.3.1, L.3.3	Use a television show as an example to demonstrate how a retelling of what previously happened can help you understand all of the story. (p. 116)	Today I want to teach you that readers retell up to the part they are reading, and as they read on, are able to think how the new parts fit in with the old. (p.116)	**Model:** Using the class read aloud, show students how to retell what has happened so far in the story by stating only the most important parts. **A.E.:** Have readers practice this strategy by retelling a story to their partners, asking them to tell only the important parts. **Link:** Have students go off to read and remind them to retell their story to help them warm up for their reading so they can connect new parts with previous ones. (p.116-118)	Remind students to stop at the important parts of the story and think about how they are fitting together with new parts. Have partners share a part they read in their book today that was new. Ask them to discuss how that part would fit with something that has previously happened. (p.120)	Explain how readers retell the big events in their story and *also add their thinking.* Share the following prompts on p.122 with students to help them get started on adding their own thoughts to their retellings. Ask students to turn to a big part in their story and choose one of the thought prompts that would help them tell more about that part. (p. 122) ****Homework:**

					Retelling Your Independent Book and Marking Your Thoughts (p.123)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Readers Decide How to Lift the Level of Their Reading and Recruit Partners to Support Them W.3.3 RL.3.1, RL.3.2, RL.3.5, RL.3.10 SL.3.1, SL.3.3, SL.3.4, SL.3.6 L.3.1, L.3.3	Discuss with students the reading strategies that they have learned in this unit. Explain how important partnerships are and how partners help each other when practicing new strategies. (p. 124)	Today I want to teach you that even when you aren't reading with a partner, pretend like they are there reading with you. (p.125)	**Model/A.E:** Set students up to to compile a list of strategies they have practiced with reading partners. After students have generated a list, compile their suggestions onto a chart titled, *Ways Partners Can Work Together to Lift the Level of Each Other's Reading Work.* (p.125) **Link:** Celebrate the ideas the class came up with. Explain to students that they will have a longer time to work with their partners today at the end of the session. Give them a few minutes to make a plan of what they will work on during their reading to prepare for their conversation with their partners. As they are planning together, remind them to use the list they generated today as a guide. (p. 126)	Have students meet with their partners and discuss one of the ideas they used from the chart during their reading today. (p.127)	Continue to have partners work together to retell what they read using the *"Retelling/Summary/ Synthesis"* strand of the Narrative Reading Learning Progression. End the share with students reflecting on their "Fluency" and "Envisioning/Predicting" strands of the learning progression. At the end, have students set new goals for the last bend of the unit. (p.128)

Bend 3 : Tackling More Challenging Texts					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Tackling Complex Texts Takes Grit** W.3.3 **RF.3.3, RF.3.4, RL.3.10** SL.3.1 L.3.1, L.3.3	Praise readers for all of their accomplishments in their reading. Explain to students that to become a skilled reader, it takes hard work and grit. (p.132)	Today I want to teach you that it takes grit, to be a skilled reader. (p.132)	**Model:** Act out a reader who lacks grit and ask students to observe their reading behaviors. Have students make a judgment whether the reader will have a good year in reading. Display the *Reading Grit Test* for the class to see. (on pg. 133) **A.E.:** Provide copies of the grit test to the students and ask them to take the grit test and assess themselves on their reading. **Link:** Ask students to score their grit test. Explain and encourage students that they have the year to become stronger readers. (p.133-134)	Have students stop reading and ask them a few questions to assess their reading. 1.How is you rate? How many pages have you read so far? 2. Are you finishing books you start? 3. Do you have a reading goal? Check in with students on their reading goals. (p. 136)	Ask students to share their grit test with their partner and what they noticed about themselves as readers. Have students also share their goals they have set for themselves and their plan for accomplishing their goals. (p. 138) ****Homework:** Building More Reading Grit (p.140)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 **Figuring Out Hard Words** W.3.3 **RF.3.3**, RF.3.4, **RL.3.10** SL.3.1 L.3.1, L.3.2, L.3.3, **L.3.4**, L.3.5, **L.3.6**	Tell a story to your class about a time when you or someone else overcame a challenge instead of avoiding one.(p.142)	Today I want to teach you that readers never give up when they come to a difficult word in the story. Readers with grit try more that one strategy to figure out a hard word. (p. 142)	**Model:** Show students how to figure out an unknown word. Demonstrate how you will use more than one strategy figure the word out. Have students brainstorm with you word-solving strategies. List them on an anchor chart titled, Readers Climb the Hurdle of Hard Words by… **A.E.:** Ask students to read a section of a passage that has challenging words and apply the strategies to figure the words out. Have students share with their partners the	Stop to share a few examples of students who figured out tricky words as they were reading. Discuss how to use context clues to help figure out the meaning of unknown words, and how to use familiar word parts to pronounce tricky words. (p.145)	Ask students to show their partner words they got stuck on during their independent reading and the strategies they used to figure them out. (p.147) ****Homework:**

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			strategies they used to figure out the tricky words. **Link:** Review with students that readers with grit don't pass by tricky words, they use their strategies to figure them out. Ask students to put a post-it on any tricky words they come across during their independent reading and also write down what those words mean. (p. 143-144)		Collecting Challenging Words (p.148)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 **Using Textual Clues to Figure Out the Meaning of Unfamiliar Words** W.3.3 RF3.3, RF.3.4, RL.3.1, RL.3.4, RL.3.10 SL.3.1 **L.3.1,** L.3.3, **L.3.4a,b**, L.3.5, **L.3.6**	Ask students to sing the first verse of "The Star Spangled Banner" and discuss its meaning.(p. 151)	Today I want to teach you that readers will use their grit when they are reading through their book and don't know what is happening. Readers need to stop themselves and figure out the hard words using the clues the authors left. (p. 152)	**Model:** Explain the different types of contextual clues: synonyms, antonyms and explanations. Tell students that authors will leave clues to help solve tricky words. Using a line from Stone Fox, demonstrate how to use a contextual clue to figure out a tricky word. **A.E.:** Ask students to think about the clues the author has left to figure out the meaning of the difficult words in a passage. **Link:** Review the work they did today and remind students that they should be using contextual clues as part of their word-solving strategies. Add, "*Searching for clues in the text to figure out what words mean*", to the anchor chart, Solving Hard Words. (p. 152-154)	Remind students that there are two kinds of words they can add to their word jar-brand new words and words with a new meaning. Encourage students to try using them when they talk. (p.155)	Explain to students that readers at times get stuck on little words such as they, it and she. Tell students that these words are pronouns. When they are reading and the author uses a pronoun, to replace it with the noun to be able to follow the story. (p. 157) ****Homework:** Using Strategies to get the Most from Your Reading (p. 158)
353 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 **Making Sense of Figurative Language** W.3.3 **RF.3.3, RF.3.4,** RL.3.1, **RL.3.4**, RL.3.10 SL.3.1, SL.3.6 L.3.1, L.3.3, **L.3.5, L.3.6**	Give an example of an anecdote that uses expression or figurative language that students are not familiar with. Explain that the expression doesn't make literal sense. (p. 160)	Today I want to teach you that when you come across an expression in a text that is confusing, use all you know about what has been going on in the story to figure out what it means. (p. 160)	**Model:** Provide a few examples of figurative language and explain to students that they will need to think about what that expression really means. Remind them to use contextual clues to figure out what the figurative language means. **A.E.:** Have students work with partners to figure out a few expressions in Stone Fox. **Link:** Explain to students that as they read more complex texts to use contextual clues to figure the expressions out. (p. 161-162)	Remind students to mark a difficult word or expression and that these words can go into their word jar. Encourage students to use these words in their writing, and when they talk. (p. 163)	Tell students that at times they will need to slow down when they come to tricky parts in a book, but other times they can speed up and read more smoothly. Practice reading with fluency using a shared reading with the class. (p. 165) ****Homework:** Checking in with Your Goals (p.167)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 **Talking Back to the Text** W.3.3 **RL.3.1,** RL.3.2, **RL.3.3,** RL.3.4, RL.3.10 SL.3.1, SL.3.3 L.3.1, L.3.3	Remind students that different parts of a text nudge readers to do different kinds of work during their reading. (p. 169)	Today I want to teach you that texts give readers signals to not only envision or predict, but to also ask questions, such as "How could…?" and "Why?". (p. 169)	**Model:** Revisit a passage in a book where it nudges readers to ask questions and then model how you think about your answers. As you think, show how readers reread earlier parts and rethink the character's motivations. Discuss the strategy you used. **A.E.:** Provide students with a new passage in the text and have them work in groups. Guide them through the steps you modeled. Ask a group to share their process and thinking. Review with the class what you modeled and how the steps you followed led to rich thinking. **Link:** Send students off to read and encourage them to do the work the texts ask of them. (p.171-173)	Remind readers to take time to mull over their questions they are asking during their reading. (p. 174)	Explain that when expert readers come across surprising parts during their reading, they revisit earlier parts to predict. (p. 176) ****Homework:** Trying Different Kinds of Thinking (p. 177)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
18 **Raising the Level of Questions to Unearth Deeper Meaning** W.3.3 **RL.3.1, RL.3.2,** RL.3.3, RL.3.5, RL.3.10 SL.3.1, SL.3.2, SL.3.3, SL.3.4 L.3.1, L.3.3	Tell a brief story to connect the work students have done in the previous session to what they will do today. (p.180)	Today I want to teach you that readers ask a very important question: "Why did the author include that?" (p.180)	**Model:** Explain that when trying to figure out the author's purpose, readers need to have a thoughtful response along with a variety of possible answers. Show students how to look back in a text to gather information to come up with possible responses to your big question. **A.E.:** Give students a copy of Stone Fox and questions about the author's purpose. Ask students to use their grit as well as information from the text to generate possible answers. **Link:** Ask students to use all they have learned today as they read, and think about the important questions such as why an author made certain choices. Have students place a post-it to mark the author's purpose in their text. (p.180-182)	Remind students that stopping to think about the questions they have makes them into stronger readers. Ask students to share their post-its of where they marked the author's purpose in their text with partners. Have them come up with possible answers to their big question. (p.183)	Tell students that they will have a big celebration tomorrow to end this unit and to celebrate all the hard work they have done. Read a section of Stone Fox and have students practice doing all the work they have been learning as stronger, powerful readers. (p.185) ****Homework:** Revisiting First-Draft Thinking (p.186)
355 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

19 **Celebration** W.3.3, W.3.4 RF.3.3, RF.3.4, **RL.3.10** SL.3.1, **SL.3.6** L.3.1, L.3.2, L.3.3	Read aloud the final chapter of Stone Fox and have students share their memories of the story. Ask students to think about all that they have learned in this unit. (p.187)	Today we will be celebrating Stone Fox and all that we have learned in this unit. (p. 188)	**Model:**Read aloud the selection from Auster's Invention of Solitude. Discuss the repetition of the phrase, "He remembers", and explain how that phrase brings the details of his childhood to life. **A.E.:** Ask students to think about their memories from Stone Fox and create a piece of writing to include them. **Link:** Have students share their memories that they wrote about Stone Fox. Send readers off to write about their memories of their work in this unit. Have students turn and talk about their ideas before they write. (p.189-190)	Give readers their own new reading notebooks. Explain that these notebooks are for them to write about what they are thinking as they are reading. (p. 191)	End the celebration noting how their new reading notebooks will help them to hold onto their work they have done so far, and carry everything they have learned forward into their lives. (p. 191)

Grade 3 Unit 2: Reading to Learn: Grasping Main Ideas and Text Structures	
Unit Description:	In this unit, students will learn to read long stretches of nonfiction texts and to read to learn what it is the author wants them to learn rather than to pinpoint specific facts. If little facts matter, it is mostly because they support, illustrate, and embody bigger ideas. Students will use the structure of boxes-and-bullets to determine importance and to ascertain main ideas. Using this infrastructure along with text features, students will glean what matters most from a text. Students will then read with conversations in mind, growing ideas through discussion with peers. Finally, students will apply similar strategies to narrative nonfiction texts.
Essential Questions:	● How do readers prepare to read nonfiction texts? ● What strategies can be used when reading expository text? ● How do readers summarize important information, identifying main ideas and supporting details when reading a nonfiction text? ● How do readers identify the author's point of view in a nonfiction text? ● What strategies can readers use to help understand unknown words?
Standards:	CCSS for Reading: RI.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers. RI.3.2 Determine the main idea of a text; recount the details and explain how they support the main idea. 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. RI.3.4 determine the meaning of general and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area. RI.3.5 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently. 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. RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for answers. RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message,lesson, or moral and explain how it conveyed through key details in the text. 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. RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. 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. 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. RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.3.4 Read with sufficient accuracy and fluency to support comprehension. CCSS for Writing: W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.3.7 Conduct short research projects that build knowledge about a topic. W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into

	provided categories. W.3.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.) CCSS for Language: L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies. L.3.5 Demonstrate understanding of word relationships and nuances in word meanings. 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). CCSS for Speaking and Listening: SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, ingroups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. 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. SL.3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. 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. 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 for specific expectations.)
Timeline/date:	**5-6 weeks**
Suggested Interactive Read Aloud	**Balloons Over Broadway by Melissa Sweet**

Bend 1: Determining Importance in Expository Texts					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Previewing Nonfiction W.3.2 RF.3.4, RI.3.1, **RI.3.2**, RI.3.3, **RI.3.5, RI.3.7**, RI.3.8, RI.3.10 SL.3.1, SL.3.2, **SL.3.4** L.3.1, L.3.3, L.3.6	Some books require a lost in the book sort of reading, others require a sit up and learn posture. (p.4)	"Today I want to teach you that nonfiction readers get ready to read by revving up their minds. Even before they start reading a text, they preview it, identify the parts, and think about how the book might go." (p.7)	**Model:** Motorcycles rev up before shifting into drive, expository readers rev up their minds by skimming to figure out how the text works. Model how to preview the overall text, gleaning what it seems to be about by studying text features and piecing together a hypothesis.Step back, recall what you've done in ways that transfer to another text, another day. **A.E.:** Channel readers to preview another chapter of the read aloud text and to talk with partners about the way subheadings create expectations of what they may learn. Name the work children did as they previewed the all-about text. Do this to set them up for similar work with other texts. **Link:** Name what you've taught as a transferrable skill. Channel each partnership to preview the text you gave them earlier, then to read the text together, in pairs. Partners read the same text, ask what's this mostly about, decide whether to read together or silently stopping at certain places. (p.7-10)	Readers use prior knowledge to predict how a text will go, confirming or revising as they read. (p.12)	Channel partners to work together to prepare summaries of what they read, then to share as a text orientation before exchanging articles. (p.13) ****Homework: Rebuild your Reading Life (p.14)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 Looking for Structure within a Nonfiction Text	Tell partners to bring a text to the mini lesson (from yesterday or new) to preview a new section together. (p.16)	"Today, I want to teach you that readers of expository texts pause when they read to make little summaries in their mind. In this class, we sometimes refer to those summaries as boxes and	**Model:** Restate teaching point, adding that readers organize new information by pausing after chunks of text and summarizing content, with a focus on Main Idea and Supporting Details. Set children up to watch you read a chunk of text, pause, recall content in summary form, boxes, and bullets, across your palm and fingers.	Readers pause to think, "So what are the Main Ideas /Supporting Details?" (p.22)	Whistle "Happy Birthday" slowing and haltingly, so students wouldn't be able to identify tune. Ask children to replicate the tune, then again at a regular/faster pace

W.3.2, W.3.7, **W.3.8** RI.3.1, **RI.3.2,** RI.3.3, RI.3.4, **RI.3.5, RI.3.7, RI.3.8**, RI.3.10, RF.3.4 SL.3.1, **SL.3.2**, SL.3.6 L.3.1, L.3.3, L.3.6		bullets. Doing this helps readers take in and remember the important things in a text." (p. 16)	Provide an example: A Main Idea One detail/example that goes with the main idea. Another detail/example that goes with the main idea… Another … Once you reach the end of the chunk of text pause, recall, use your hands to help retrieve boxes and bullets summary. Name what you've just done that is transferable to other texts and other days. **A.E.:** Recruit readers to join you in reading, pausing when their minds are full. Channel class to work together in clusters to recall entire text, retell with fingers or make box and bullet outlines on white boards. Highlight today's teaching by unveiling a new anchor chart, To Learn From Expository Texts and remind students of goal. **Pause after a chunk to grasp the MI/SD.* **Link:** Recall importance of orienting a text before reading. Encourage partners to read in synchrony, pause to recollect info arranged by MI/SD. Review the Anchor Chart, Rev Up Your Mind before Reading Nonfiction. (p. 17-20)		explaining that reading, like whistling, works best if done at a fast clip. Quickly, fluidly. Same as reading. To hold onto whole text, you need to read with some speed and fluency. Remind students they need to be in a within reach book to read long and strong. Ask them to recall signs of within reach reading and decide whether these apply to Nonfiction reading. (p.23) ****Homework:** **Rev Up Your Mind Before Reading Nonfiction** **(p.24)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 Grasping Main Ideas in Nonfiction Texts W.3.2, W.3.7, **W.3.8** RI.3.1, **RI.3.2,** RI.3.3, RI.3.4**,** **RI.3.5, RI.3.7**, RI.3.8, RI.3.10, RF.3.4 SL.3.1, **SL.3.2, SL.3.4**, SL.3.6 L.3.1, L.3.3, L.3.6	It's easier to remember stuff once it's organized. The trick to remembering is to put them in categories. Play memory game. Ask children to figure out what this has to do with reading. If you want to remember stuff in Nonfiction, you have to think, "What are the different categories talking about?" (p.27)	"Today, I want to remind you that readers organize the bits of information in a nonfiction text into categories. Sometimes texts have pop out sentences that alert them to the big subtopics, the Main Idea. Sometimes readers just need to think and figure out how the information is organized. (p.28)	**Model:** Point out that when readers reflect on what they've read, it helps to figure out what the bigger categories are – the main ideas. Teach students to use prior knowledge to anticipate subcategories, even in a text w/o subheadings, and to expect a Main Idea for each. **AE:** Readers practice finding pop out sentences that function almost like subheadings and to use those sentence to help construct rough outlines of the text.Name the work students did that you hope will transfer to other texts. **Link:** Recall that readers can organize Nonfiction texts by locating pop out sentences that reveal main ideas and supporting details. (p.28-31)	Make your notes succinct. Record only the most important details from text and organize them into broader categories. (p.34)	Tell the story of one child who took abbreviated notes and talked through them with you, elaborating on each note. Ask students to engage in partner conversations off their own notes. (p.35) ****Homework: Pausing To Organize Your Reading (p.37)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 Becoming Experts and Teaching Others from Nonfiction Texts W.3.2, W.3.7, W.3.8 RI.3.1, **RI.3.2,** RI.3.3, RI.3.4, RI.3.5, RI.3.7, RI.3.8, RI.3.10 SL.3.1,	Tell the story of a Nonfiction reader who became your teacher, giving you a mini class on a topic. Suggest the class is churning out lots of experts/teachers. (p.39)	"Today I want to teach you that when readers read Nonfiction texts, they can become experts, and they can teach others what they know. To teach someone, a reader needs to know the Main and Supporting Details. It helps to use an explaining voice and gestures, and to use a teaching finger to point out illustrations. (p.39)	**Model:** Tell children that you are going to read in such a way that you become an expert. Then read the passage aloud to yourself. Ask children to observe you as you teach, and notice teaching techniques that they too will use when they teach. Ask students to name some teaching methods they observed. **A.E.:** Ask children to try their hands at teaching, using another passage from a class book. **Link:** Channel partners to read their independent books aloud to each other and then to teach each other what they have just read. Later they'll teach people who haven't read the text.	Readers read differently when they anticipate teaching someone else. "Are you reading differently knowing you will teach your partner the text?" (p.43)	Teaching Each Other – channel readers to pause to recollect what they have learned – to themselves. Ask readers to teach each other about their texts. Coach into their work. (p.45) ****Homework: Making a Reading Resolution (p.46)**

SL.3.2, SL.3.3, **SL.3.4,** SL.3.6 L.3.1, L.3.3, L.3.6			(p.40-42)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 Tackling Complexity W.3.2, W.3.7, W.3.8 RI.3.1, **RI.3.2**, RI.3.3, RI.3.5, RI.3.7, RI.3.8, RI.3.10 SL.3.1, **SL.3.2** L.3.1, L.3.3, L.3.6	"Readers, recently I was reading an article about food. It was talking about green beans. I read the pop out sentence "Green beans aren't just tasty, they are good for your health." I assumed it was about green beans being good for you. Then I read on and it mentioned more vegetables. Then I thought "Vegetables are good for you." But I kept reading and found it also talked about fruits and healthy meats. So I had to change my thought again about the Main idea. Finally I came up with, "It's important to eat a variety of healthy foods." (p.48)	"Today I want to teach you that when readers read expository nonfiction and come up with what they think is the main idea of the passage, or part of the passage, they write (or think) that idea in *pencil*, expecting it will be revised as they continue to read. The main idea is often revised by becoming either more specific or more general." (p. 49)	**Model:** Show students how to draft and revise your ideas of a text's main idea as you read. • Show 3 photographs, state main idea. • Read text: *"I couldn't live without my dog because she provides me with so much company."* • First draft using umbrella. Main Idea: Dogs are good company. • Two more pictures of pets other than dogs providing company. • Revise main idea. Pets provide good company. **A.E.:** Students continue reading their independent texts and revising their main idea. Add to Anchor Chart, To Learn from Expository Texts... Revise your idea of the text's main idea as you read on. (p. 50)	Ask one member of a small group to show an illustration that she studied and to point out what she noticed, wondered, and surmised. Stress importance of not breezing by the pictures, etc. (p. 51)	Students share with their partners what they learned from their reading, including pictures, etc. and using explaining voice and teaching finger. (p. 51) ****Homework: Send home the "Orienting/ Predicting" strand of the learning progression. Ask students to read a new expository text, take notes on them and bring them to class tomorrow. (p. 52)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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6 Getting Better Requires Clear Goals and Deliberate W.3.2, W.3.8 RI.3.1, **RI.3.2,** RI.3.3, **RI.3.4,** RI.3.5, RI.3.7, **RI.3.8**, RI.10 SL.3.1 L.3.1, L.3.3, **L.3.6**	Lesson based on previous night's homework: taking stock of Nonfiction reading life and previewing skills specifically. (Informational Reading Learning Progression) Students take a moment to think about what they realize about themselves as readers. Ask, "What will you be working toward as you move forward? "Having goals isn't enough. You must work purposefully and deliberately to achieve your goals. Becoming great at anything requires hard work." (p.54)	"Today I want to remind you that when you are working to get better with a skill, it helps to take stock of your progress periodically, and to set new goals for yourself. Becoming more skilled as a reader requires that you have very clear goals and plans for reaching those goals." (p.55)	**Model/A.E.:** Readers reflect on and assess their abilities to cull/select main ideas and Supporting details from expository text, setting them up to self-assess. Students were asked to read expository text and take notes in a way that captured student's ability to read for Main Idea and Supporting Details.. "Can you say what the text is mostly about?" "Now can you think about related points?" (Supporting Details) Use your hands: palm/fingers. Ask yourself, "How specific and detailed are you being? Can you make them more specific, more detailed?" Talk to your partner about the parts that you have to work on. Students take out their "Cross Text Synthesis" strand. (p.55) Read it over. *May need to go back to the 2nd grade level.* Project this on ladibug. Channel readers to try doing the skill on the 2nd and 3rd grade progression, working with one or two familiar passages. Read the learning progression aloud. Have students read the two passages on **pg. 56)** Synthesis: Think about how you can put the two different texts together. Read it, take notes. Share sample jottings with the group. Turn to partner to discuss ways jottings met requirements of the Learning Progression and what else the partnership can do to make their work stronger. Encourage students to use what they learned while studying the Learning Progression to set goals for themselves. Talk to your partner about some things you plan to work on in your Nonfiction reading. **Link:**.Channel students to reflect on how they will operationalize their goals (p. 55-57)	Readers, show your partner the work you've done. Share your work. Help your partner. Take action on your goals. Some examples: "Reread more often when I am putting two text together, go back and forth between them a lot." "Don't just think about the main text, also think about subheadings and titles." (p.58)	Celebrate the goal-setting that students have done so far. *Show video:* It teaches about something I know you'll find fascinating. Watch it, aiming to be able to teach others the content it provides. Watch in such a way that you figure out what the text is mainly about, and can talk about some of the supportive points as well. https://www.youtube.com/watch?v=4Tcnq2iYJJo Afterwards, ask children to turn and talk about main idea and supporting details using palm/fingers. Next, harder challenge: 2nd video. Watch and pretend you have to teach it to someone who just walked in the room. "Could you teach him/her about the topic drawing BOTH sources of knowledge?"

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					https://www.youtube.com/watch?v=_umYYoqaGl4 p.59 **Homework: Continue Your Reading and Working on Your Goals (p.60)**

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Bend 2: Lifting the Level of Thinking About Expository Texts

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Reading for Significance** W.3.2, W.3.7, W.3.8 **RI.3.1,** RI.3.2, RI.3.3 SL.3.1, SL.3.3, SL.3.4 L.3.1, L.3.3, L.3.6	Explain to readers that the class is continuing to move forward in their nonfiction reading, now shifting the focus from reading for main ideas and supporting details, to reading to think. (p.64)	"Today I want to teach you that when reading informational texts, skilled readers talk back to the author's ideas about a topic just like they might talk back to a character's ideas about something, or to a parent's ideas about something. Sometimes a reader says, "I see what you are saying, but I see things differently."(p.64)	**Model:** Explain that to be affected by nonfiction texts, readers have to read with engagement. Ask students to role-play viewing the world first as a curmudgeon, then as a learner. Read to learn, learning is your choice. Learning requires you to turn on your brain and think. **A.E.:**Readers get into small groups by joining another partnership. Distribute an object to each group. Say, "I'm giving you an object to study. Look at it in a curmudgeonly way. Tell others what boring things you see." "Now, change. Look again but this time, approach it with a curious thoughtful way. Sit up tall, look alert, tell each other what interesting things you see. Go!" **Suggest: Monitoring for significance is an important way to approach nonfiction reading as a learner.** Readers, when you read you know when it doesn't make sense. You stop and say "Whoa, what's wrong?" Then you reread. Now I want you to monitor for significance. Which means you read along, working to find something of interest in what you are reading and if the content seems boring say "Hold on! What's wrong?" Go back, reread, self-correct. This time see the text through the eyes of a learner. **Link:** Remind students to always read like learners instead of curmudgeons, which means doing something when they read.	Read student's post-it for an example. "Here's a tip: things that surprise you are often places where the text can teach you something. As you read, let the text you are reading surprise you, and when it does, write "Whoa!" or make an "!" mark. Later, with your partner you can talk about these surprising parts and see if they change your thinking about a topic. Remember, changing your thinking is learning." (p.67)	Ask students to choose a fascinating idea from their reading to share with a partner. Go back to your jottings. Add "Let the text spark conversations" to anchor chart, To Learn from Expository Texts... Conversations help readers grow ideas. You can have great conversations if you ask "Why?" and "How come?" Stay with a conversation long enough to dig deep. (p.68) ****Homework: Pausing to Record Your Thinking (p.69)**

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			Read like a learner, not a curmudgeon. *You* are what makes a text boring or fascinating. Send off to read. (p.64-65)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **Reading Differently Because of Conversations** W.3.2, W.3.7, **W.3.8 RI.3.1, RI.3.2, RI.3.3, RI.3.4,** RI.3.5, RI.3.7, RI.3.8 SL.3.1, SL.3.2, SL.3.3, SL.3.4, **SL.3.6** L.3.1, L.3.3, **L.3.6**	Share with students about children in a previous class who engaged in a productive partnership conversation. p.71	Today I want to teach you that readers will read differently if they know they will be having conversations later. p. 72	**Model:** One way to begin a conversation is to locate a big idea in the text. Ask students to think about the text they read the previous night and choose a point that was interesting to them. Show students that readers can use thought prompts, or phrases to extend their thinking about a bit of information. **A.E.:** Set partners up, and have one partner share a big point to their partner. As you call out a thought prompt, the partner will repeat it and elaborate on the initial idea. Ask the class to reflect on how thought prompts can affect how they think and talk. **Link:** Have students read expository texts that they choose on their own. Encourage them to think about the work they have done with non-fiction texts and to think about the big ideas in their texts. *Review the chart,* "Rev Up Your Mind before Reading Nonfiction". p.73-75	Remind students to pause and think as they are reading. Encourage them to use Post-its to mark the places in the text where they paused. p. 76	Set students up with their partners to talk and think about the interesting parts of their book. Encourage them to use the thought prompts they learned to keep their conversations going. p.77 ****Homework: Using Conversations to Prompt Writing About Reading (p.77)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Distinguishing Your Own Opinion from That of the Author**	Explain to students that to understand an author's perspective they can tap into their knowledge of characters in the book.	"Today I want to teach you that when you read an informational book, good readers will talk back to the author's ideas about a topic, stating, "I see what	**Model:** Teach readers to first notice the author's perspective about the topic. Teach students the clues that can help them to determine the author's perspective. **A.E.:** Engage students in studying a published text for words that clue them into what the author's perspective is. Have	Explain to students that an author uses descriptive words as a clue to what their point of view is. Have students look at their text and notice the ways the author describes the topic	Use the chart, Determining Perspective in Nonfiction Books to teach students the prompts that support talking

W.3.2, W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.5, **RI.3.6,** RI.3.7, RI.3.8 SL.3.1, SL.3.2 L.3.1, L.3.2, L.3.3, L.3.5, L.3.6	(p.79)	you are saying, but I see things differently." (p. 79)	students compare their own opinion on the topic to what the author's opinion is. **Link:** Explain that it is important to notice the author's language, punctuation and content to understand what the author's perspective is on the topic. Have students also see their perspective on the topic and write it on a post-it. (p. 80-81)	and share it with their partners. (p.82)	about an author's perspective. (p. 84) ****Homework: Preparing for Conversations (p. 85)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Lifting the Level of Students' Talk W.3.2, **W.3.7, W.3.8** RI.3.1, RI.3.2, RI.3.3 **SL.3.1, SL.3.2, SL.3.3, SL.3.4, SL.3.6** L.3.1, L.3.3, L.3.6	Ask students to think about a time in their life where they had a really good talk with someone. Ask them to think about a conversation that wasn't so good. Have them reflect on why the conversations were really good and not so good. (p.85)	"Today I want to teach you that learning to talk really well about texts has to do with how well you are thinking about texts." In the end, readers will have a conversation in their mind about what they read. (p.86)	**Model:** Repeat back to the students what you heard earlier in their discussions about the conversations they have had. Tell students that the great conversations they have had also relates to conversations about texts. Show the chart, Qualities of Great Conversation (p.86), and discuss the specific qualities of good text talk. **A.E.:** Show a transcript of a problematic book talk you have witnessed and ask partners to act it out. Then have partners rewind that book talk to improve it making it a powerful book talk. **Link:** Remind students that readers not only read differently to prepare for a conversation, but to also pause as they are reading to hold conversations in their mind. (p.86-87)	At this time, help students go from summarizing a text to citing specific lines. Provide them with transitional phrases such as, "In _____, the author says… (p. 88)	Give students time to have conversations they have prepared for. As partners talk, you my want to video them with your iphone or ipad and have them watch themselves and take notes in their reading notebook jotting down their observations. Have students share out what they noticed. (p. 88)

Bend 3: Synthesizing and Growing Ideas in Narrative Nonfiction					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Using Text Structure to Hold On to Meaning in Narrative Nonfiction W.3.2, W.3.3 **RI.3.1**, RI.3.2, **RI.3.3**, RI.3.8, RF.3.4 SL.3.1, SL.3.2, SL.3.3 L.3.1, L.3.3, L.3.6	Share a time with the class when you failed at something until an expert advised you to adapt your new approach based on the nature of the task. (See example on page 92). Relate this to reading nonfiction differently, based on structure. (p. 92)	"Today I want to teach you that readers use different ways of reading depending on if a nonfiction text is an expository text or a story. Readers use their knowledge of how stories go to organize their understanding of the text." (p. 92)	**Model:** Remind students to "rev up" their minds for reading by asking, " What sort of text is this?" and bring their knowledge of the kind of text it is to their reading. Show the Anchor Chart: *R*ev Up Your mInd before Reading Nonfiction and show the new bullet you added ● Think, "What sort of text is this?" Read aloud a narrative nonfiction book, a biography and ask students to listen for the elements in the story. (See page 94 for an excerpt) **A.E.:** Continue to read aloud the narrative nonfiction text and have students share with each other what they noticed about the character and his traits/struggles. **Link:** Remind students to notice text structure and to bring their knowledge of story to a narrative nonfiction text. (p. 93-95)	Ask students to point to a page in their book where their character is doing something and have them think about what it shows about their character. (p. 97)	Have students summarize their biographies, using a story structure template. (See p.98 for story structure template) ****Homework: Noting the Key Elements of Your Biography (p.99)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Summariz-ing Narrative Nonfiction W.3.2, W.3.3, W.3.8 RL.3.1, RL.3.2, RL.3.2, **RL.3.4, RL.3.5**, RL.3.10, **RI.3.2** SL.3.1, **SL.3.4,**	Discuss with the students how readers can feel overloaded when reading a nonfiction text. (p.101)	"Today I want to teach you that when you read a true story about a person or an event in history, you usually know from the beginning why the person or event is famous. This clues readers into the details that turn out to be most important and relate to the ending." (p.101)	**Model:** Use an example of a famous person the students would know and contrast a detail that is most likely to be relevant and one detail that is not. **A.E.:** Teach students that readers can not only identify the through line(s) in their biography, but they can also think about how particular parts of the text fit into the overarching storyline. **Practice** using *Ezra's bio* from yesterday. Think about what he is known for and where there is a second theme throughout	Thinking about How Parts of the Text Fit with the Whole. (Relates to Informational Progression) Dividing a text into parts, think about how the parts of a text work together. "Is there any earlier part of the text that goes with the part you are reading	Create an opportunity for readers to analyze and revise their summaries. Students share what they have read and summarized so far. (p.106) ****Homework:**

SL.3.6 L.3.1, L.3.3, **L.3.6**			the story.**Channel** students to identify the through line (a connecting theme or plot) in the biography they are reading now, and to talk about specific parts of the text that relate to that through line. **Link:** Celebrate the summarizing work students have been doing. Challenge them to continue as they read on. Suggest they can assess their work against the learning progression. Read your independent biographies with that in mind. **Remind readers to maintain a good pace, and give them a volume goal for the day.** Let's set a reading pace. Set a goal. Put a post-it note 20 pages from where you are now, but don't race so fast you stop comprehending. (p.100-102)	now?" " Can you look back and mark with a post-it earlier parts that relate?" "Has the character struggled?" (p. 104)	**Practicing Your Ability to Synthesize (p.106)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Tackling Hard Words that Complicate Meaning W.3.2, W.3.3, W.3.8 **RI.3.4, RL.3.4, RF.3.3** SL.3.1 **L.3.1**, L.3.2, L.3.3, **L.3.4, L.3.5**	Begin by using the analogy you used in a previous mini-lesson about the ant and the pencil on page 107. After reading the analogy, explain to students that this is what you don't want to do as a reader, getting sidetracked with hard vocabulary and trying to figure out every hard word. . (p. 107)	"Today I want to teach that nonfiction readers keep a balance while reading. They stop to figure out tricky parts when they begin to get confused or lose meaning, but don't stop in their tracks every time they come to a hard word. Remind students of the strategies they have learned to help them figure out hard vocabulary." Show the chart from Unit 1, Readers Climb the Hurdle of Hard Words by… (p. 108)	**Model:** Model how to solve an unknown word and also model whether or not to choose to stop and mull over a word or read on. Use a passage that is already prepared that has examples of difficult vocabulary in it where some words have meaning and some do not. (An example of a text to use is on page 108.) **A.E.:** Have students use their own nonfiction book or another text you've chosen to practice making the choices. (Another example on page 108.) Ask students to work with partners to figure out the meanings of the words. **Link:** Remind students that they need to decide whether they should stop at a word or keep going and use the strategies they know to figure out unknown vocabulary.	Ask students to become wordsmiths by collecting words that are related to their informational topics. Explain that when a person becomes an expert on a topic they read, they need to master the vocabulary in it. Ask students to collect words and write them on index cards or offer them other ways, such as, personal word walls, bookmarks, or using their reading notebooks with a section marked for word collection.	Remind students about how nouns and pronouns work together. Review with them what nouns and pronouns are. Provide sentences to show how pronouns can be hard words to understand if readers match the pronoun to the wrong noun. (p. 109) ****Homework: Send students off with a bookmark that is created from**

			(p. 108)	(p. 109)	**"Readers Climb the Hurdle of Hard Words By...and ask them to use it as they read tonight. (p. 110)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Reading Biographies through Different Lenses W.3.2, W.3.3, W.3.7, **W.3.8** RL.3.1, RL.3.2, RL.3.3, RL.3.5, RL.3.10, **RI.3.1, RI.3.2, RI.3.3,** RI.3.8, RI.3.10 SL.3.1, **SL.3.2, SL.3.3**, SL.3.4 L.3.1, L.3.3, L.3.6	Explain to students that looking at the world through sunglasses is like reading a text through different lenses to notice different things within the text. (p. 112)	Today I want to teach you that readers who read narrative nonfiction read through different lenses. One is the lens of the story, and the other lens is reading-to-learn information. (p. 112)	**Model:** Explain to students that they will learn how to read through the lens of reading for information. Provide examples of biographies and the information a reader might learn from those biographies. (See biography example used on p. 113) **A.E.:** Share what a student has already learned from a biography, about a person's life and their traits. Have the class practice reading a biography and have them ask themselves, "What information am I learning here?" Have students share what they have learned from the biography. **Link:** Send readers off and remind them to read narrative nonfiction through different lenses, the lens of a story or the lens of reading for information. Begin a new anchor chart on reading narrative nonfiction. See chart on page 116. (p. 115-116)	Explain to students that there are certain places in the text where you read through one lens and other places you use a different lens. The text will give clues as to when to put in which set of lenses. (p. 117)	Discuss that strong readers think about what they have learned through both the lenses and how they fit together. (p. 118) ****Homework:** Reading Through Multiple Lenses (p. 118)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 Seeking Underlying Ideas in True Stories W.3.2, W.3.3, W.3.7, W.3.8 RL.3.1, **RL.3.2, RL.3.3, RL.3.5,** RL.3.10, RI.3.1, **RI.3.2, RI.3.3, RI.3.8,** RI.3.10 SL.3.1, SL.3.3, SL.3.4 L.3.1, L.3.3, L.3.6	Review with students how readers think when reading biographies. (p. 121)	"Today I want to teach you that in narrative nonfiction, the author doesn't always come right out and tell you the main idea. Sometimes it helps to ask, "What did the main subject learn?" (p. 121)	**Model:** Tell students that when writers of narrative nonfiction go to tell a story, they will decide what details to leave in and what to leave out. Share how one writer imbued a story with meaning, with a theme. **A.E.:** Remind students of a previous read aloud, asking, "What was that story aiming to show? "What was the unifying idea behind this text?" (See page 122 for the recent read aloud example). Ask students to tell each other the unifying idea they found in the text. **Link:** Send students off to read asking themselves, "What's the unifying idea in this nonfiction text?". (p. 122-124)	Ask students to look back over what they have already read. Have students jot down what they were able to learn about their characters based on the decisions they made. (p. 126)	Ask students to share what they have learned in their reading and what they are learning from these characters. (p. 127) ****Homework:** Spy on Yourself as a Reader (p. 128)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Bringing Your Narrative Nonfiction Lenses to a Broader Range of Texts W.3.2, W.3.3 **RL.3.1, RL.3.2, RL.3.3,** RL.3.5, **RI.3.1, RI.3.2, RI.3.3** SL.3.1, **SL.3.4** L.3.1, L.3.3, L.3.6	Tell students that you want to read them a new biography about a life story of a plant or animal. (p. 131)	"Today I want to teach you that readers have learned strategies to help them read biographies on any text that is narrative nonfiction. As they read these stories, they think about the main character's traits, wants and challenges. (p. 132)	**Model/A.E.:** As students read part of a narrative nonfiction text whose main character is a plant or animal, ask them to think about who the characters are, what they want, and how they overcome their obstacles. Set students up to discuss the story elements they found in the text. Demonstrate for students how to produce the synthesis of a narrative nonfiction text by using the *Somebody, Wanted, But, So* scaffold. **Link:** Review with students what they have learned about finding and using story elements to help them better understand a nonfiction narrative starring a plant or animal. (p. 132-133)	Ask students to use the *Somebody, Wanted, But, So strategy to* summarize their independent reading books. (p. 135)	Set students up with their partners to share how they have prepared their minds for reading their narrative nonfiction books. (p. 137) ****Homework:** **Identifying Story Elements in Nonfiction** **(p. 138)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 Identifying When a Text is Hybrid Nonfiction and Adjust Accordingly W.3.2, W.3.3, W.3.7, W.3.8, **W.3.10 RL.3.1, RL.3.2, RL.3.3, RI.3.1, RI.3.2, RI.3.3, RI.3.5** SL.3.1 L.3.1, L.3.2, L.3.3, L.3.6	Remind readers that when you are learning anything- one master's work at one level, and then it progresses to harder work, then that feeling of mastery disappears. Relate that to reading narrative nonfiction. They become more challenging because many texts aren't structured as clearly as others, they are hybrids. (p. 140)	"Today I want to teach you that when reading a hybrid text, readers think to themselves, "What mind-work does this part of the text want me to do?" The narrative parts signal for readers to read them like stories, and the expository pars signals to collect main ideas and supporting details. (p. 140)	**Model/A.E.:** Explain that readers can identify when a text structure changes and that readers need to respond to those cues by shifting their way of reading a text. Show students how to identify those clues. See example on page 141. Review with students that the shifts in text structures are meant for readers to shift reading strategies. *Review the different anchor charts on page 142.* **Link:** Send students off to read and remind them to notice the different structure of their text and to adjust their reading strategies accordingly. (p. 142-143)	Stop readers and explain that when they are reading hybrid texts, they will come across stories written in a variety of ways. Some texts have anecdotes, sidebars, etc.. Have them ask themselves, "Why is this sidebar or anecdote here?" "How does it fit with the rest of the text?" (p. 144)	Set students up with their partners. Have them reread the car racing articles they have previously read and summarize them now knowing the different text structures. (p. 146) ****Homework:** Have students look over the articles on car racing and find one subtopic that is taught in both articles. Have them use boxes and bullets to show the main thing the articles all teach about that subtopic and supporting details. P. 146

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
18 Becoming Your Own Coach W.3.2, W.3.3, W.3.7, W.3.8 RL.3.1, RL.3.2, RL.3.3, RL.3.4, RI.3.1, RI.3.2, RI.3.3, RF.3.4 SL.3.1 L.3.1, L.3.3, L.3.4, L.3.6	Gather students on the rug along with their independent books and summaries from yesterday. Tell students a story about a time a coach taught you something as a way to help. Explain that they will need to be their own reading coaches to keep growing into stronger readers. (p. 147)	"Today I want to teach you that self assessment is how you become your own coach. Readers will reflect on how what they are doing well and how they can get stronger in reading." (p. 148)	**Model/A.E.:** Display the learning progression strand for *Main Idea and Supporting Details.* Explain to students that they will coach each other on this strand. Have students assess an example of a summary and work with a partner to determine where the reader is in the progression of skills. Ask partners to come up with a few coaching tips to give that reader. **Link:** Have students go off to read and be their own reading coaches. (p.149-150)	Remind students of the many things that nonfiction readers do. Have students go revisit their *"My Reading Life"* folder looking at all the learning progressions they worked with in this unit. (p. 150)	Explain to readers that they not only can be good reading coaches for themselves, but to their partners as well. Set partners up to share either writing or reading they have done in this unit and provide compliments or coaching tips to each other. (p. 150)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 A Celebration W.3.2, W.3.3 RL.3.10, RI.3.10 SL.3.1 L.3.1, L.3.3, L.3.6	Celebrate and explain to readers that they have come to the end of the unit and that they will make a monument (discuss meaning of monument) to their nonfiction reading life. (p. 151)	"Today you will create a monument so that you will never forget the ways you have grown as readers, and one that will help you in the future as nonfiction readers." (p. 152)	**Model/A.E.:** Ask students to think about what they could create as a monument to show their best selves as nonfiction readers. Encourage students to look through their reading notebooks and pick out work that shows their best thinking. Have partners turn and talk about what they will include in their monument and plan out their idea. **Link:** Send students off to gather materials and resources they need. Explain that their monuments they create will be a part of a museum share at the end of today's lesson. (p. 151-152)	Review with students that labels are a good way to let readers know what artifact they are looking at and to also use labels on parts of the artifact they want to highlight. Have students share with their partners the ways they will use labels in their monument project. (p. 153)	Tell students that today they are celebrating their accomplishments as nonfiction readers. Have students set up their monuments and have their classmates study their work, jotting down their thoughts. Celebrate how they have grown into independent nonfiction readers. (p. 154)

Grade 3 : Unit 3, Character Studies	
Unit Description:	As students become more proficient readers, the characters who populate their books will become more complex. The changes involve not just increasingly multifaceted characters but ones who who come up against increasingly difficult challenges and heavier social issues, whose feelings are often ambivalent, and who change, as a result in significant ways. This unit spotlights the study of character and brings young readers on an intellectual journey akin to one that characters go on in books. Students first will focus on how readers get to know their characters by studying them deeply, first observing, then coming up with hunches or ideas, and then investigating patterns to reveal deeper character traits and motivations in order to grow evidence-based theories. Readers will use those theories to make predictions as they follow the character on his journey across the story. Students will be introduced to story mountains, and how the journey of their characters follow a predictable path. They will learn that they are not just reading about one character, they are learning about how stories tend to go, about the kind of story arc that characters tend to follow. Students then will be invited to compare and contrast characters across books, examining their traits, motivations, the way they respond to problems, and the life lessons they learn and teach.
Essential Questions:	● What is analytic reading? ● What does it mean to think deeply about a character? ● How do readers make inferences and develop theories about the characters in their books? ● How do readers synthesize within individual books and across multiple texts in a series? ● How do readers grow ideas about books and the world through realistic fiction?
Standards:	CCSS for Reading: RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for answers. RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message,lesson, or moral and explain how it conveyed through key details in the text. 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. RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. 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. RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters. 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.) 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). 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. CCSS for Writing: W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 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.)

	CCSS for Speaking and Listening: SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, ingroups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. 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. SL.3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. 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. 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 for specific expectations.) CCSS for Language: L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies. L.3.5 Demonstrate understanding of word relationships and nuances in word meanings. 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).
Timeline/date:	**5-6 weeks; January- February**
Suggested Interactive Read Aloud:	**Those Shoes by Maribeth Boelts** **The Honest-to-Goodness Truth by Patricia C. McKissack**
Unit Read Aloud/ Shared Reading	**Because of Winn-Dixie by Kate Dicamillo** **Peter's Chair by Ezra Jack Keats** **Make Way for Dyamonde Daniel by Nikki Grimes**

Bend 1: Getting to Know a Character as Friend					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Readers Notice How a New Character Talks and Acts** W.3.3 RL.3.1, RL.3.2, **RL.3.3, RL.3.4,** RL.3.6, RL.3.10 SL.3.1, SL.3.2, SL.3.6 L.3.1, L.3.3, L.3.4, L.3.6	Explain to students that getting to know characters in a book is the same as getting to know a new class of children. (p.5)	"Today I want to teach you that when you are given a new book you get to know your characters just like you would get to know your friends." (p.5)	**Model and A.E.:** Ask students to join you in rereading a passage of the class read-aloud. Have students focus on what the main character's actions and words are. Stop to discuss the characters actions and dialogue. Read on to notice more things about the main character. **Link:** Explain to students that getting to know characters takes time. Send students off to read and ask them to notice the actions and words of their characters in their own books and have them jot down their observations. (p. 7)	Have students turn and talk with their partners the different actions and dialogue they noticed about their characters in their own independent reading books. (p. 8)	Discuss with students the roles of a speaker and a listener in a conversation. Guide students to think about how they can speak and listen in a conversation with their partners. Listen to students as they talk about their books and coach as needed. (p. 10) ****Homework: Making Resolutions About Your Reading Life (p.11)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **From Observations to Ideas** W.3.3 **RL.3.1,** RL.3.2, **RL.3.3,** RL.3.4, **RL.3.6**, RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3, L.3.6	Have students reflect on their thinking they did as they read yesterday. Ask questions that help the students name the work they did. Review with students that it takes time to know a person and it also takes some reflection to know them well. (p. 13)	"Today I want to teach you that when readers have met a new character, they use their first observations to come up with an idea about that character. Readers ask, "What does this tell me about this character?" (p. 14)	**Model:** Ask students to revisit their observations of how a character talks and acts to understand what the character is like. Show students how to read and reread to check whether their initial thought about the character is true. Place post-its on the places in the text that *tell* about the character. **A.E.:** Have students recall their idea they have been growing about the main characters in	Stop and ask students if they are finding parts in their book that support their ideas about their character. Have students jot down new ideas about their characters as they are reading to add on to their thinking. (p. 18)	Invite partners to share their ideas of their characters by identifying specific places in the text that support their ideas. (p. 20) ****Homework:** Reading with Your Idea in Mind (p. 21)

			their independent reading books. **Link:** Send students off to read and tell them as they are getting to know their characters, to follow their ideas of their character and notice any changes in them. (p. 15)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **Noticing Patterns, Seeing More** W.3.3 **RL.3.1**, **RL.3.2, RL.3.3, RL.3.5,** RL.3.6, RL.3.10, **RF.3.4** SL.3.1, SL.3.4, SL.3.6 L.3.1, L.3.3, L.3.6	Explain to readers that you are beginning to detect patterns in their behavior. (p. 25)	"Today I want to teach you that as you read on in your book and get to know more about your character, you will begin to notice patterns in the things the character does again and again." Explain that you can come up with an idea, a theory, about your character. (p. 25)	**Model:** Ask students to notice if there is a pattern of behavior further on in the story to support their initial ideas about the character. Use the text,Winn-Dixie as an example on page 26. After modeling, stop and discuss the steps you used to grow your initial thinking about the character noticing their patterns. **A.E.:** Set students up to look across the pages in their own books to notice patterns that could help them develop a bigger theory about their character. **Link:** Reinforce the fact that readers can point out patterns in any character they read about and come to know well. Show the anchor chart on page 28, Getting to Know a Character and add the strategy ● Notice patterns in a character's behaviors to develop a theory. (p. 28)	Praise students for notice the behaviours of their characters and placing post-its on those places in their text. Explain that sometimes a readers also identifies when a character acts one way over and over and then suddenly they break the pattern. Readers will them ask **why** the author had them break the pattern. Have students turn and talk about why they think the author did that. P. 31	Ask partners to read aloud the places they marked in their book that support their theories on what their character is like. Have them use their voice to bring out that idea. P. 32 ****Homework:** Noticing Patterns to See More in your Reading Life
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Growing Bigger Theories about a Character** W.3.3, W.3.10 **RL.3.1, RL.3.2, RL.3.3,** RL.3.4, **RL.3.6**, RL.3.9, RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.2, L.3.3, L.3.6	Share an anecdote that sets up your teaching point about looking under the surface of their character to see more about them. (p. 35)	"Today I want to teach you that the initial thought of your character is just the tip of much deeper thinking. Once readers have a theory about their character, they can dig deeper and ask,"Why is the character this way?" (p. 35)	**Model:** Model how to push past the initial theory of a character in a read-aloud by asking the question, "Why?" Stop and discuss with the class what you and the class did to grow your thinking. **A.E.:** Ask students to push pass their initial theory about their own characters and ask *"Why"?* **Link:** When students are ready to record their new thinking, they can go back to their seats and jot their thinking down. (p. 38)	Have students talk with partners on how their theories about their characters have changed (p. 39.)	Ask students to open their reading notebooks and to get ready to write about their characters. Display the list titled, "Writing Long about a Theory". Call out the prompts and ask students to jot down their thinking about their characters. (p. 40) ****Homework:** Readers Make Beginning, Middle and End-of-Book Assignments (.p.42)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Using Theories about Characters to Predict** W.3.3 RL.3.1, RL.3.2, **RL.3.3, RL.3.5,** RL.3.6, RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3, L.3.6	Take a look at a student's reading log to notice certain behaviors or patterns. Use those patterns to make a prediction about the reading work that will follow. (p. 44)	"Today I want to teach you that when readers understand their characters in a deeper way, readers can use this knowledge to make predictions." (p. 45)	**Model/A.E.:** Demonstrate how to set up to make a prediction about what a character will do next, using what you already know about your character. Ask students to predict with you, sharing what they think with their partners. Share some of the student's thinking and continue to read to see if their predictions were accurate. Then stop to debrief. Ask students to make predictions about the characters in their Independent Reading books. **Link:** Reinforce to the students that the prediction work they did can be applied at anytime they read .	Explain that readers revisit their predictions as they read. If their predictions weren't accurate, readers will ask themselves, "What happened?" "What can I do to make my predictions stronger?" Readers will reread earlier parts of the text to see what they have missed. (p. 49)	Ask partners to share their predictions they have in their own books and have them use evidence from the text to support their predictions. (p. 51) ****Homework:** Making Predictions Based on Characters' Patterns or Your Own Experiences (p. 51)

			(p. 47)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Taking Stock and Self-Assessing** W.3.3 **RL.3.1**, RL.3.2, **RL.3.3**, RL.3.4, RL.3.5, RL.3.6, RL.3.9, RL.3.10, RF.3.3, SL.3.1, **SL.3.4**, SL.3.6 L.3.1, L.3.3, L.3.6 RF.3.4	Talk about how well known athletes set goals themselves. Discuss how their coaches and teammates have helped them, but more importantly, how the athletes helped themselves. Relate this work with how readers can support themselves. (p. 52)	"Today I want to teach you that readers set clear goals for themselves. Explain that readers ask themselves questions such as, "How can I build even stronger ideas about my characters?" What goals can I set for myself?" (p. 52)	**Model:** Remind students about the self-assessment they did in Units 1 & 2, using the *Narrative Reading Learning Progression.*Provide students with the Narrative Reading Learning Progression, titled "Inferring about Characters and Other Story Elements". As a class, look at the several jots that were written together about the read aloud and see where those jots would fit best in the progression. **A.E.:** Ask students to reread a few of their jots they wrote independently and where they would fit in the progression. Students can work in partnerships to discuss. **Link:**. At this time, ask student to think about their work and set new goals. Have students record their goals in their notebook. Ask students to share with partners what specific actions they will take to meet their goals. (p.53)	Ask students to pause in their reading and find patterns on their post-it notes. Support them in finding the different types of skills they are doing as they read. (p. 55)	Have a small celebration on the important reading work the students have done in this bend, naming the work they have done. Ask students to take out their best jot from the week. Have students work in small groups to share their work. Provide them with prompts to help discuss their character in their independent reading book. (p. 55) ****Homework:** Ask students to think about their reading rate as they are reading. Encourage them to pay attention to how many pages they read per minute and to record this information on their reading log.

Bend 2: Following a Character's Journey

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Stories are Shaped like a Mountain** W.3.3 **RL.3.1, RL.3.2, RL.3.3, RL.3.5,** RL.3.6, RL.3.10 **SL.3.1, SL.3.2**, SL.3.4, SL.3.6 L.3.1, L.3.3, L.3.6	Announce to students that they will be talking about their books in new reading clubs. Ask each club to pick a book from the new books you have provided to them. Have each club meet to set a goal for how many pages they will read today. (p. 59)	"Today I want to teach you that the main character in *all* stories will face a problem, a "*story mountain"*, that gets bigger and bigger and reaches a turning point and in the end is resolved." (p. 60)	**Model:** Show characters in a familiar story where they move along a story mountain in ways that are predictable. Ask a student to put a post-it on the story mountain, marking the hurdles the character encounters. After, discuss with the students the strategy they learned and how they can use it with stories they read. **A.E.:** Ask students to draw a story mountain in their notebooks and have each of them point to it as they say the events of one of their character's journey. **Link:** Review the strategy you taught today and remind students to be aware for the predictable ways that characters progress in stories. (p. 64)	Have students prepare for a book club talk. Show them the Bend I anchor chart, "Getting to Know Your Character." Have students record their thinking as they try the work on the anchor chart so they have something to refer to when they talk in their book club. (p. 65)	Set students up in their book clubs to have productive conversations. Ask students to look at all their members' jottings to find common ideas and encourage them to begin their conversations from there. (p. 67) ****Homework:** Tracking Your New Character's Climb Up the Mountain
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **Readers Expect Characters to Face-and React to-Trouble** W.3.3 **RL.3.1,** RL.3.2, **RL.3.3,** RL.3.5, RL.3.6, RL.3.10 **SL.3.1,** SL.3.6 L.3.1, L.3.3, L.3.6	Give students an imaginary scenario of someone facing a problem. (Examples on p. 70) Ask students to consider two possible responses to the problem that would tell about the person. (p. 70)	"Today I want to teach you that readers expect characters to face a problem in a story. Readers will notice what problems characters encounter and how they respond to those problems." (p. 70)	**Model:** Ask students to help you generate a list of problems the main character faces in the class read aloud. Stop to discuss how the character might react. **A.E.:** Invite the book clubs to talk about how the main character in their book reacts to their problem. Coach readers when needed. Explain that characters will solve their problems in different ways.	Explain that readers notice how their characters react to problems and can draw conclusions about their characters. (p. 74)	Invite clubs to create a name and a list of ways on how their club will operate. (p. 76) ****Homework:** Anticipating That a Character's Troubles will Grow (p. 77)

			Link: Encourage students to note the problem solving strategies the characters uses in their book. Show students the new anchor chart, "Following a Character Up and Down the Story Mountain". Have students talk with their club about their independent reading plan. (p. 70-73)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Readers Notice the Roles Secondary Characters PLay in the Main Character's Journey W.3.3 **RL.3.1, RL.3.2, RL.3.3, RL.3.5, RL.3.6,** RL.3.9, RL.3.10 **SL.3.1, SL.3.4,** SL.3.6 L.3.1, L.3.3, L.3.6	Remind readers of the characters they have read about so far and that there are secondary characters in the story that go along with them. (p. 79)	"Today I want to teach you that readers pay attention to the secondary characters in the story, and how they help the main characters." (p. 79)	**Model:** Explain that secondary characters are in a story to support the main character. Model how to examine a secondary character supporting a main character. **A.E.:** Assign clubs to study the secondary character in their books and have them discuss what role they play in helping the main character. **Link:** Remind students to be aware of the secondary characters and the roles they play. (p. 79-82)	Readers notice that secondary characters can play more than just one role. (p. 83)	Ask book clubs to list the secondary characters in their books and where they fall on the spectrum of positive to negative interactions on the main character. (p. 85) ****Homework:** Secondary Characters Have Their Own Journeys (p.86)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Noticing the Roles Illustrations Play in a Story W.3.3 **RL.3.1**, RL.3.2, **RL.3.3, RL.3.4, RL.3.7,** RL.3.10 SL.3.1,	Remind students that they have been following their characters' journeys up and down a story mountain and that they can also track their journeys by looking at the illustrations.	Today I want to teach you about inquiry questions." Questions that will guide the inquiry: "Why might authors include illustrations?" What do pictures contribute or add to stories?"	**Model/A.E.:** Ask students to gather in their small groups and provide each group with a copy of Peter's Chair to examine as they think about the inquiry questions. **Link:** Set students up for examining illustrations in their independent reading books	Show the chart of the different reasons authors include illustrations and how they contribute to the story. See page 91.	Encourage readers to make connections between the illustrations and dialogue in the story. Explain that readers look for parts, sentences or phrases

SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3, L.3.4, **L.3.6**	(p. 88)	(p. 88)	while asking them think about the inquiry questions. (p. 89-90)		that connect to the pictures. (p. 93) ****Homework:** Matching Illustrations to Key Parts in a Story
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Readers Pay Close Attention to the Climax of a Story, Noticing How the Main Character is Tested** W.3.3 **RL.3.1, RL.3.2, RL.3.3**, RL.3.4, **RL.3.5,** RL.3.6, RL.3.10 **SL.3.1, SL.3.2, SL.3.4**, SL.3.6 L.3.1, L.3.3, L.3.6	Using the example of a boiling pot of water, illustrate how tension builds in a story until the climax. (p. 96)	"Today I want to teach you that as readers come to the end of the story, they expect tension to build to a boiling point. Readers will pay attention to how the main character is tested, how they react and then ask themselves, "Why might this be important to the character's journey? (p. 96)	**Model:** Read aloud the climax from the mentor text. Show students how you consider what ways the main character is being test and why it might be important to their journey. **A.E.:** Read aloud the rest of the chapter and ask students to meet in the clubs to discuss about the ways the main character was tested. Stop and ask clubs to share their thinking. **Link:** Reinforce the teaching point for today and remind students to apply it in their reading. (p. 97-99)	Readers realize that when the climax is happening in the story, the main character has to make an important choice. Ask students to think about the choice their character made during the story's climax. (p. 100)	Ask clubs to take note of where they are in their book and think about what readers do at the beginning, middle and the end of the book. Provide students with a story structure bookmark to help guide students in their reading. See page 102. ****Homework:** Noticing the Escalation Before the Boiling Point (p. 103)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 **Readers Notice How a Character Resolves Big Trouble** W.3.3 **RL.3.1, RL.3.2, RL.3.3, RL.3.5,** RL.3.6, RL.3.10 SL.3.1, SL.3.2, **SL.3.4,** SL.3.6 L.3.1, L.3.3, L.3.6	Reference the classic story, The Wizard of Oz and tell students what you loved best about that story is that each character has what they are seeking. (p. 105)	Today I want to teach you that as you get to the end of a story, the main character resolves their biggest problem. P. 105	**Model:** Trace your finger along the end part of the story mountain to signal the story's resolution happens right after the climax. Use the mentor text to show how readers come to the end and how the characters begins to solve her problems and expect that they will solve their biggest problem. **A.E.:** You can either finish the mentor text and ask students to work in their reading clubs to notice other things they have learned about the main character or students can share with each other the resolutions they have seen in their own books. **Link:** Add the following questions to the anchor chart, Following a Character Up and Down the Story Mountain: ● Notice how the character resolves his/her biggest problem(s). ● What strength does the character draw on? ● How does the character change? (p. 106-107)	Share that not only the main characters find resolutions and changes by the end of the story but secondary characters do as well. (p. 108)	Ask reading clubs to listen as you read off the items on the anchor chart, and to signal to you when they hear something they would like to discuss in their club. (p. 108) ****Homework:** Ask students to look at their story structure chart to set an assignment for themselves.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 **Readers Learn Lessons Alongside Their Characters** W.3.3 **RL.3.1, RL.3.2, RL.3.3, RL.3.5, RL.3.6,** RL.3.9, RL.3.10 **SL.3.1,** SL.3.2, **SL.3.4**, SL.3.6 L.3.1, L.3.3, L.3.4, **L.3.6**	Reflect on the journey they have taken so far with characters and secondary characters. (p. 110)	"Today I want to teach you that after a character has solved their problem readers will ask, "What does the character know now that he didn't at the start of the story?" "What lesson can he teach others about life?" (p. 110)	**Model:** Revisit a passage in the read-aloud that revealed lessons the main character learned. Ask students to help uncover the lessons. **A.E.:** Have book clubs think about the books they read or are currently reading and discuss the lessons their character has learned. **Link:** Encourage students to look for ways their characters have changed and grown, and to record any lessons they can apply to their own lives. Add to the anchor chart, Following a Character Up and Down the Story Mountain: ● Determines what lessons the character learns. (p. 112-113)	Readers develop strong ideas about books and support it with text evidence from the book. Students will mark the places that support their ideas. (p. 114) .	Explain to students that as they read they will uncover lessons and find that the lessons are in many parts of the book. Tell students that their earlier jottings can support the theme or themes in the book. (p. 117) ****Homework:** Learning Lessons Alongside the Secondary Characters in a Story (p.118)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 **Lingering with a story after It's Done** W.3.3 **RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6,** RL.3.7, RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3, **L.3.6**	Point out to students that when spending a little time with a book, you can admire what the author has done to craft it. Review the story elements that make up a story and go over the story element chart that was introduced in the last unit. (p. 120)	"Today I want to teach you that when expert readers get to the end of a book they think about how all the parts fit together to make the whole story." (p. 120)	**Model:** Ask students to help you determine what roles various parts of the class read aloud play and what they do. **A.E.:** Reread a passage from the class read aloud and ask students to think about how it connects with the story elements. Have students try to analyze their club books by rereading key parts and matching them to the story elements. **Link:** Ask students to reread key scenes in their club books and write about the roles of those parts and how they connect with the entire story.	Provide each student with the Narrative Reading Learning Progression titled, " Analytic Reading". Have students evaluate how they did with analyzing the author's craft. (p. 126)	Suggest to students that they assess their writing by studying the learning progression, "Analyzing Parts of a Story in Relation to the Whole". Ask students to assess your writing about reading using the Learning Progression. (p. 127-128) ****Homework:** Making Plans to Finish Club Books and to Begin New Club Books.

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			(p. 122-124)		(p. 128)

Bend 3: Comparing and Contrasting Characters Across Books					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Comparing Characters W.3.3 **RL.3.1,** RL.3.2, **RL.3.3**, RL.3.4, RL.3.6, **RL.3.9,** RL.3.10 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, **L.3.3,** L.3.4, **L.3.5,** L.3.6	Explain to students that the club's text were chosen deliberately because the books go together in some ways. (p. 131)	"Today I want to teach you that readers read books that "go together", because they can make many different comparisons." (p. 131)	**Model:** Compare two kids in the class to demonstrate how readers compare characters, highlighting their actions, words and things they care about. **A.E.:** In your mentor text, reread a part of it and ask students to notice the ways a main character is similar to and different to the main character in your first read-aloud. **Link:** Review the comparison work that the clubs did and display the new anchor chart, "Comparing Characters that 'Go Together". (p. 132-134.)	Revisit the anchor chart, Following a Character Up and Down the Story Mountain and explain that the secondary characters also play different roles. Ask students to compare their secondary characters as well. (p. 135)	Remind readers to ground their thinking in the text when they are comparing two texts and two characters, using text details to support their ideas. (p. 137) ****Homework:** Comparing Characters Using Sentence Prompts and Organizers (p. 138)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Readers Compare the Problems Characters Face-and their Reactions W.3.3 **RL.3.1,** RL.3.2, **RL.3.3, RL.3.9**, RL.3.10 SL.3.1, SL.3.4,	Reinforce that a big part of a character's journey in a story is facing and responding to problems. (p. 140)	"Today I want to teach you that once readers know how characters act and talk, they can compare how these characters handle trouble." (p. 140)	**Model:** Teach how to compare the characters in two texts and how they respond to problems. Review the steps you took to compare the characters and encourage the students to use the same steps in their own reading. **A.E.:** Have each club try this work in their own books.	Revisit the anchor chart, Getting to Know Your Character. Discuss how students have been developing ideas about their characters and comparing them based on their observations. (p. 146)	Ask students to think about what advice one character might give to another, given the ways each character solves their problems. (p. 147) ****Homework:** Comparing Characters' Internal and External Problems.

SL.3.6 L.3.1, L.3.3, L.3.**6**			**Link:** Review with the students the new strategy that was taught to compare and contrast characters in two different texts and add it to the anchor chart, "Comparing Characters that 'Go Together". (p.141-144)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Readers Ask,"What Makes You Say That?" W.3.3 **RL.3.1,** RL.3.2, **RL.3.3**, RL.3.4, RL.3.5, RL.3.6, **RL.3.9,** RL.3.10 **SL.3.1,** SL.3.2, **SL.3.3**, **SL.3.4, SL.3.6** L.3.1, L.3.3, L.3.6	Share a story about a mini-debate that you and a friend got into about two characters in a movie. Explain that when readers debate about the texts, conversations are richer. (p. 150)	"Today I want to teach you that readers can create debatable ideas about characters using big questions. They can share their ideas using text evidence to support them." (p. 150)	**Model:** Display questions that readers can ask to encourage debates across texts. See *Predictable Debate Questions.* Model how to develop a brief debate related to the mentor text, using one of the questions on the chart. Ask students to try out what you have just modeled. **A.E.:** Ask clubs to collect evidence to support the opposing side, using evidence from the texts you provided to them. Students can record their evidence on white boards or chart paper. As debates begin, coach as needed. Provide phrases the students can use to state and defend their positions. **Link:** Have clubs choose one of the debatable questions from the list to discuss. (p. 151-154)	Explain that readers prepare for a book club by first selecting a position to argue, then finding parts in the book that support that claim. Readers mark those places in their text. (p. 155)	Encourage readers to revisit their notes and the classroom chart to get ready for their debate. Provide feedback to the students as they are debating, and remind them to refer back to specific parts of the book to explain how that information supports their claim. (p. 157) ****Homework:** Writing Your Argument
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

18 Comparing and Contrasting the Lessons Characters Learn W.3.3 **RL.3.1, RL.3.2, RL.3.3,** RL.3.5, RL.3.9, RL.3.10 SL.3.1, SL.3.4, SL.3.6 L.3.1, L.3.3, L.3.6	Explain that you have observed students relating to the challenges their characters face. (p. 160)	"Today I want to teach you that authors of fiction books explore similar themes. As readers compare books they ask, "What big issues were resolved in each book?" "What lessons did each character learn?" (p. 160	**Model:** Using the class read aloud text, spotlight the parts where the main characters resolve similar challenges. **A.E.:** Discuss the process you modeled and the questions you asked to compare the texts thematically. **Link:** Reinforce the day's teaching point and encourage students to transfer the work they learned into their own books. Show the anchor chart, "Comparing Characters that 'Go Together" and add: ● Explore the lessons learned by each character as as the themes/messages explored by each author. (p. 161-163)	Praise students for comparing the lessons their characters have learned. Ask students to pay close attention to the signs the authors use in their texts to show that the characters have learned an important lesson. (p. 166)	Provide students with the Learning Progression strand, "Determining Themes/Cohesion". Have clubs study the differences between third and fourth grade work. (p. 168) ****Homework:** Looking at Lessons Learned, Across All Your Fiction Reading
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

19 Celebration W.3.3 **RL.3.1,** RL.3.2, **RL.3.3**, RL.3.9, RL.3.10 **SL.3.1, SL.3.4, SL.3.6** L.3.1, L.3.3, L.3.6	Praise students for all their hard work in this unit and tell them that they will have a celebration. Ask students to reflect on the characters they have read about and explain how their characters have stood out. (p.170-171)	NA	Explain to students that in their celebration they will work in their book clubs, thinking about categories of books and the ways books fit together. Have them discuss their books they have read in this unit or other times in their lives and how they fit together. Readers will use their notebooks to brainstorm categories and list titles that would fit together. Students will generate a list of titles and display it creatively. After projects are complete, create a gallery walk of their text sets. (p. 172)

Grade 3 : Unit 4, Research Clubs	
Unit Description:	This unit is a precursor to a similar unit that is taught in fourth grade (extreme weather). It sets the stage for independent research projects that students tackle in fifth grade. The work they do in this unit will make nonfiction reading feel more substantial, more important, and more authentic. Students will continue the work from Unit 2, and figure out the main ideas and supporting details in increasingly challenging texts. A good deal of the work in this unit will focus on cross-text synthesis and comparing and contrasting, with the goal of being able to talk and write about their topics knowledgably. Students will also be attending to what their own point of view is in relation to that of the authors they read, and be aware that their own opinions are not clouding the information they are learning. Students will also be drawn to think about how parts of a text connect to the whole text. The majority of this work will occur within research clubs, as students choose an animal to research, and work in small groups to learn more about their topic.
Essential Questions:	● What is the purpose of reading non-fiction? ● What is the process researchers use when studying a subject? ● How does text structure impact comprehension? ● What types of questions do researchers ask to form evidence-based theories about a subject? ● How does reading non-fiction help to understand the world?
Standards:	CCSS for Reading: RI.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers. RI.3.2 Determine the main idea of a text; recount the details and explain how they support the main idea. 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. RI.3.4 determine the meaning of general and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area. RI.3.5 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently. RI.3.6 Distinguish their own point of view from that of the author of a text. 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). 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.) RI.3.9 Compare and contrast the most important points and key details presented in two texts on the same topic. 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. RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.3.4 Read with sufficient accuracy and fluency to support comprehension. CCSS for Writing: W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Editing for conventions should demonstrate command of LAnguage standards 1-3 up to and including grade 3). 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.) 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.

	W.3.7 Conduct short research projects that build knowledge about a topic. 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 for Speaking and Listening: SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, ingroups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. 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. SL.3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. 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. SL.3.5 Create engaging audio recordings of stories and poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details. 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 for specific expectations.) CCSS for Language: L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.3.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies. L.3.5 Demonstrate understanding of word relationships and nuances in word meanings. 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).
Timeline/date:	**5-6 weeks; March-April**

Bend I: Researching a Topic					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Revving Up for a Research Project** **W.3.2**, W.3.4, **W.3.7, W.3.8** RF.3.3, RF.3.4, **RI.3.1, RI.3.2, RI.3.3, RI.3.5, RI.3.7,** RI.3.10 SL.3.1, SL.3.4 L.3.3	Gather students to the meeting area in groups based on the animal they will be researching. Provide groups with books about a particular animal (penguins). (p. 4)	"Today I want to teach you that when you get ready to research a topic, there are three things to do:" 1. Look over resources. 2. Read an easy overview book about their topic. 3. Skim the table of contents, illustrations and read across books. (p. 4)	**Model:** Show students that when readers learn about a topic, they order the books by level of difficulty, and then read an easy overview of the text. Ask students to help with the second step, skimming for subtopics that address the topic. **A.E.:** Ask students to look at the club book you provided to them and have them study and skim for subtopics. Chart the subtopics they found. With the class, list the steps researchers take when they go to preview a topic. Reveal the anchor chart, To Research... **Link:** Students will work in their clubs and get to know their topic (or animal). Review the anchor chart and remind them of the steps researchers take. (p. 6-7)	Explain that subtopics appear from time to time, but may have different names. (p. 8)	Students learn that subtopics help when studying their topic, or animal. (p. 9) ****Homework: Reading More about Your Animal**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Cross-Text Synthesis** W.3.2, **W.3.7, W.3.8**,W.3.10 RI.3.1, RI.3.2, RI.3.3, RI.3.5, RI.3.7, RI.3.9, RI.3.10 **SL.3.1** L.3.1, L.3.2, L.3.3, L.3.6	To help students understand synthesis, liken the work of integrating text information to the hand-clasp a person makes when playing, "Here's the church, here's the steeple." (p. 11)	"Today I want to teach you that when researchers dig into a topic, they identify subtopics *within* that topic. Next, as they read about the subtopic in several texts, they synthesize (put together) their information." (p. 11)	**Model:** Review the work you did earlier with the animal book you gave to each research club. Model how to identify a subtopic of interest and then scan through additional texts to find related subsections. Explain and show how to synthesize information. Then have students do this with you. Read aloud a related subsection of a second, denser text and ask students to stop you when they hear a new fact that elaborates on the first book. Put the new information into a copy of the original text to help students visualize the mental process of synthesizing. **A.E.:** Have students continue this synthesizing work with their partners. **Link:** Summarize the synthesizing work the class did today, and explain that they will continue this nonfiction work during this unit. (p.13-.15)	Point out how readers synthesize automatically as they read. Ask students that as they read the related subsections, to think about how the information fits in with what they already know. (p. 16)	Have students talk in their clubs about how they synthesize their thinking. Record on a chart the tips on how to have a productive synthesis talk. (p. 17) ****Homework: Continuing Your Reading and Research (p. 18)**
395 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **Using the Lingo of Experts** W.3.2, **W.3.7, W.3.8,** **RI.3.1,** RI.3.2, RI.3.3, RI.3.5, RI.3.7, **RI.3.9**, RI.3.10 SL.3.1, SL.3.6 L.3.1, L.3.2, L.3.3, **L.3.6** W.3.10	Ask children to think about the words they know that pertain to an area of personal expertise. Have students list across their fingers four or more content-area vocabulary words that relate to their topic of expertise. Challenge them to use these words in sentences. Have students share their sentences with classmates next to them. (p. 23)	"Today I want to teach you that when becoming an expert on a topic, using the vocabulary of the subject is important." (p. 24)	**Model:** Explain that any topic has terms that experts use. Show that one way in getting ready for a topic is to think about the technical words you know about the topic already. Model how to use the vocabulary terms when speaking about the class topic. **A.E.:** Ask research clubs to come up with a word bank of technical terms related to their topic. **Link:** Set students off to read and encourage them to continuing developing their word bank. Add to the Anchor Chart, To Research…" ● Use the topic's special vocabulary." (p. 24-25)	Have students get together with their club briefly and plan how you will create your word banks. Provide examples such as a one page glossary, index cards, etc. (p. 26)	Ask clubs to get together to discuss and take notes on what they are learning. (p. 28) **** Homework: Using Your Expert Lingo** (p. 29)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Zeal Matters** W.3.2, W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.3, **RI.3.4**, RI.3.5, RI.3.7, RI.3.9 SL.3.1, **SL.3.4** L.3.3, L.3.4, L.3.5, **L.3.6**	Explain to students that they have a choice - to invest in themselves in their projects or treat the reading projects like a curmudgeon would do. (p. 31)	"Today I want you to investigate this question: "How do you decide to read as if you are digging for treasure?" (p. 31)	**Model:** Share an anecdote that suggests how human beings can decide how they will feel about something, including the topics they are studying. **A.E.:** Tell students that they will need to keep their energy high for themselves as well as for the others they are working with in their group. **Link:** Ask students to make a plan with their group for how they will keep their interest and energy high as they research. (p. 32-33)	Explain that readers read with high levels of intensity to figure out what kind of thinking the text wants you to do. Model for students on how to do that. (p. 35)	Have clubs meet and think about the contributions they'll want to make to their club. (p. 37) ****Homework: Planning to Read with Enthusiasm (p. 37)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 Growing Ideas about Nonfiction W.3.2, W.3.7, W.3.8 **RI.3.1,** RI.3.2, RI.3.3, RI.3.5 SL.3.1, SL.3.4, SL.3.6 L.3.1, L.3.2, L.3.3, L.3.6	Explain to readers the importance of having one's own ideas. (p. 39)	"Today I want to teach you that one way to think of your own ideas is to study the topic of your research the way you study characters in fiction, by noticing your subject's traits, struggles and motivations. (p. 39)	**Model:** Read aloud a nonfiction passage and model how you attend to details in the text that help you to think of your own ideas and record your thinking in your notebook. **A.E.:** Set students up to think about their own ideas about another part of the text you read. Have students share their big ideas with one another, then share a few ideas to the class. **Link:** Remind students on how important it is to generate their own ideas as they collect facts, and encourage them to record their ideas. (p. 39-43)	Students will meet with their club to discuss what they have learned and encourage them to use the vocabulary they have collected as they discuss. (p. 44)	Ask students to look through their notes and write about how their ideas have changed. (p. 45) ****Homework: Writing to Grow Ideas** **p. 46**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 Researchers Ask Questions	Ask students to share the writing and thinking they did for last night's homework. Share with the	"Today I want to remind you that readers don't just collect information, they think about the information as well."	**Model:** Demonstrate how readers further their thinking by asking questions.	Ask students to take a look at the "Critical Reading" strand of the Informational Reading Learning	You can use this time to celebrate by offering students a way to incorporate

W.3.2, W.3.4, W.3.7, W.3.8, RL.3.4, RI.3.1, RI.3.2, RI.3.5, **RI.3.6** SL.3.1, SL.3.2, SL.3.3, SL.3.6 L.3.1, L.3.2, L.3.3, L.3.6 W.3.10	class some of the thoughts that you heard. (p. 47)	(p. 47)	**A.E.:** Have students reread a passage and ask themselves questions. **Link:** Remind students that as they have questions, to carry them forward, and to expect their theories to change as they read on. (p. 48)	Progression. Show a passage from a text where the author seems to be painting something positive or negative about the animal, such as sharks. Explain how the author's words are important to pay attention to. (p. 49)	information from a new medium such as **Soundboard.** (www.soundboard.com). This website provides a database of sound clips made by animals. (p. 49) ****Homework:** **In Class: Ask students to spend some time with their fiction books to discuss the importance of volume of reading. Suggest an appropriate amount of reading in a given time period and ask students to write down the number of pages they will read tonight.** **(p. 50)**

Bend II: A Second Cycle of Research					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7	Set students up in pairs to share what they have	"Today I want to teach you that nonfiction readers make	**Model:** Pretend to start a new study and begin to go right into	Ask students to put into action the plans they have	Have students reflect on what they can do to

Planning a Second Study W.3.2, W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.6, **RI.3.8, RI.3.9**, RI.3.10 SL.3.1, SL.3.2, SL.3.6 L.3.3, L.3.6	learned about their animals and what they have learned about nonfiction research. Tell students they will reflect on the skills, strategies and knowledge from their first study to plan for their second one. (p. 54)	a plan of how their study will go when they are ready to study a new topic." (p. 55)	reading without overviewing the resources or making a plan. Expect the students to protest. Ask students to remind you of what you need to do when you begin a second study. **A.E.:** Ask clubs to talk and figure out a plan for their second study. Share with the class some of the good ideas you heard. **Link:** Remind students to use all they have learned as they start their second study. (p. 55-57)	made for their second study. (p. 58)	make their clubs more effective and give them time to discuss. (p. 59) ****Homework: Planning For Success (p. 59)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Reading with Volume and FLuency W.3.2, **W.3.5, W.3.7, W.3.8** RI.3.1, RI.3.2, RI.3.5, RI.3.7, RI.3.10 SL.3.1, **SL.3.4**, SL.3.6 L.3.3, L.3.6	Remind students how important fluency is when reading and how it takes a particular form for nonfiction and another form for fiction. (p. 61)	"Today I want to teach you that when readers read nonfiction, they read with a teacher's voice, a voice that explains." (p. 61)	**Model:** Show students a short nonfiction video and ask them to think about what the narrator' voice is like. Name the ways the narrator uses his/her voice so students can replicate it as they read. Display the anchor chart. Narrators of nonfiction use their voices... **A.E.:** Have students get together and practice reading like an expert from one of the books on their new animal. **Link:** Ask students to fill in their reading log and begin to read, encouraging them to read a bit longer today. (p. 62-63)	Ask students to select a passage that they have practiced reading aloud and that the content is important. Have them reread it in a way where it will hold the attention of their listeners. (p. 64)	Have students meet in their clubs and take turns reading their passage aloud. Ask club members to reteach what they listened to using a teaching voice. (p. 66) ****Homework: Taking Notes, Collecting Words, and Reading Aloud (p. 67)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Readers Notice Text	Ask students to share their notes they recorded for their homework. Raise the	"Today I want to remind you that when you are learning about a subject, it helps to	**Model:** Show students your notes that you have taken on the two sections in *Frog and*	Explain to students that transitional words are	Ask students to take out their notes from the day before and

Structures and Use Them to Organize Their Learning W.3.2 **RF.3.3, RF.3.4**, RI.3.1, RI.3.2, RI.3.3 SL.3.1, **SL.3.2, SL.3.3, SL.3.4, SL.3.6** L.3.3, L.3.6	question: "What are the characteristics of effective notes?" (p. 69)	put those facts into subsections as you are taking notes." (p. 69)	*Toad,* and model how to organize the notes in a boxes - and - bullets structure. Have students review what they noticed in your notes. **A.E.:** Have students practice detecting how a text is structured. **Link:** Send students off to research their animal and have them decide how to structure their notes. Add to the anchor chart, To Research…: ● Use text structures to organize your learning and note-taking. (p. 69-72)	clues to notice the different structures with a text. (p. 73)	compare them to today's notes. Set up a museum share and have students look at each other's notes. Ask them to notice how the notes are more organized. Students will get into their clubs and use their notes to teach what they have learned. (p. 75) ****Homework: Identifying Text Structures (p. 76)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Compare and Contrast W.3.2, **W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.5, RI.3.7, RI.3.8** SL.3.1 L.3.1, L.3.2, L.3.3, L.3.6	Ask students if they have found passages in their texts that didn't fit the structures you had highlighted yesterday. (p. 79)	"Today I want to teach you that when you look over a text, think, "How is this text structured". Have in mind other structures that are optional. (p. 79)	**Model:** Read aloud a text that highlights a very clear structure of comparing and contrasting the topic that the class is studying. Have students listen and follow along with you. Ask students to identify keywords that can clue readers into the compare and contrast structure the text presents. Discuss how you might take structured notes on a passage that is organized this way. (See Anchor Chart: Researchers Take Notes that Follow the Structure of Their Texts. *p. 81* **A.E.:** Challenge clubs to read and take notes on a marked section of a text that is in a	Share with students how to think in compare and contrast ways when the author doesn't lay out the similarities and differences in an obvious form. Provide students with *Compare and Contrast Sentence Stems* on p. 85. (p. 85)	Students will meet in their clubs to teach what they have learned today. Prior to meeting, give students a few minutes to plan how they will structure their teaching. Ask students, "Will you use compare and contrast structure, a sequence structure, or boxes and bullets structure?" (p. 86) ****Homework: Comparing and Contrasting Books**

			compare and contrast structure. **Link:** Provide students time to meet with their clubs to discuss their notes, class charts and books to set goals and make a plan for today's work. (p. 79-82)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Cause and Effect** W.3.2, W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.3, RI.3.8, **RI.3.9** SL.3.1, **SL.3.2, SL.3.3** L.3.1, L.3.2, L.3.3, L.3.6	Ask clubs to get together and review the Anchor Chart: Researchers Take Notes that Follow the Structure of Their Texts. (p. 89)	"Today I want to teach you to explore another text structure that authors use called cause and effect." (p. 89)	**Model/A.E.:** Display and read aloud a section titled, *'No More Golden Toads'.* Ask students to figure out the clues that helped tell them notice how the text is structured. Engage students in creating a graphic organizer for taking notes on cause and effect. **Link:** Review with students the four text structures they learned and then send them off to read and research. (p. 89-91)	Explain how cause and effect is similar to problem and solution. Add *Problem and Solution* to the chart of transitional words. (p. 93)	Explain to students that authors will handle vocabulary different in their easier books and in their harder books. Have students compare the vocabulary in their easier book to the vocabulary in their harder book. (p. 94) ****Homework: Defining New Words While Reading (p. 95)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 **Reading Closely, Thinking Deeply** W.3.2, W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.3, **RI.3.4, RI.3.8,**	Remind students that they are readers as well as writers. Ask them to read like readers and as writers. (p. 98)	"Today I want to teach you that when you are reading nonfiction, be aware of the author making particular choices." (Raise the questions under the teaching point on p. 98) (p. 98)	**Model:** Using a mentor text, show how to form questions about the choices the author has made. **A.E.:** Prompt students to think and discuss with their partners about the choices an author made. **Link:** Explain to students that they have a new strategy to	Explain to readers that two different writers can have similar things to say but in two completely different ways. Ask students to think about the texts they have been reading and ask themselves if the authors were teaching similar things but in	Ask students to reflect on their work and set goals using the Learning Progression Strands: "Comparing and Contrasting" and "Analyzing Author's Craft". Have them reflect on what they are doing well as

RI.3.9 SL.3.1 L.3.1, L.3.2, L.3.3, **L.3.4, L.3.6**			add to their repertoire. Tell them that when they question an author's choice, the are able to answer the book they read more deeply. Add this strategy to the Anchor Chart, <u>To Research…</u> ● *Think deeply about the choices the author made to grow ideas*. (p. 98-100)	different ways. Have students help each other with this activity. (p. 101)	readers and to also list their goals in their notebooks. (p. 103) ****Homework: Analyzing Author's Choices (p. 104)**

Bend III: Synthesizing, Comparing, and Contrasting					
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**
13 Experts Widen Their Field of Focus and See Patterns	Tell students that they are beginning their final bend of this unit. Talk to students about how thinking changes when a person develops	"Today I want to teach you that to develop expertise on a topic, readers of nonfiction go from learning about specific topics that are related (such as frogs or	**<u>Model:</u>** Have students think about developing their own expertise in the next few days. Ask clubs to lay out a book for each animal they	Give students copies of the anchor charts they have made so far about nonfiction reading. Explain that you have turned the	Have students work in their clubs and discuss their research. Coach them on their conversations as needed.

W.3.2, W.3.7, W.3.8 **RI.3.1**, RI.3.2, RI.3.3, **RI.3.9,** RI.3.10 SL.3.1, **SL.3.3** L.3.3, L.3.6	expertise. Provide the example of page 108. (p. 108)	penguins), to learning about their bigger field of knowledge (the animal kingdom). (p. 108)	have studied and to look at the table of contents. Model how to look across two books about different animals and look for patterns. **A.E.::** Read aloud two new excerpts on topics that are related and ask students to think about the similarities and differences, and to look for patterns in the information. **Link:** Have students talk in their clubs and make a plan for the work they will do today. Add to the Anchor Chart, To Research… ● *Look across books at similar subsections to think about patterns and relationships.* p. 109-111	charts into questions to give themselves a checkup. Have students look at the questions and reflect. (p. 112)	(p. 114) ****Homework: Becoming More of an Expert (p. 114)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Asking Questions, Growing Big Ideas W.3.2, W.3.7, **W.3.8** RI.3.1, RI.3.2, RI.3.3, RI.3.5, RI.3.8,	Ask students to share their new learning from yesterday's session. (p. 116)	"Today I want to teach you that as you research the similarities and differences between the topics you are studying, readers ask, "Why?", "What explains this?" Questions such as these help to lead to more thinking."	**Model:** Revisit the passage from the last session and help students recall the comparisons they made between the two animals. Model how to think of related questions. Ask students to join you in asking the questions and answering them. Stop to discuss about	Ask students to do some comparing and contrasting work in their books and jot it down on a post-it. Ask students to take out the, "C*omparing and Contrasting" and "Analyzing Author's Craft"*	Have students work in clubs to grow big ideas and questions. Add to the Anchor Chart, To Research… ● *Ask questions, develop theories.* (p. 122-123)

RI.3.9, RI.3.10 SL.3.1, **SL.3.3** L.3.3, **L.3.4, L.3.6**		(p. 116)	what you did and encourage students to do this when they are reading different texts about different topics. **A.E.:** Have students read two new passages that relate to the class animals and ask them to think about the similarities and differences. Support students in using the list of steps on the chart, "To Grow Big Questions and Ideas in a Comparative Study, Readers Will…" **Link:** Remind students how important it is to cite text evidence for their claims.Have clubs work in partners to focus on studying a subtopic together and to find sections from a bunch of texts that address the subtopic. Have students think about how they are the same or different. Ask them to record their thinking in their notebooks. (p. 116-119)	Learning Progression Strand and assess their work. (p. 120)	****Homework:** **Moving from Questions to Theories to New Plans (p. 123)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Pursuing Questions W.3.2, W.3.5, W.3.7, W.3.8 **RI.3.1**, RI.3.2, RI.3.3, RI.3.4, RI.3.5, RI.3.7, RI.3.8, **RI.3.9**, RF.3.3, RF.3.4	Celebrate all the work the students have done so far in this unit by naming all that they are doing. (p. 125)	"Today I want to teach you that experts not only think about their topic, but they also think about their process and go forward with a plan." (p. 125)	**Model:** Ask one club to generate options for what they can focus on today, giving themselves assignments. As they are working, other clubs observe, naming the progression. **A.E.** Provide time for the clubs to continue working on their assignments.	Tell students that the work they are doing is requiring them to do a new kind of reading. As they are learning to question more, readers will read differently as they are guided by specific questions. Remind students to	Have students turn and talk with each other about the goals they have for moving their reading forward. (p. 126) ****Homework:** Ask students to use the plans they came up with into

SL.3.1, SL.3.6 L.3.3, L.3.6			**Link:** Remind students that the unit will be ending soon and to to get as much work done as possible today. (p.125)	read the text features in their book as they can provide the answers to the questions they are asking. (p. 126)	action. Before they leave school, suggest they find two books that will help them answer their questions. Encourage them to use the table of contents to see if their answers could be found in those texts. Remind students to also bring their fiction books home and fill out their reading logs. p. 126
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Developing Evidence-Based Theories W.3.2, **W.3.7, W.3.8** RI.3.1, RI.3.2, RI.3.3 SL.3.1 L.3.3	Praise students for their hard work and motivate them to keep moving forward. Ask students to think of a research question to pursue. (p. 128)	"Today I want to teach you that when researchers have read books, collected information, studied different patterns and developed theories, they are ready to do more. Researchers will ask what the evidence suggests and how they can study the evidence to develop new theories that are evidence-based." (p. 128)	**Model:** Remind students to use a variety of resources and researchers to collect information. Begin researching a class question by asking a "researcher", a student from the class, to help. **A.E.:** Ask clubs to discuss together the ways they will grow evidence-based theories. Share ideas with the class. Add to the Anchor Chart, To Research…: ● *Gather evidence that supports theories.* **Link:** Have clubs consider revising their initial theories as they gather evidence.	Remind students to compile evidence to support their theory. (p. 132)	Set students up to share and explain how their evidence fits with their theories. (p.. 134) ****Homework: Gather Evidence to Support Theories (p.134)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Adding Theories by	Celebrate the big ideas and theories the students have developed in yesterday's	"Today I want to teach you that researchers not only read about their topic, but	**Mode/A.E.:** Model the teaching point with an example. Read aloud a text	Ask students to talk about how the information they are	Invite students to connect the new information to their

Researching Big-Picture Concepts W.3.2, **W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.3**, RI.3.6, RI.3.8, RI.3.9 SL.3.1, SL.3.2 L.3.3	session. (p. 137)	they also read **around** their topic, looking for help learning about the theories they developed." (p. 137)	that has general information about animals. Ask students to try using the information to add to their theories. **Link:** Remind readers how important it is to read about more general information when researching a topic. Have students read more about their second animal, reading one or more articles. Have them underline parts that are important and synthesize the new information with what they already know. (p. 138-139)	reading about is helping them see or think of something new. (p. 140)	theories and talk about their new thinking. (p. 142) ****Homework:** **Reading with Your Theory in Mind** **(p. 143)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Learning to Apply the Knowledge Readers Develop through Their Research W.3.2, **W.3.7, W.3.8 RI.3.1, RI.3.2, RI.3.3, RI.3.4** SL.3.1,	Ask students to think about what adult researchers, specifically who study animals, do for their job. To form small research groups, ask students to share their interest and knowledge about real-life problems relating to animals. (p. 146)	"Today I want to teach you that when you research a solution to a real-life problem, it helps to think about all the aspects of the problem." (p. 147)	**Model:** Invite students to study and list the steps to take as you begin a research project. Record the questions down on chart paper. Ask students to reflect and talk with a partner about what they saw you do. **A.E.:** Display the chart, To Research Real-Life Problems...Review the steps you modeled to show how to begin a research project. Skim a passage and think	When researchers feel stuck in their research, they brainstorm. Share possible suggestions to help listed on p. 151. (p. 151)	Encourage students to debate when the group has differences of opinion. Remind students that when they prepare for a debate, they gather evidence to support their claims, with reasons to back it up. (p. 152) ****Homework:** **Plan Your Own Homework** **(p. 153)**

SL.3.3 L.3.3, **L.3.4, L.3.6**			aloud to show how you choose which parts would help with your research problem. Have students turn and talk about what they observed you do. Add to the chart, <u>To Research Real-Life Problems…</u> ● *Read, looking for information that relates to the problem. Try to find connections by saying, "Maybe this relates because…"* Model one final step and add to the same chart: ● *Plan how your group will work.* **<u>Link:</u>** Set groups up to meet and discuss how they will move forward with their research, and whether the knowledge they have about animals can help. (p. 147-149)		
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**
19 Finding Solutions to Real-World Problems: A Celebration W.3.2, W.3.5, W.3.6, **W.3.7,W.3.8** RI.3.1, RI.3.2, RI.3.3 SL.3.1, SL.3.6 L.3.3	Tell students that their unit has come to the end, and to celebrate they will share the information they have learned. To help them prepare, explain that they will take all that they learned and educate or convince others to take some positive actions to solve the problem. Explain to students that they will have an opportunity to choose to make a diagram, a poster, a presentation using	**NA**		As students are working, stop to share the work that groups are doing. Highlight not only the ideas the groups are coming up with, but also the *process* that they are using. Remind groups to think about how they will inform their audience about their real-world problem	Have students set up their presentations. Invite guests and visitors to view and listen to their presentations. After visitors have left, gather students on the rug to share and reflect. Praise students for all that they have learned, and how, now, they can teach others. (p. 157)

	a PowerPoint, a speech, etc. Provide examples of each product if possible to serve as models. (p.154-155)		they studied, and the way they propose to solve it. (p. 156)	

Grade 4 Units

Grade 4 : Unit 1: Interpreting Characters: The Heart of the Story	
Unit Description:	This unit stands on the shoulders of the third grade *Character Studies* unit. The heart of any good story is the character. This first unit in grade four aims to launch students back into what matters most: for students to be nose-in-the-book readers. Children are to be challenged to read a text with deep engagement and intensity. Students will be inducted into the structures, routines, and habits of a richly literate reading workshop, by taking responsibility for choosing just-right texts, keeping reading records, and engaging intensely with their book choices. Students then will be guided to grow significant text-based theories about characters, and attend to smaller details the author has provided quite on purpose. Finally, students will utilize their prior learning to build interpretations by connecting ideas across an entire text. Students will also be drawn to pay attention to recurring images, objects, and details to add depth to their interpretations.
Essential Questions:	● How do students become active and engaged readers? ● How do readers construct meaning from text? ● Why do readers need to pay attention to a writer's choice of words? ● How does the author make the characters come to life? ● How can debating my viewpoint with other readers improve my comprehension? ● How can questioning and inferential thinking help me better comprehend literature?
Standards:	CCSS for Reading: RL 4.1Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RL 4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text. RL 4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions). RL 4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean). RL 4.5 Explain major differences between poems, drama and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text. RL 4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of god and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures. RL 5.1 Quote accurately from a text when explaining what the texts says explicitly and when drawing inferences from the text. CCSS for Writing: 4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 4.9a Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions]."). CCSS for Speaking and Listening: SL 4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly. SL 4.3 Identify the reasons and evidence a speaker or media source provides to support particular points. SL 4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace SL 4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate

	(e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 and 3 for specific expectations.) CCSS for Language: L 4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L 4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. L 4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L 4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).
Timeline/date:	**5-6 weeks**
Suggested Interactive Read Aloud:	**An Angel for Solomon Singer by Cynthia Rylant Post Its** **Fly Away Home by Author Eve Bunting Post Its** **One Green Apple by Author Eve Bunting Post Its** **Something Beautiful by Sharon Dennis Wyeth Post Its** **The Great Kapok Tree by Lynn Cherry Blank Post Its**
Unit Read Aloud/ Shared Reading	**The Tiger Rising by Kate DeCamillo**

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Bend 1: Establishing a Reading Life

A Day for Assessment: Administer Performance Assessment to set baseline data (pp. 2-3)					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Reading Intensely: Building a Foundation to Grow Substantial Ideas** W.4.3, W.4.8, **W.4.9.a**, RL.4.1, RL.4.3, RL.4.10, RF.4.3, RF.4.4, SL.4.1, SL.4.2, L.4.1, L.4.2, L.4.3	Welcome students to fourth grade by rallying their enthusiasm for building big ideas that are grounded in the books they read. (p. 5)	"Today I want to teach you that to grow solid, grounded ideas, people read intensely, aware that everything counts. They often reread to see more, notice more. Readers use all their brain power and strategies to pay more attention to what they are reading." (p. 5)	**Model:** Ask students to help you figure out some specific strategies to read intensely. From listening to children (and your own knowledge), gather a small list of ways to read intensely. **Active Engagement:** Channel students to reread the first page and a half of the class read aloud book intensely. Read aloud while they follow on individual copies, giving them time to think, mark the text, and then to talk. **Link:** Remind students that to build solid, grounded ideas, people first need to read intensely. (pp. 6-8)	Beginnings Matter, So Look Alert! (p. 9)	Using Books to do Specific Kinds of Mental Work: Reread a small part of the read-aloud, pausing to prompt children to walk in the shoes of the character and to envision. (pp. 11-12) ****Homework: The Text Will Show You How to Read Intensely (p. 12)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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2 **Taking Responsibility for Reading Lots of Within-Reach Books** W.4.3, W.4.9.a, RL.4.1, RL.4.2, RL.4.3, **RL.4.10, RF.4.3, RF.4.4,** SL.4.1, SL.4.2, L.4.1, L.4.2, L.4.3	Ask students to think back to their work in the previous session, checking to see how much they've carried forward. Suggest that if their books are too hard (or offer no challenges), it is difficult to read with intensity. (p. 14)	"Today I want to teach you that to grow solid, grounded ideas about books, readers need to choose books they can read fluently and understand well. Readers have ways of checking each book before committing to it." (p. 14)	**Model:** A student demonstrates choosing books that are just right. Guide the child's testing of the book by offering suggestions-perhaps suggesting she reread to see if she is close to reading the book with fluency and comprehension. Name what you hope students noticed from the demonstration, emphasizing tips that are transferable to their own experience. **A.E.:** Ask students to recount the signs that a book may be too hard for them- too hard to read with fluency and accuracy and too hard to be able to build grounded ideas from. **Link:** Remind students that to become stronger, readers need to read- a lot. In other words, to grow, readers need practice engaging successfully with lots and lots of books. Tell students that they must check their current reading to make sure it's not too hard, and they also need to collect lists and stacks of books to read next. (pp. 15-16)	Readers Don't Want to Stop! (p. 17)	Help Students Make Reading More Intense, More Often: Talk up the IMportance of flow, citing Michelangelo, then rally children to aim toward flow as readers. Collect data to help make reading more intense, more often. (p. 19) ****Homework: Get Into the Flow as You Read (p. 20)**
A Day for Assessment: Return and Discuss Scored Performance Assessments to Students					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 Collaborating to Create a Culture of Reading: All-Hands-On-Deck Call W.4.3, W.4.6, W.4.9.a, RL.4.1, RL.4.2, RL.4.3, **RL.4.10,** RF.4.3, RF.4.4, SL.4.1, SL.4.2, **SL.4.4,** SL.4.5, SL.4.6, L.4.1, L.4.2, L.4.3	Remind students that although reading intensely requires them to read just-right books, selecting books involves more than ascertaining the right level of text difficulty. (p. 24)	"Today, instead of me teaching you something, I'm hoping we can use our mini-lesson as a time for an inquiry, for an exploration of an important question: 'What systems and procedures can we establish to help us find books that we not only can read, but also *want* to read?'" Begin chart "Finding Books We Want to Read" (p. 24)	**Model & A.E.:** After rallying students to work on the shared inquiry, divide the meeting area into quadrants and ask each group to tackle a subset of the overarching question. Convene the class to watch while representatives from each group post their suggestions, then channel students to read those suggestions aloud to each other and discuss them. **Link:** Rally students to carry through on this exciting work. (p.24-26)	Readers Give Books a Chance (p. 27)	Sharing Book Recommendations: Remind students to record in their logs, then set them up to give book recommendations to each other. As students discuss great books, coach into and lift the level of their conversations. (pp. 29-30) ****Homework: Analyze Your Reading Log to Help Improve Reading Habits (p. 30)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 Retelling and Synthesizing to Cement Compre-hension W.4.3, W.4.9.a, **RL.4.1, RL.4.2, RL.4.3**, RL.4.10, **SL.4.1, SL.4.4, SL.4.6,** L.4.1, L.4.2, L.4.3	Channel students to use current research on the volume of reading students should be doing as a gauge against which to self-assess and to set goals. (p. 33) Turn the corner to a new topic and provide a context for today's mini lesson by telling students that during previous book buzzes (chats), you noticed some needed a brush up on their reading skills. (p. 34)	"I want to remind you that readers often look back on their books to cement their comprehension. You already know how to do a chronological retelling, telling the whole timeline of events in order. Today I want to teach you that you can also pause to synthesize. To do this you still retell, but just do that for the part of the book you've just read. Then you go back and summarize the earlier parts of the book that relate to just that part." (p. 34)	**Model:** Offer an example of synthesis retelling of the most recent chapter you've read aloud, harkening back, when relevant, to pertinent sections from earlier in the book. Name what you have just done in a way that encapsulates what you hope students have learned to do. Recap in a way that makes the work transferable to other texts, other days. (p. 36) **A.E.:** Ask students to help you continue with your synthesis retelling, adding asides of important information they get from reaching back into earlier parts of the story. Name what students have been doing.	Readers Keep Track of and Use Characters' Names When Retelling (p. 38)	When Readers Discuss Books, It Helps to Begin with a Retelling: Guide students to prepare to talk about books they are reading by choosing a strategy for retelling-chronological or synthesis. Remind listeners to listen actively to construct an understanding of the story and ask questions. After students retell, channel them to discuss ideas about their book, selecting

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			Encourage them to continue this with other texts, on other days. **Link:** Send readers off to read independently, reminding them to pause and recollect the events of the story. (pp. 34-37)		one or two jots to talk about at some length. (pp.40-41) ****Homework:** Readers Practice Retelling **(p. 41)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 Envisionment: Seeing and Hearing Inside the Text W.4.3, **W.4.9.a** RL.4.1, RL.4.2, **RL.4.3**, RL.4.7, RL.4.10 SL.4.1, SL.4.4, **SL.4.6** L.4.1, L.4.2, L.4.3, **L.4.6**	To help students practice hearing and envisioning the world of a story, ask them to close their eyes and listen to the classroom around them, sharing what they imagine with a neighbor. (p. 43)	"Today I want to teach you that to read well, to read intensely, readers can't just read with their eyes. Readers use everything- the images, the mood, the sounds- to make movies as they read." (p. 43)	**Model:** Point out that reading fiction often means walking in the shoes of a character, immersed in the world of the story. Give students an opportunity to pantomime the role of a character. **A.E.:** Continue the read aloud, but with fewer prompts. Instead, give students space to decide how to use their bodies to act their parts and show their characters. **Link:** Reiterate that to read intensely, readers listen to and picture their books- creating scenes not only on a stage as they have been doing, but in their minds. (pp. 44-47)	Push Yourself to Read a Lot (p. 48)	Envisioning: Pushing Further into a Story: Channel students to use a "conch shell" so they can hear themselves reading aloud and get further inside the story. Now channel students to imagine what's happening *behind* a particular scene. (p. 49) *****Homework:** Read Intensely, Envision, and Record Your Work **(p. 50)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 Using Partners and Learning Progressions to Lift the Level of Your Work W.4.3, W.4.5, **W.4.9.a RL.4.1, RL.4.2, RL.4.3,** RL.4.4, RL.4.10 SL.4.1, SL.4.2 L.4.1, L.4.2, L.4.3, L.4.6	Introduce students to their new long-term seating and partner assignment. Ask partners to share their environments from last night's homework with each other. (p. 52)	"Today I want to teach you that when readers are trying to get better at a particular skill, such as envisionment or character traits, it helps to work with a partner and use the learning progressions and set goals to lift the level of that work. To do this, readers study their own thinking and study ways to make that thinking even better." (p. 52)	**Model:** Recruit the class to be your "partner". Model how to use the "Envisioning/Predicting" strand of the Narrative Reading Learning Progressions to study an envisionment jot you have written. Working in a precise, accountable way, compare your envisionment to the third grade strand of the learning progression, pointing out ways you did and did not meet the third grade expectations. Name what you did in a way that sets students up to do similar work. **A.E.:** Ask students to evaluate your envisionment using the fourth grade envisionment learning progression, then coach them to be hard on you. Channel partners to work to revise your envisionment so that it is closer to fourth grade expectations. Debrief, highlighting pushing yourself to envision not just what's on the page, but what's *not* on the page. **Link:**. Convey that children can rely on the help of their partner and on the fourth grade learning progressions to lift the level of their envisioning and character trait work. (pp. 52-56)	Integrating Multiple Tools and Strategies to Lift the Level of Envisioning (p. 57)	Assessing Envisionments and Character Traits with a Partner: Ask students to compare earlier work with what they can do now. (pp. 59-60) ****Homework: Celebrating Your Hard Work (p. 60)**

Bend 2: Thinking Deeply About Characters

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

7 Reading to Develop Defensible Ideas About Characters W.4.3**, W.4.9.a RL.4.1, RL.4.2, RL.4.3, RL.4.4,** RL.4.10 SL.4.1, SL.4.2, SL.4.3, **SL.4.4** L.4.1, L.4.2, L.4.3, L.4.6	Tell a story about someone who is good at reading people. Then suggest that reading people in real life is like reading characters in stories. (p. 64)	"Today I want to teach you that to read people-in life and in stories- readers notice when a person does or says something that stands out, and think, 'Why might the character have acted this way? What do these actions show about the character?' Readers especially notice patterns in a character's actions and notice times when the character breaks the pattern." (p. 64)	**Model:** Recruit the class to revisit a passage and to think, "How is the character acting? What patterns have I seen in the way this character acts? Does this new action fit with or disrupt those patterns? Ask pointed questions to nudge students toward new insights about the character, and share your process of considering what a character *could* have done but didn't. Then resume reading. Challenge students to examine the patterns in the protagonist's actions, the reread and jot notes. Share out children's thinking. Debrief by pointing out replicable strategies you and the class just used to grow ideas about a character, and add these to the anchor chart. **A.E.:** Invite students to read on, this time developing ideas about a second character using all the strategies you have taught them for growing ideas about characters. **Link:** Recall the mission students tackled at the start of the unit- reading intensely, realizing that in complex fiction, everything counts toward solid, grounded ideas. Point out that today, students did that work. (pp. 65-68)	Reading a Single Passage to Grow Insights about Characters, Then Rereading on to Continue That Line of Thinking (p. 70)	Using Conversation and Close Reading to Grow Ideas about CHaracters: Direct students to grow text-based ideas with their reading partners. (p. 71) ****Homework: Put Your Characters Under a Microscope (p. 72)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Developing Significant	Tell students that experts know which features of a subject merit attention, and	"Today I want to teach you that if readers pay attention to details that show	**Model:** Explain that expert readers use what they know about how stories tend to go to	Readers Use Story Arcs to Think about Characters (p. 79)	Readers Aim-and Rehearse-for Grand Book Conversations:

Ideas: Using the Story Arc to Notice Important Details About Characters **W.4.3, W.4.9.a RL.4.1, RL.4.2, RL.4.3** SL.4.1, SL.4.2, SL.4.3 L.4.1, L.4.2, L.4.3, L.4.5, L.4.6	give a real-life example of this. Draw a parallel to reading. (p. 75)	characters' desires, the obstacles they encounter, and the ways they respond to those obstacles, they are likely to gain insight into both the characters, themselves, and their stories." (p. 75)	determine details of a story that are important. Invite students Invite children to join you in closely reading a passage from the read aloud text, letting knowledge of story (and of evidence-based reading) inform what you and the children attend to. Debrief the reading moves you made. **A.E.:** Channel students to notice the story arc in books that they're reading independently, pushing them to look across the whole book so far. **Link:** Remind students that connecting their ideas to a character's desires and the obstacles that stand in the way is sure to "ground" their ideas. (pp. 76-78)		Encourage students to swap independent reading books with their partners so they can talk about shared books, rehearse for conversations, and linger with one idea over extended time periods. (p. 81) ****Homework: Think Deeply About the Main Character: Desires and Obstacles (p. 82)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Growing Grounded, Significant	Convey that during the previous session, students learned one way to make their ideas about characters	"Today I want to teach you that another way readers grow significant ideas about a character is to notice	**Model:** Pop out the importance of what you are saying by describing the alternative- that authors create characters	Self-Assessment: Comparing Old and New Thinking (p. 89)	Making Goals to Lift the Level of Thinking about Characters: Direct students to

Ideas by Noticing Author's Craft: Finding Meaning in Repeated Details W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3**, RL.4.4 SL.4.1, SL.4.4 L.4.1, L.4.2, L.4.3, L.4.5, **L.4.6**	significant, Suggest that today, they will learn a second way. (p. 84)	anything the author spotlights. If the author repeats something over and over, or describes something at great length, or otherwise emphasizes something, readers realize the author has done this on purpose and think, 'Why?'" (p. 84)	willy-nilly, giving them distinguishing characteristics for no reason. Enlist students to help in reviewing things the author has made a big deal of related to a character from the read aloud, and in asking, "Why?" Demonstrate the next steps in the process: how you consult the list you've generated to be sure it supports your idea, and then check whether your idea is grounded in multiple parts of the text. Name the strategies you used, emphasizing the fact that you made sure your thinking was grounded in the text, and invite student's input. Debrief what you just did, in a way that students can follow and describe the process so it is transferable to another text another day. **A.E.:** Channel students to think in similar ways about a second character, jotting their thoughts. **Link:** Connect today's lesson with the larger agenda. The important thing is for readers to realize they have a handful of ways to be sure the ideas they grow about characters are important. (p. 85-88)		assess a statement about a character against the learning progression. Remind students they have already compared their earlier theories with more recent ones. They should now compare their most recent ideas with the learning progression, clarifying goals for today's work.(p. 90) ****Homework: Doing More to Achieve Your Reading Goals (p. 91)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Improving Theories by Reaching for Precise	Celebrate that children are noticing the decisions that characters in books make, as well as the actions they take, and using those	"Today I want to teach you that when readers want to grow not just any ol' ideas about characters, but *insightful* ideas, they try to	**Model:** Recruit your students to join you in thinking about the read-aloud book and in reaching for precise words to talk about a character.	Readers Try to Convey an Idea in Several Different Ways (p. 100)	Developing Theory Charts: Show the class how one student reread and reflected on individual ideas

Academic Language W.4.3, W.4.9.a **RL.4.1, RL.4.2, RL.4.3, RL.4.4** SL.4.1, SL.4.6 L.4.1, L.4.2, **L.4.3, L.4.4, L.4.5, L.4.6**	decisions and actions as clues about the characters. (p. 94)	reach for exact, precise, true words to convey their thoughts about the character." (p. 94)	Demonstrate a few techniques for finding precise language. After reaching for more precise words to describe a character, show students that sometimes the easiest way to capture someone is with a comparison-to another character, to an object. Name what you've done. Specifically, teach students to self-monitor for vague language and and to speak in clauses or sentences, not relying on single descriptors, when trying to say something specific. **A.E.:** Read students a passage from the text, then have them describe the character in the passage using precise words. **Link:** Coach students to assess their prior writing about their own books, and to set goals for lifting the level of this, sharing their aspirations with someone with whom they don't usually talk. (pp. 95-98)		about character and then developed a greater theory about the character based on these ideas. Explain how readers take their theory and then look for evidence in their book to support it, not only reading forward but also rereading and looking back over previously read sections of text. (p. 101) ****Homework: Making Connections to Form a Theory, and Finding Evidence to Support It (p. 102)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Finding Complications in Characters	Relate the story of how a character in the book you read at home first seemed to be a despicable villain and now is turning out to have redeeming features. (p. 105)	"Today I want to teach you that characters are complicated-they aren't just one way. Characters may be one way in one setting or in one relationship, and	**Model:** Invite students to notice that each of us is not just one way, that we change with company and circumstance. Make a quick T-chart to show	Readers Ground Their Ideas in Evidence (p. 110)	Readers Enlarge Ideas by Taking into Account More Parts (and People) in the Text: Ask students to share their work of the

W.4.3, W.4.9.a **RL.4.1, RL.4.2, RL.4.3, RL.4.4**, RL.4.6 SL.4.1, SL.4.2, SL.4.4 L.4.1, L.4.2, **L.4.3, L.4.4, L.4.5, L.4.6**		another way in a different context. Or they may be one way on the outside and another way on the inside. Good readers look for text evidence that shows this complexity to build solid ideas about characters." (p. 105)	how two sides to a person might be recorded. **A.E.:** Read out a portion from the read-aloud that introduces a new side of a character, drawing students to contrast what they knew of this character previously with what they're learning now. Then create a quick T-chart to record the class's observations about different sides to this character. Summarize what the T-chart reveals, namely that this character is not just one way. **Link:** Remind students that authors often make characters complicated on purpose, and as readers, they need to grow ideas about characters that are also complicated. (pp.106-108)		day with a partner. Give students thought prompts to push toward bigger ideas about their characters and books. Channel students to transfer what you've taught them to their work. (pp. 111-112) ***Homework: Continue Delving into the Complexity of Characters (p. 112)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 Debating to Prompt Rich Book Conversation	Convey to students that as readers, of a common text, we sometimes will find a reading partner who has a position different than our own, and that these moments should not be	"Today I want to teach you that different readers have different viewpoints about a book, these differences can spark a debate, each person presents his or her position and then supports that position with evidence, aiming to	**Model:** Demonstrate how to develop an evidence-based argument for or against one of the claims related to the read-aloud. Take the side that is harder to defend for yourself, leaving the other	Readers Can Debate With Themselves (p. 118)	Research Partner Debates with an Inquiry Question in Mind: Set up some partners to debate, while others observe

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W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3** SL.4.1, **SL.4.3, SL.4.4, SL.4.6** L.4.1, L.4.2, L.4.3, L.4.6	shrugged off with an "Okay, we disagree." , but should be viewed as an invitation to debate; offers to talk and think more." (p. 114)	persuade the other person, the other side." (p. 114)	for the class.Debrief in ways that enable students to try what you have just done. **A.E:** Channel the class to work together to gather evidence to support the opposing side, distributing white boards or chart paper to help them collect evidence. Set students up to participate in a bare-bones debate protocol. Give them phrases that they can use to state and defend their positions. **Link:** Channel students to generate provocative, debatable ideas from the books they've been reading. (pp. 114-117)		and take notes. (p. 120) ****Homework: Have a Debate With Yourself (p. 121)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Grounding Evidence Back in the Text W.4.3, **W.4.9.a** RL.4.1, RL.4.2,	Explain that while ideas can be challenged, no one can contest evidence grounded in the direct words of the text. (p. 123)	"Today I want to teach you that strong readers defend and critique ideas by using specific passages-by quoting specific words, sentences, passages-from the text itself." (p. 123)	**Model:** Demonstrate that readers search for an exact page of text that forwards a particular idea. Demonstrate how you might pick exact words to cite in support of your original idea. **A.E.:** Invite students to help you continue this argument, using the book and what	Readers Weigh Their Evidence (p. 127)	Debating and Then Asking Students to Reflect on Their Work in This Bend: Channel partners to engage in debate. Invite students to reflect on and write about how they have

RL.4.3, **RL.4.4**, **RL.5.1** SL.4.1, SL.4.2, SL.4.3, **SL.4.4**, SL.4.6 L.4.1, L.4.2, L.4.3, **L.4.6**			they've learned about setting up to debate. **Link:** Ask some readers to return their own books, applying what they learned about growing debatable ideas and collecting text evidence while others generate provocative, debatable ideas. (pp. 124-126)		grown as readers and thinkers. (p. 129) ****Homework: Read Your Own Books, Growing Debatable Ideas, and Maintaining Volume (p. 130)**

Bend 3: Building Interpretations

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14 Looking Beyond Characters: Studying Other	Acknowledge that readers take in more than just one aspect of a text as they read, even if they are focused. (p. 133)	"Today I want to teach you that when readers want to build a larger understanding, an interpretation, of their book, they don't just think about one thing (like the characters). To make an	**Model & A.E.:** Ask students to look again at a passage they've studied before, this time giving attention to the other aspects of the text in	Readers Ask, "What Does This Teach Me?" (p. 136) .	Assessing Reading Skills Using the Learning Progression for Determining Themes: Guide

Elements of Story W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3**, RL.4.4, **RL.4.5** SL.4.1, SL.4.2, SL.4.4 L.4.1, L.4.2, L.4.3, L.4.6		interpretation, readers try to add up *all* the parts, all the elements, of the story. (p. 133)	addition to the initial focus on character. Extrapolate from their observations some kind of story elements that readers notice. Add those elements to the chart. **Link:** Ask readers to go back to their books and read backward and then forward, now focused on more elements of their text than just character. (pp. 133-135)		students on how to use one part of the third and fourth grade learning progression for interpretation to assess reading skills and set goals. (p. 138) ****Homework:** **Raising the Level of Interpretation Work by Working Toward Reading Goals (p. 140)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Looking Through Many Lenses at Not Just a Scene- But at the Whole Story So Far	Often we don't notice the whole part of something because we only can see part of that whole thing. For instance, when riding a train, all you see is the car you're sitting in, when in fact, it isn't just your car that is in motion, but the whole train. I'm telling you	"Today I want to teach you that readers who are trying to read interpretively pay attention the life lesson be?", or even "to whatever sticks out, but then they think, 'How might this part fit with other parts?' To do that thinking, they think across the whole book." (p. 141-142)	**Model:** Demonstrate reading a passage that stuck out to you from the class read-aloud. Explain why this passage caught your attention, relating it back to noticing mood and tone and how this changes. Explain that readers, while thinking across a text ask	Sharing Examples of the Interpretive Work of Students (p. 144)	Introduce the chart "How to Build an Interpretation": Convey to students that interpretation work comes from the sort of close reading they've been doing for a while now. (p. 145)

W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5** SL.4.1 L.4.1, L.4.2, **L.4.3**	this because readers don't just look at the page they're on. They know that this page is connected to a story that came before it, a story that will continue beyond it. They look across pages at the whole book. (p. 141)		themselves, "How might this part fit in with other parts we've noticed?" **A.E.:** Students should name what they saw you doing, then retell for them the steps you took, setting them up to do similar work. **Link:** Guide students to add this to their own work in their own books. Remind the that authors return to things for a reason, so when looking beyond one part that pops out to finding more parts that connect to it, they will increase the power of their interpretations. (pp. 142-143)		****Homework: Growing Ideas into Initial Interpretation (p. 146)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Connecting Thoughts to Build Interpret-ations W.4.3, W.4.4, **W.4.9.a**	Suggest that after collecting thoughts about different aspects of their books, a next step involves using that collection of thinking to grow bigger ideas about whole books. (p. 148)	"Today I want to teach you that once readers have built up lots of thinking about different aspects of their book or topic, they look for patterns and connections between their different ideas." (p. 148)	**Model:** Share some jots that reflect the class's thinking from the read-aloud. Model how to consider two of them, side by side, to come up with an idea. Once you see two ideas connecting, reread the chart to explore whether	Sharing One Student's Work as an Example of the Teaching Point (p. 154)	Working With Partners to Develop Stronger Interpretations: Tell students that you will demonstrate how partners can work together on strengthening

RL.4.1, RL.4.2, RL.4.3, RL.4.5, RL.4.10 SL.4.1, SL.4.3, SL.4.4 L.4.1, L.4.2, L.4.3, L.4.6			other ideas fit in with the insight you are growing. Debried in ways that help students to transfer the work you've done so they are able to develop their own ideas. **A.E.:** Give students a go at the same task, and scaffold their work. Ask two partners to demonstrate how they connected the two jots to make meaning. Debrief, naming what the two partners demonstrated that you hope the rest of the class will do as well, naming this in a replicable way. **Link:** Send students off to read, asking them to take their time either now, at the start of the workshop, or later, after they have read, to do similar work with their own thinking. (pp. 149-152)		interpretations. (pp. 155-156) ****Homework: Make a Great Idea or Interpretation Even Better (p. 156)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 A Method for Crystallizing Central Interpret-ations W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3,**	Point out that students' interpretations have become more encompassing, more overarching. (p. 158)	"When readers want to build a central interpretation, they often consider big life issues that relate to lots of people and lots of stories, decide on one of those that pertains to the particular book in hand, and then figure out what the book has to say about that issue." (p. 158)	**Model:** Point out that when a reader want to discern the central theme in a book, it helps to remember that authors of children's books try to teach children ways to respond to issues/concerns that are important to children. Channel students to list such issues.	Questions Readers Ask When Building a Central Interpretation. (p. 162)	Readers Return to Learning Progressions to Check Progress and Set New Goals: Ask students to go back to the "Interpretive" section of the learning progression and assess the work

RL.4.5, RL.4.9, RL.4.10 SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6			**A.E.:** Channel partners to generate a list of possible life issues, recording them on white boards. Then create a brief master list of these. Invite students to think back to the read-aloud text to see if any of the issues listed pertain to that text, and ifso, to think, "What does the author want us to know about this issue?" **Link:** Remind students to consider, in their own books, the issues the author addresses, asking what the author may be trying to teach about those issues. (pp.158-160)		they have done so far. (pp. 163-164) ****Homework:** Read Through the Lens of Big Life Issues, Then Put Together Ideas for a Central Interpretation **(p. 164)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Finding Meaning in Recurring Images, Objects, and Details W.4.3, W.4.4, **W.4.9.a**	Link today's teaching to the work the class did in Bend Two, when students learned that paying attention to things an author repeats can help readers grow significant ideas about characters. Name the question that will guide your inquiry. (p. 167)	"Today, let's investigate these important questions: Why might Kate DiCamillo have decided to make things recur? And what bigger meaning could they perhaps represent?" (p. 167)	**Model & A.E.:** Find another way to convey your premise- that authors repeat images, objects, and dialogue as a way to accentuate ideas that are important. Begin a list of recurring objects, images, and details in the demonstration text. Channel	Interpreting by Asking What Characters Learn (p. 171)	Savoring Endings: Let students know that books can matter to us in more intense ways if we let the endings take in more meaning, pull in more associations, and layer on more

RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5, RL.4.9, RL.4.10 SL.4.1, SL.4.2, SL.4.4 L.4.1, L.4.2, L.4.3, L.4.6			partners to pick up where you left off, thinking together to name additional threads in the mentor text. Channel partners to revisit selected passages from the read-aloud text to notice recurring things and to speculate on their significance. Ask partnerships to double up so that students grow even larger ideas about the meaning revealed through recurring images in the read-aloud book. **Link:** Recall for students that just as we share important events from our lives over and over again, so, too, authors write about important things that recur in their stories. (pp. 168-170)		complexity. (pp. 173-175) ****Homework:** **Putting it All Together (p. 175)**

A Day for Assessment: Administer Post-Assessment

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
19 Celebration: Creating a Self-Portrait in Books W.4.3, W.4.4, W.4.9.a	Today is the first day of the rest of your reading life. You'll be carrying a suitcase, like Rob, but instead of emotional baggage. Yours will be a bag of strategies, close at hand for you to call upon	All the things you associate with me- with any person- are part of who that person is. I want to suggest to you that what we wear and what we like don't simply occur by accident. We can choose who we want to be. And	Explain to students that you have a list of favorite books and authors that you can rattle off, each of which makes you you. Offer examples of how those books shaped you. Let them know that for each of them	Ask students to find one quote or excerpt from a favorite book they have read this year to be read to a partner "like it's gold" and to talk about why they chose that excerpt, why it stuck with them. (p. 179)	Form groups of four and share out the excerpts of books they have chosen to share with one another, and share why the excerpt or the character means

RL.4.10 SL.4.1, **SL.4.4**, SL.4.6 L.4.1, L.4.2, L.4.3	whenever you pick up fiction literature. (p. 176)	reading is a big, big part of this." (p. 177)	and for you, every book that we pick up to read and, especially, every book that we decide to reread, makes us the people we are today. Have you ever heard the saying, "You are what you eat?" Well the truth is, you are what you read (as well). Allow students to create Reading Self-Portrait Bookmarks that they will use throughout the year. (pp. 177-179)		so much to them. (p. 180)

Grade 4 : Unit 2: Reading the Weather, Reading the World: Purposeful Reading of Nonfiction	
Unit Description:	This unit is constructed as a means for students to read in a manner that will allow them to learn about the world. Using an overarching topic of natural disasters, students will first be focused on reading easier texts, but doing important thinking around those texts, then gradually moving to reading and thinking deeply about more challenging texts. Students will work in groups to read and discuss their learning about a particular type of natural disaster, and then create a presentation to share with classmates, building off the research methods learned in grade three. Groups will then trade topics and research another natural disaster with more independence and with groups supporting one another. It should be noted the goal of this unit is to read several texts and synthesize the learning, growing ideas and thinking deeply about the content; not writing a formal research report.
Essential Questions:	● What is the connection between reading, writing, and talking? ● How does paraphrasing help me to comprehend the text? ● What is the relationship between new and known knowledge? ● How does reading, stopping to think and react, and making notes about what I read keep me focused and help my comprehension? ● How can questions expand my thinking beyond the text to bigger ideas?
Standards:	<u>CCSS for Reading</u>: RI 4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RI 4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text. RI 4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. RI 4.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area RI 4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text. RI 4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided. RI 4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears RI 4.8 Explain how an author uses reasons and evidence to support particular points in a tex RI 4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably <u>CCSS for Writing:</u> W 4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly W 4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience (Grade-specific expectations for writing types are defined in standards 1-3 above.) W 4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic. W 4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes, paraphrase, and categorize information, and provide a list of sources W 4.9 b Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”). <u>CCSS for Speaking and Listening:</u>

	SL 4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly. SL 4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally SL 4.3 Identify the reasons and evidence a speaker or media source provides to support particular points. SL 4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace SL 4.5 Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or theme. SL 4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 and 3 for specific expectations.) <u>CCSS for Language:</u> L 4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. L 4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L 4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).
Timeline/date:	**5-6 weeks; November to December**
Suggested IRA	**None (Continue using suggested titles from Unit 1)**
Unit Read Aloud/ Shared Reading	**National Geographic Kids Everything Weather: Facts, Photos, and Fun that Will Blow You Away**

Bend 1: Learning From Texts					
A Day for Assessment: Administer Performance Assessment to set baseline data					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Reading and Learning with Intensity W.4.2 RI.4.10 SL.4.1 L.4.1, L.4.3, L.4.6	Ask students to bring their backpacks to the meeting area. Then channel them to do an archeological dig through their belongings to determine the kinds of nonfiction reading they do. With the class, compile a list of the kinds of nonfiction texts students found, emphasizing the point that nonfiction is all around them. Point out that if their families had been asked to list kinds of nonfiction reading that fill their lives, the lists would be similar and longer. Use this to drumroll the importance of this unit. (pp. 6-7)	"Today I want to teach you that as you get older, you don't just read *more* nonfiction, you also read nonfiction *differently.* Grown-up nonfiction readers make a commitment to learning from a text, by making connections between what they already know and care about, and the text." (p. 7)	**Model:** Point out that readers have a choice to read nonfiction texts in a waiting-for-the-dentist way, or with reading with to-become-smarter engagement. Explain that to commit to learning from a text, a reader has to care about the topic. Sometimes, readers get themselves to care by connecting the new topic to something they really care about. Help students connect to the topic of the whole-class read aloud by activating prior knowledge and considering what they care about. Debrief, naming what you have done that you hope students learn to do any time they read. **A.E.:** Set partners up to practice what you just taught. Give each reader a new book and ask them to make a connection to the topic of their text. Reconvene the class, asking a student to share how he became connected to a topic that at first glance seemed distant and not quite interesting to him. **Link:** Prepare students to go off to read, trying out today's strategy before picking new books to add to their nonfiction book baggies. (pp.7-10)	Taking the Time to Share	Taking Stock and Making Resolutions: Channel students to self-assess how their first day of nonfiction reading went, noticing what their strengths were, as well as areas for improvement. (p. 13) ****Homework: Building Your Nonfiction Reading Life (p. 14)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **To Learn from Nonfiction, Readers Get Their Mental Arms Around a Text** W.4.2 RI.4.1, RI.4.2, RI.4.3, RI.4.5, **RI.4.7, RI.4.10** SL.4.1, SL.4.6 L.4.1, L.4.3, L.4.6	ASk students to bring a new book they anticipate reading today to the meeting area. Channel them to look over the books, connecting with the topic and generating questions. Debrief, naming the replicable parts of what you have just asked student to do, and setting up today's teaching point as a second thing readers do before they read. (p. 17)	"Today I want to remind you that nonfiction readers preview texts. They survey the parts of the text, paying attention to headings and topic sentences, and they use what they already know about the topic to think, "This part seems to be about...and this other part seems to be about…" " (p. 18)	**Model and A.E.:** Rally students to take seriously the suggestion that they orient themselves to a nonfiction text before reading it by highlighting relevant reading research. Preview a nonfiction text, using knowledge of the topic to imagine how the text is apt to go. Recruit students to function as researchers, chronicling what you do. Invite students to name the replicable work you have done previewing the book thus far. Demonstrate the process of previewing a page. notice aloud what the headings might reveal about the upcoming text content. **Link:** Repeat the teaching point, stressing that by previewing, readers generate a sense of the whole text. Point out that as they read, readers pause to think about whether they learned what they had anticipated or they were surprised. (pp. 18-21)	After Generating Expectations, Readers Think, "Did the text unfold as expected?" (p. 21)	Keeping Focused to Keep Reading Volume High: Introduce research on reading volume. Coach readers to reflect on their volume of reading and be sure they are holding texts that are good fits. (p. 24) ****Homework:** **Reflecting on Your Nonfiction Reading Life (p.25)**
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A Day for Assessment: Return and Discuss Scored Performance Assessments to Students					

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 Text Structures Help Accentuate What Matters W.4.2, W.4.7, **W.4.8, W.4.9.b** RI.4.1, **RI.4.2,** RI.4.3, **RI.4.5, RI.4.7**, RI.4.10 SL.4.1, **SL.4.2,** SL.4.3, **SL.4.4,** SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Give students an opportunity to share with others the work they did the previous night, using the divider page in their reader's notebook to represent themselves as nonfiction readers. (p. 28)	"Today I want to teach you that once readers move beyond previewing expository texts to actually read them, they often notice the way the text is organized. Expository texts have a few common structures: problem/solution, compare and contrast, cause and effect, and chronological." (p. 28)	**Model and A.E.:** Play a brief video, asking students to take notes about the most important information. Invite readers to share their notes with their partners. Quickly remind students of typical nonfiction text structures. Play the video again, this time asking students to consider text structure while taking notes. Debrief in ways that make the work transferable to another text. Support that transfer by reading aloud from the model text and asking students to listen for clues to the text structure. **Link:** Send readers off with a charge to think about how nonfiction texts are structured, and also with a charge to self-assign their own goals for the workshop. (pp.28-31)	Readers Read in Ways that Prepare Them to Teach Others(p. 33)	Teaching Others and Teaching Well: Remind students of what they learned in third grade about teaching others, and give them a minute or two to finalize their teaching plans. Channel students into foursomes and set them up so that one member of the foursome teaches, while the others listen carefully to learn. Ask readers to prepare for tomorrow's workshop by selecting a challenging text that they want to work on reading over upcoming days.(p. 35) ****Homework: Note-Taking with structure in Mind (p. 36)**
435 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Embracing the Challenge of Nonfiction Reading** W.4.2, W.4.9.b RI.4.1, RI.4.2, RI.4.3, RI.4.4, **RI.4.5**, RI.4.7, RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, **L.4.4,** L.4.6	Tell readers that in many endeavors, there are signals that note when things become more challenging. Point out that sometimes nonfiction books are deceptive, looking easier than they are. Connect this to the work students will do with their challenge texts. (p. 39)	"Today I want to teach you there are a bunch of ways that nonfiction texts can be hard, and when you know some of these ways, you can get yourself ready to tackle the hard parts." (p. 39)	**Model:and A.E.:** Recruit students to join in a study of what makes nonfiction texts challenging. Distribute passages that illustrate common challenges and rally small groups to analyze for sources of difficulty. Gather ideas from students about what makes complex nonfiction hard. Add students' contributions to the chart. **Link:** Send students off to read, encouraging them to not shy away from the challenges that nonfiction offers, but to notice and embrace those challenges. (pp.40-42)	Monitoring for Sense (p. 43)	The Challenge of Complex Nonfiction is the Complexity: Channel readers to share the work they did today. Ask them to tell their partner what work they did to tackle their challenge book and what strategies they used most. (pp. 45-46) ****Homework:** **Talking About Your Challenge Book Reading (p. 46)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **The Challenges Posed by Texts That Are Structured as Hybrids** W.4.2, W.4.9.b **RI.4.1, RI.4.2, RI.4.3, RI.4.5,** RL.4.3, RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Set students up for today's mini-lesson by reminding them of the text structure work they've already done. Ask partners to read famous quotes and figure out the structure each quote takes. Highlight that another source of difficulty in nonfiction texts is that many contain both expository and narrative parts. Explain that readers read narrative and expository texts with different lenses. Emphasize that the challenge with this work is knowing which lenses to use while reading. Point out that authors usually signal a change in	"The question you'll be exploring is this, "What signals do authors give to readers to let you know when a part of a text should be read through the lens of story and when a part should be read through the lens of reading information?" (p. 51)	**Model and A.E.: :** Provide a brief explanation of how the inquiry will go before getting students started. Convene students and highlight what you heard or have students share out their observations and construct a chart. **Link:** Congratulate readers on beginning the challenging work of choosing the appropriate lenses to read through. Send them off to read, reminding them to draw on all they have learned. (pp. 51-53)	Thinking Across Hybrid Texts: How do These Parts Go Together? (p. 54)	Self-Assessment with Learning Progressions: Channel readers to self-assess how they synthesize nonfiction texts. (p. 56) ****Homework:** **Studying How Texts Are Pieced Together (p. 57)**

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	structure. Suggest you are not sure how they do that and invite students into an inquiry. Name the question that will guide your inquiry. (pp. 49-51)				
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 Tackling Tricky Vocabulary through Reading, Note-Taking, and Conversation W.4.2, W.4.9.b RI.4.1, RI.4.2, RI.4.3, **RI.4.4,** RI.4.5, RI.4.7, RI.4.10, **RF.4.3,** RF.4.4 SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, **L.4.4, L.4.5,** L.4.6	Engage the students by sharing an example of the way another student reached to develop his or her vocabulary. (p. 59)	"Today I want to teach you that if readers look *in* and *around* new vocabulary words, you can often figure them out." (p. 60)	**Model:** Provide students with an explanation of the board mental work readers do to figure out the meaning of unknown words. Demonstrate your own reading work for the students, thinking aloud as you apply the strategy. Recap the work you've just demonstrated. **A.E.:** Set students up to practice the strategy with you in the next sentence. **Link:**.Wrap up the lesson, reminding students that figuring out the meaning of unknown words is another one of the jobs they have as informational readers. (pp. 60-63)	Reading With an Alertness to Idioms and Figurative Language (p. 65)	Making Sense of Statistics: Gather readers to the meeting area. Teach readers not to skip over the numbers, but to take the time to understand and appreciate the relevance of this information. (p. 66) ****Homework: Designing Word Banks to Capture New Words (p. 67)**

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7 **Summary Boot Camp** W.4.2, W.4.9.b **RI.4.1, RI.4.2, RI.4.3,** RI.4.5, RI.4.7, **RI.4.8,** RI.4.10 SL.4.1, **SL.4.2, SL.4.3, SL.4.4, SL.4.6** L.4.1, L.4.3, L.4.6	Celebrate the word banks students created for homework last night, and invite them to talk with their partner using the new words they are learning. Remind readers of the importance of summarizing and let them know that today will be a kind of boot camp to summarize nonfiction texts. Establish the justification for today's lesson: readers need the chance to practice complicated thinking work that, initially, may seem rather rote. (pp. 70-71)	"Today I want to teach you that when readers summarize nonfiction writing, you organize your summaries to include what is most important to the writer's topic- the writer's main idea and key supporting details- all the while being careful to put this into your own words." (p. 71)	**Model: and A.E.:** Remind readers what they have already learned about determining importance and then read a text that the class will summarize together, asking them to listen for what is most important. Make sure students can see the text, and channel them to reread to find the author's point, the most important main idea. Coach with lean prompts. Then convene the class, calling for suggestions as to the next part of the shared summary. Channel partnerships to identify the text's structure, and then to reread to find supporting details the author provides for the main idea.Lean into partner work, coaching with lean prompts to raise the level of their work. Reconvene the class and name out the supporting details you heard partnerships share. Direct the class to take the shared main idea and supporting details to "write in the air" their own iteration of a summary to the passage. Lean in and listen, coaching with lean prompts to lift the level of what students say and do. Reconvene the class and elicit from students a shared summary. Then coach into writing. Debrief. Show the class what one reader did that you are hoping all readers have learned to do. **Link:** Send students off to independent reading, reminding them to push themselves to	Stop- and Summarize! (p. 76)	Using the Learning Progression to Be Your Own Best Teacher: Teach students to self-assess their work against a learning progression. (p. 77) ****Homework:** **Reflecting and Making Plans (p. 78)**

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			fully understand a text every time they read. Ask them to try at least one written summary today. (pp. 71-74)		

Bend 2: Launching a Whole-Class Research Project

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

8 **Planning for a Research Project** W.4.2, W.4.6, **W.4.7, W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3, RI.4.5,** RI.4.6, RI.4.7, **RI.4.8, RI.4.9,** RI.4.10 SL.4.1, SL.4.2, SL.4.3, SL.4.6 L.4.1, L.4.2, L.4.3, **L.4.6**	Channel readers to share the reflections they wrote for homework last night. Rally students to care about the topic you suggest they research for the upcoming bend by showing a few video clips that introduce the topic. Explain that the students will work in research teams, which, like a football team, is goal driven. The team's goal is to learn about a subtopic so as to teach it to others in a week's time. (p. 82-82)	"Today I want to teach you that when you are part of a team- and especially a team that has been given a problem to solve- the first challenge is to decide who will do what, when, and how. Although people think of rehearsal as something *writers* do to get ready for writing, rehearsal is something *readers* and *team members* do as well, as they figure out a plan for how to get a job done." (p. 83)	**Model:** Ask students to work with you, imagining the ways you might acquire knowledge about a new topic and make an action plan. Model getting "a lay of the land" on your topic, familiarizing yourself with the resources you have, and imagining the roles that various team members might take on. **A.E.:** Channel students to function as researchers, naming what they saw you do so as to generate a list of steps for getting started on a research project, especially when working within a team. **Link:** Give students an opportunity to begin the same process with their basket of resources and research teams. (pp. 83-86)	Readers Take Stock of Their Reading Behaviors (p.88)	Rereading and Revising Notes do They Match Text Structure: Channel research teams to reread their notes through the lens of text structure. (pp. 88-89) ****Homework:** **Gathering Materials to Support Research Projects (p. 91)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 **Synthesis** **W.4.2,** W.4.6, W.4.7, W.4.8, **W.4.9.b** RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.7, RI.4.8, **RI.4.9**, RI.4.10 SL.4.1, **SL.4.4, SL.4.6,** L.4.1, L.4.2, L.4.3, L.4.6	Invite students to share the resources they brought from home and to begin thinking about which team member will read which of those resources today. Remind readers of the synthesizing work they did last year, and explain to them that they will be doing it again with a new layer of complexity. (p. 94)	"Today I want to remind you that when a researcher reads many texts about a topic, the researcher must read the second (and the third) texts differently than the first. The researcher keeps notes and information from the first text in mind and reads the second text asking, "Does this add to what I've already learned? Change what I learned?" The new text gets filed into mental files (or notes) from the first text." (p. 95)	**Model: and A.E.:** Show how to synthesize two texts on the same topic. For the first text, show a snippet of a video, asking students to cull out the portions relevant to the topic of causes of drought. Do this twice. Ask students to watch a snippet of a video through the lens of causes of drought. Play the clip twice, the second time along a transcript, channeling students to jot notes while you jot as well. Read an excerpt from a second text on the same subtopic. Pause to summarize with the students what you just read. Channel partnerships to discuss how the information in this text adds to or changes what they have already learned. Pause students after a few minutes of talk. Model revising notes on the subtopic based on the new information. **Link:** Recap the work you have done together, providing concrete examples of synthesis. Set students up to continue their team research. (pp. 95-100)	Synthesizing Contradictory Information Across Texts (p. 101) .	Using Traditional Phrases to Synthesize and Teach: Invite students to take a few minutes to rehearse for teaching their research team about their topic, reminding them to plan main ideas and supporting details and to use key words.Channel students to teach their research team members. After one person teaches, encourage team members to talk more about the topic, adding on, connecting to what they learned. (pp. 103-104) ****Homework:** **Reorganizing Your Learning So It's Easier to Carry (p. 104)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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10 Reading Various Types of Text W.4.2, W.4.4, **W.4.7, W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.4, RI.4.5, **RI.4.6,** RI.4.7, **RI.4.8, RI.4.9**, RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Remind students that many nonfiction text are structured in hybrid ways. An article may begin with a long story, then shift into main ideas and details format, and readers need to be able to follow cues and notice when the structure is changing. (p. 106)	"Today I want to teach you that the nonfiction texts you are reading now are coming in a huge variety of shapes and sizes, genres, and structures. Readers are wise to take a moment to think about the kind of text they are reading, so they can figure out how to read the text they are holding." (p.106)	**Model & A.E.:** In what ways do authors write nonfiction articles differently from nonfiction books? Study this articles with your teams with this question in mind. You will likely notice many similarities between the article and the nonfiction texts, but it's important to notice how the article is written differently from the nonfiction books. Coach into students conversations. Introduce the inverted pyramid used in news articles. How do you, as the reader, read a nonfiction article differently than a nonfiction book? **Link:** As you read, you will encounter several different types of text, and when you encounter a new kind of text, it is helpful to ask yourself, "How is this different from other kinds of text?" (p.106-107)	Websites are another type of nonfiction text you will encounter, but readers need to be aware of some pitfalls you will encounter, such as clicking on so many links you lose track of your source. Show students how they can organize sources by cutting and pasting websites into a document. (p. 108)	Do a gallery walk of the students work to date.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 **Writing to Grow Research Based Ideas** **W.4.2**, W.4.4, W.4.7, W.4.8, **W.4.9.b**, W.4.10 **RI.4.1, RI.4.2, RI.4.3,** RI.4.5, RI.4.7, RI.4.8, **RI.4.9,** RI.4.10 SL.4.1, SL.4.3, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Channel readers to grow a few ideas off their current nonfiction topics using some predictable thought prompts. Tell them that today they'll be growing more ideas in their nonfiction reading. (p. 112)	"Today I want to teach you that good writing is a good way to get yourself thinking about parts of the topic, to ask, 'What seems important about this?', 'How does this connect to what I know?', and to write to explain things to yourself and others? (P. 115)	**Model:** Tell students that you will be giving "Do's and Don'ts" of writing about reading, then proceed to demonstrate a "don't" (writing in ungrounded generalizations) and a contrasting "do." **A.E.:** Channel students to assess the writing they did earlier in the mini lesson based on their list of "Do's and Don'ts" **Link:** Urge readers to try today's strategy anytime they research nonfiction texts, and also urge research teams to draw upon a repertoire of strategies they have learned in the unit thus far. (p. 116)	Reading Responsively: Make Sure You Are Finding Gold: Teach students to rank the most important information. (p. 118-119)	Having Collaborative Conversation: Coach research teams to have collaborative conversations by guiding them to talk off each other's ideas, using thought prompts as a scaffold. (p. 120) ****Homework** **Revising Notes and Growing Ideas (p. 121)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

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12 **Don't Skip the Hard Stuff** W.4.2, W.4.7, W.4.8, **W.4.9.b** RI.4.1, RI.4.2, RI.4.3, **RI.4.4, RI.4.5, RI.4.7,** RI.4.10 SL.4.1, SL.4.4, SL.4.5, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.4, L.4.5, L.4.6	Share an anecdote about struggling to set up something complicated, and use it to illustrate that the difficulty came from trying to tackle dense, technical text. (p. 124)	"Today I want to teach you that when researchers encounter complex, technical parts of their text, then tackle them head-on. They read (and sometimes reread) everything on the page closely, pausing after a chuck to think about what it's teaching. Then, they talk or write to develop their ideas." (p. 124)	**Model:** Demonstrate for readers how to tackle hard, technical parts of a text by reading and pausing often to say what the text is teaching. Model how you use writing to better understand what a hard chunk of text is teaching. Debrief. Name the process you just went through in a transferable way. **A.E.:** Channel readers to read another part of a technical text, and then pause, talking and writing to determine what that part of the text is teaching. Offer a tip; when reading difficult texts, readers study text features as closely as they study the text, working to determine what the features are teaching. **Link:** Debrief what kids did so they might try it with other texts on other days, and then urge them to tackle the hard parts today and every day they read. (pp. 125-127)	Using a Learning Progression to Self-Assess Cross Text(s) Synthesis (p. 129)	Presentation Preparation: Alert readers that they will soon be teaching others research teams what they have learned, and to do so, teams need to prepare. (p. 131) ****Homework: Final Preparations (p. 132)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 Celebration: Teaching One Another W.4.2, W.4.9.b RI.4.1, RI.4.2, RI.4.3, RF.4.4, **SL.4.1, SL.4.3, SL.4.4, SL.4.5, SL.4.6** L.4.1, L.4.3, **L.4.6**	Remind students of the ways they have taught one another. This session will take this work even further by providing time to really pull all of their learning together, as a way to show off and share all they have learned in their research teams. (p.134)	"Today I want to teach you that experts live in the world differently. They don't keep their expert knowledge to themselves. Instead they share this knowledge by teaching others in their communities." (p. 134)	**Model:** Refer to the "To Teach Well" chart from prior sessions and model thinking aloud about the author's points (use *Droughts*), the main ideas and supporting details, as well as the gestures, charts, and diagrams you might use to teach others. **A.E.:** Allow students some time to review their pan from the previous session and think about the main ideas and details they plan to teach, then prompt them to think about the tools they will use to teach as well. Prompt them to rehearse using an explaining voice. **Link:** Send students off to continue their preparations. Remind them to move quickly as they'll only have a few minutes to prepare for the best possible presentation they can. (p. 134)	Think about ways to engage your students.: The best teachers don't just deliver information, they also engage their students. Let's make a quick list of how we can engage students.: Add these ideas to the "To Teach Well" chart. (p.135)	**Time for Teaching:** Use a structure such a jigsaw or concentric circles to set students up to teach their peers about their topic. (p. 135-136) Note: at this time you may want to inform students of their new research topic for the last bend- moving each weather topic to a new group. *****Homework: Encourage students to begin researching their new topic.(p. 136)**
Bend 3: Tackling a Second Research Project With More Agency and Power					

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14 Reading and Thinking Across Two Topics: Comparing and Contrasting W.4.2, W.4.7, W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3, RI.4.4, **RI.4.5,** RI.4.6, **RI.4.7, RI.4.8, RI.4.9**, RI.4.10 SL.4.1, **SL.4.4,** SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Revise the seating chart so research teams that will trade focus topics sit alongside each other. Channel those teams to talk about the topics they are passing along to each other. (p. 140)	"Today I want teach you researchers often shift from studying one example of that same thing. It is powerful to learn about the second example of that same thing. It is powerful to learn about the second example through the lens of thinking, 'How is this similar to what I already know? How is this different?'" (p. 140)	**Model:** Demonstrate how you plan to study a second topic, comparing it to the first. Channel the class to engage in written conversation about what they notice you doing. Demonstrate that you inquire about rich subtopics to pursue in the new topic and imagine pursuing them as comparative studies. Also ask for a guided tour or resources. **A.E.:** Channel observing students to talk with their research teams about whether they imagine a similar action plan, and about other things they imagine they'll want to do. **Link:** Channel kids to talk with their sister research team- the one with whom they are exchanging topics- to identify subtopics that yielded and and are promising for a comparative study. (pp.141-143)	Using the Language of Comparison (p. 146) .	Holding onto the Author's Points: Channel students to use what they know about note- taking to set up a system for keeping track of the information they are learning. (p. 147) ***Homework: Bringing What You Know to a New Research Topic (p. 148)

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

15 **Seeking Out Patterns and Relationships** W.4.2, W.4.7, W.4.8, W.4.9.b **RI.4.1, RI.4.2, RI.4.3**, RI.4.4, **RI.4.5**, RI.4.6, RI.4.7, **RI.4.8, RI.4.9,** RI.4.10 SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Recruit students' commitment by explaining that experts go from learning about focused topics to learning about a field of study. (p. 150)	"Today I want to teach you that to develop expertise on a topic, nonfiction readers go from learning about specific related topics (Such as tornadoes or floods) to learning about their bigger field of knowledge (extreme weather). As a researcher's focus gets bigger, the researcher thinks more about patterns and relationships." (p. 150)	**Model:** Tell students that researchers develop expertise by looking across the subtopics of related topics. Ask teams to lay out a book for each topic they've studied and look across the tables of contents. Demonstrate how you read across two books about tornadoes and tsunamis to look for patterns. **A.E.:** Read aloud two new excerpts on the related topics, asking kids to think about similarities and differences, and to look for patterns in the information. **Link:** Channel readers to talk in their research teams, assigning themselves jobs, planning work for the day, and anticipating the team conversation they will have later on. (pp. 151-154)	Readers Question to Push Their Thinking Deeper (p. 155)	Promoting Substantive and Effective Conversations in Research Teams: Launch research teams into discussions, and coach in response to what you hear. (p. 157) ***Homework: Reading to Determine the Author's Main Points (p. 158)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 **New Topics Lead to New Investigations** W.4.2, W.4.7, W.4.8, W.4.9.b **RI.4.1, RI.4.2, RI.4.3**, RI.4.5, RI.4.6, RI.4.7, RI.4.8, **RI.4.9,** RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Ask students to share discoveries on their topics. Share a video of a man rubbing two sticks together to ignite a flame, and ask students to think about how it relates to their work. After they talk, use the video to accentuate that the point of the comparative work is to spark ideas. (p.161)	"Today I want to teach you that when you move from one subtopic to another, it is like taking two sticks and rubbing them together. When you take your two topics and research further, it 'sparks' new questions> As you move from topic to topic, you can think, ' What question does this spark for me?'" (p.162)	**Model:** Demonstrate by reading and thinking aloud about the class topic, showing students that you take a part of the text and study it, knowing you can generate questions from almost any text. Demonstrate that if you have paused to think after reading a text and you feel the spark of an idea, however small, it is important to nurture that spark, helping to ignite an idea. Rally students to write alongside you. Highlight a few research questions students generated. Demonstrate how you identify research questions from a careful study of the text. Debrief by recapping the way you allowed your two topics to spark new questions. **A.E.:** Give students an opportunity to come up with questions on their own research topics. **Link:** Reconvene the class, recap the work of today's lesson, and set students up to continue their research independently. (pp. 162-165)	Nurturing Sparks of an Idea (p. 167)	Asking Bigger Questions: Reconvene the class and provide another example of the way ideas develop. Explain to students that they, too, can make something larger of their ideas. Coach in as readers nurture their ideas through questioning and writing. Highlight the work of one group as a way to lift the level of the work of all groups. Emphasize asking questions that apply to broader issues, people, or places. Channel students to reread their questions, and select a question that will drive their upcoming research. (p. 169-171) ***Homework: Pursuing a Specific Research Direction (p. 171)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 Readers Come to Texts With Their Own Agendas W.4.2, W.4.7, W.4.8, W.4.9.b **RI.4.1, RI.4.2, RI.4.3, RI.4.5, RI.4.7**, RI.4.8, RI.4.9, RI.4.10 SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Ask students to record a research question they selected and to post it publicly, and then quickly gather with their texts for the minilesson. Use a metaphor to explain what it means to come to something with your own agenda. Ask students to imagine how two people might see a game of baseball, if each had their own agenda. Emphasize that the different agendas while viewing a baseball game is a metaphor for how readers can read texts differently based on their agnedas. (pp. 174-175)	"Today I want to teach you that readers can come to texts with their own agendas. At times readers' agendas may match how the text is organized and intended to be read, but sometimes readers' agendas run counter to how texts are organized. In those times, readers organize the information they learn in the way that best fits their own agenda." (p. 175)	**Model:** Explain more about what you mean by how a reader's agenda might be counter to how texts are organized by offering an example. Let readers know that their own personal inquiry project research foci may very likely lead them to approach texts with a different agenda. Involve readers in thinking along asyou model how your research focus might lead you to approach the class read-aloud with a particular agenda and how you might read it differently. Debrief. Name how reading with your research question in mind led you to approach the text differently. **A.E.:** Charge students with studying one of their texts, considering how their research focus might lead them to approach that text with a counter agenda. Listen in and coach. After a bit, convene students and share out some of what you have heard or ask a few students to share. Point out that all of these ways of approaching text will help readers discover what they want to learn about - their own agenda. **Link:** Send students off to continue to read and research, reminding them to let their research focus guide their reading. (pp. 175-178)	Writing to Capture Thinking (p. 179)	Research Team Conversations: Explain to the class that all the reading they can do can change their thinking, if they let it. Set students up to reflect on ways their thinking about their research topics has evolved. (p. 181) ***Homework: Researching With Multiple Agendas (p. 182)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
18 Evaluating Sources W.4.2, **W.4.7, W.4.8,** W.4.9.b **RI.4.1, RI.4.2, RI.4.3**, RI.4.5, **RI.4.6,** RI.4.7, **RI.4.8, RI.4.9,** RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Suggest students share the work they did last night reading with multiple agendas in mind. Share a story about a time you jotted notes on a topic without considering the authors behind each text. (p. 185)	"Today I want to teach you that researchers become experts by evaluating the credibility and trustworthiness of their sources." (p. 185)	**Model:** Explain the concept and purpose for today's teaching point. Direct students' attention to the chart will support their evaluation of sources. Demonstrate the evaluation of one source, thinking aloud as you move through each of the bullet points on the class chart. Summarize your evaluation of the source. **A.E.:** Set students up to evaluate sources in partnerships. Coach students as they work in partnerships, celebrating successes and supporting struggles. **Link:** Bring the class back together to set them up for continued research. (pp. 186-188)	Considering Author's Point of View When Evaluating Sources (p. 191)	Evaluating the Agenda of Online Resources: Demonstrate for readers how you might evaluate online resources, and highlight what to look for if they do their own research online. (p. 192) ***Homework: Ranking the Trustworthiness of Sources (p. 193)
Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

19 Reading Closely, Thinking Deeply W.4.2, **W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.4, RI.4.5, **RI.4.6, RI.4.8, RI.4.9,** RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Explain to students that as they become experts on various kinds of weather events, they also become experts on a far more important topic- nonfiction texts. (p. 196)	"Today I want to teach you that nonfiction readers think about the decisions nonfiction writers make- the ways those author seem to want us to think or feel about a topic. This is especially important when reading several texts about the same, or similar topics." (p. 196)	**Model:** Remind students that texts should affect them and that studying those influences can give them precious clues as to the intent of the author. Show students teo texts on the same topic, recruiting them to study the different feelings they convey. Highlight a few student observations, or call on students to share what they observed. **A.E.:** Explain to students that while they may have thought they were simply looking at pictures, they were actually doing high-level analytical work. Rally students to discuss authors' goals and techniques. Construct a chart with students that details what they noticed. **Link:** Remind students that letting a text affect them is one way readers understand the larger message a writer is trying to convey about a topic. (pp.196-199)	Using Goal Cards to Name What We See and to Notice More (p. 201)	Readers Reflect and Set New Goals: Rally students to use an anchor chart to reflect on their recent reading work, and channel them to set powerful goals for their work moving forward. (p. 202) ***Homework: Utilizing Resources to Work Toward Goals (p. 203)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

20 Analyzing Craft: Studying How Nonfiction Authors Achieve Their Goals W.4.2, **W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.4, **RI.4.5, RI.4.6,** RI.4.7, **RI.4.8,** RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Remind students that as writers they have a wealth of techniques for achieving writing goals, and when reading they can notice what authors do to achieve their goals. (p. 204)	"Today I want to teach you that readers study texts to find out what techniques or craft moves an author uses to achieve his or her goals." (p. 205)	**Model:** Using technique cards, give students a quick preview of several of the techniques (not all- stick to ones students have learned). Project or give copies of a short c\shared text to students. Review goals from previous minilesson. Invite students to read and think along with you- notice if the author used any of the techniques to help achieve his or her goals. Model your own thinking process. Model frequently looking between the text and the cards. Identify some of the more challenging techniques leaving the easier ones for students to identify. **A.E.:** Working with their research teams, have students read through the *Hurricane & Tornado* excerpt to see if there are any other techniques the author is using. Remind them to find specific examples for the techniques they name. Listen in for techniques you hear groups discussing. **Link:** Before sending students off to try this work independently, remind them to be sure they have both goals and technique cards ready. (pp.205-206)	Readers don't just ask questions about the goals and techniques writers have- they answer them. (p. 207)	Channel students to elaborate on what they noticed as they read their texts through the lens of goals and techniques. Offer some talk prompts as support, "The author uses...in order to…", "One example...another example…", "This is important because…". (p.207) *****Homework: Preparing for Celebration (p. 208)**
452 **A Day for Assessment: Administering post-assessment**					

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
21 **(2 days)** **Imagining Possibilities, Celebrating Activism** W.4.2, W.4.6, W.4.7, W.4.8, **W.4.9.b**, **RI.4.1, RI.4.2, RI.4.3,** RI.4.4, RI.4.5, RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10 **SL.4.1, SL.4.4, SL.4.5, SL.4.6** L.4.1, L.4.2, L.4.3, **L.4.6**	When we become experts on a topic, it is common to find yourself wanting to share your thoughts and opinions about your topic with the world. In your studies of weather and natural disasters, many of you have uncovered places where your voices would matter, ways in which you wish things were different or where there could be change, and as writers, it's important to remember that you have the resources to fight for change to happen!" (p. 210)	"Today I want to teach you that before you prepare your display project, you need to decide what information you most want your audience to learn, or what big ideas you'd like to leave them with.	**NA**	Always keep in mind the purpose of your project. Illustrations and text features you add should teach about the problem or explain your solution. Don't spend any extra time on the stuff that's not connected to your message!" (p. 210)	

Grade 4 : Unit 3, Reading History: The American Revolution	
Unit Description:	**Unit Note: This reading unit is intended to be taught in synchrony with the parallel writing unit, *Bringing History to Life,* beginning a few days before the writing unit. In preparation for debates, both reading and writing time should be utilized since preparation (including opinion writing) will take considerable time. Also, since the topic of the American Revolution can be overwhelming for students, scaffold the reading with plenty of videos and partner reading. This unit aims to teach not only nonfiction reading but also the special challenges inherent in the reading of historical texts. When studying history, it is important to pay special attention to time, place, and people. Students learn that by keeping an eye on an emerging timeline, map, or relationship, they can synthesize what they are learning and thinking about the information. Students will draw on the skills they've learned- to read and understand point of view, to uncover important details and facts, to angle evidence to fit an argument, and to think about which they believe and why- all in preparation to debate whether or not the colonies should declare independence.
Essential Questions:	● How do readers tackle complex text? ● How do readers interpret complex text? ● How can I organize my learning life so I can research to learn, synthesize across texts, and teach others what I am learning? ● How can I use everything I know about research to learn all I can about one aspect of the American Revolution? ● How could we look at the American Revolution from different points of view?
Standards:	CCSS for Reading: RI 4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RI 4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text. RI 4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. RI 4.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area RI 4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text. RI 4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided. RI 4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears RI 4.8 Explain how an author uses reasons and evidence to support particular points in a tex RI 4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably. RF 4.4 Read with sufficient accuracy and fluency to support comprehension. CCSS for Writing: W 4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W 4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly W 4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic. W 4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes, paraphrase, and categorize information, and provide a list of sources W 4.9 b Apply grade 4 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").

	CCSS for Speaking and Listening: SL 4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly. SL 4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally SL 4.3 Identify the reasons and evidence a speaker or media source provides to support particular points. SL 4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace SL 4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 and 3 for specific expectations.) CCSS for Language: L 4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. L 4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L 4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).
Timeline/date:	**5-6 Weeks**
Suggested Interactive Read Aloud:	**none**
Unit Read Aloud/ Shared Reading	**Revolutionary War (Cornerstones of Freedom series) by Josh Gregory**

Bend 1: Researching History					
A Day for Assessment: Administer Performance Assessment to set baseline data					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Researchers Orient Themselves to a Text Set W.4.2, W.4.7, W.4.8, W.4.9.b **RI.4.1, RI.4.2, RI.4.3, RI.4.5, RI.4.7**, RI.4.8, RI.4.9, RI.4.10, RF.4.4, **SL.4.1,** SL.4.2, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Announce that student will work in research teams on a whole-class research project, to learn not only about the topic, but also about the kinds of reading that researchers do. Channel students to recall what they already know about the launching a research project, using this to drumroll the first teaching point. (p. 6)	"Today I want to remind you that readers take the time to plan before plunging into a research project. Readers locate easy sources and plan to read those first. It also helps to scan for subtopics that come up again and again in the resources. If you list those subtopics, you give yourself a way to plan your reading." (p. 6)	**Model:** Bring a small group to the front of the classroom to demonstrate how to get started as researchers, while channeling the rest of the class to take notes on the process. Coach a research team to identify subtopics that repeat across books. Create a chart of subtopics with the students. **Active Engagement:** Channel the class to talk about what they saw you and the small group of student-researchers do to launch an inquiry. Listen as they talk, and then list the steps they saw you taking. **Link:** Distribute resources to each team. Channel students to skim the materials, revise the existing list of subtopics, and to start reading easy overview texts. Set partnerships up to make choices for how they will work together. (pp. 7-9)	Knowing When the Text is Too Hard (p. 10)	Rereading Passages for Fluency: Channel partners to select a passage, and to read it aloud well to each other. (p. 11) ****Homework: Previewing the American Revolution (p. 11)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Readers Use Text Structures to Organize Incoming Information and Notes** W.4.2, W.4.7, **W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3, RI.4.5,** RI.4.7, RI.4.8, **RI.4.9,** RI.4.10 SL.4.1, **SL.4.3,** SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Channel kids to talk persuasively to each other, advocating the importance of their research topic. Play a clip from a dramatized historical speech capturing a similarly persuasive argument. (p. 13)	"Today I want to remind you that when you look over a nonfiction text thinking, 'How is this structured?' It helps to have a handful of optional text structure in mind. Often history texts are structured either chronologically , in a cause and effect structure , or in a problem-solution structure." (p. 14)	**Model:** Begin by giving students a rationale for considering text structures. Remind them of structures they should already be familiar with, referring back to the earlier nonfiction reading unit. Set students up to join you in watching a different clip of a speech persuading the colonists to go to war, doing so through the lens of text structure. Reference the chart from prior units. Invite students to think along with you as you demonstrate identifying the structure of the text by noticing transition words. Invite students to think along with you as you demonstrate identifying the structure of the text by noticing transition words. **A.E.:** Prompt students to try the same work of identifying the structure of a new text. Debrief, noting that there are several possible names for how the text is structured. **Link:** Send readers off, with the charge to think about how nonfiction texts are structured and to flag places where the structure changes. (pp. 14-17)	Studying Text Structures (p. 18)	Seeing Relationships between New Material and Previous Research: Prompt students to make connections between new and old understandings. Ask them to show these connections as a way to assess their understandings of subtopics and their ability to sort information. (p. 20) ****Homework: Analyzing Text Structure (p. 21)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 Special Challenges of Researching History W.4.2, W.4.7, W.4.8, W.4.9.b RI.4.1, **RI.4.2, RI.4.3, RI.4.5,** RI.4.6, RI.4.7, RI.4.8, RI.4.9, RI.4.10 SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Let students know that reading researchers have earmarked fourth grade as a time when students especially read -to-learn. Recruit the students' commitment to flagging observations about text structure and ask them to report to each other on how this work went for them when they did it at home. Provide a transition toward the new work of the day. (pp. 24-25)	"Today I want to teach you that people read differently based on the discipline in which they are reading. Readers of science texts read differently than readers of history texts, because different sorts of things are important in science than in history. Researchers of history pay attention to *who*, *where*, and *when*."	**Model and A.E.:** Stress the value of reading a text again and again to gain a deeper understanding of the text. Explain that readers of history reread to pay attention to the 3W's: *who, where, and when.* Set students up to help each other develop basic graphic organizers on white boards, drawing from what they already have learned. Read aloud from a shared text, asking students to attend to (and record) details relevant to their graphic organizer. Channel students to write-to-think about the information they just gathered, asking and answering analytic questions about the people, the geography, and the timeline. **Link:** Remind readers that fourth grade is a time for reading to learn, and that research on discipline-based reading has shown that reading history has its own special challenges. CHannel students to begin creating their own versions of the class-created tools. Let them know they will add to these tools as they continue researching. (pp. 25-28)	Constructing a Shared Timeline (p. 29)	Keeping Students' Energy High: Channel students to share what they have learned about their subtopics. Explain that when working in groups, one person's zeal (or apathy) will be contagious, affecting others. Channel students to discuss ways that group members can keep energy high. Invite children to make a plan how their group and the individuals in it will keep energy and investment high. (pp. 31-32) ****Homework: Checking for Gaps in Your Knowledge (p. 32)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 Prioritizing: Notetaking on	Remind your students of the work they did yesterday connecting new	"Today I want to remind you that researchers take notes about big points. They also	**Model:** Demonstrate by reading a chunk of text, pausing to consider what's	Prioritize When Taking Notes (p. 40)	Ranking and Sharing Main Ideas and Supporting

What's Really Important W.4.2, W.4.7, **W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.5, RI.4.7, **RI.4.8,** RI.4.9, RI.4.10 SL.4.1, SL.4.2, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	information to the subtopics. Let them know they will soon be writing to tell all they know across all the subjects. Share excitement over the upcoming challenge of teaching others. Channel partners to identify a subtopic they'll study together. Ask students to articulate what they already know about note-taking. (pp. 35-36)	recall the details, and think, 'Does this detail go with one of the main points? Is it important?' As you read, think, 'How does what I'm learning fit with what I already learned? Is this a big new point? Does it fit under an existing point?' (p. 36)	important, then thinking aloud to explain the information. Recruit the kids to do this work alongside you. Set students up to write alongside you as you demonstrate how to record and explain important information. Debrief in a way that highlights that writing about information can be a way to come to new thoughts about that information. **A.E.:** Read on a little more and let the kids know this time they'll be writing on their own. REcruit one child to take notes in a way that others can see. **Link:** Send students off to read and to take notes, reminding them of all they should be keeping in mind. (pp. 36-39)		Information: Channel researchers to rank the main ideas taught in a text, determining the most important idea. Encourage students to state the main idea in different ways. (p. 42) ****Homework: Note-Taking to Support Nonfiction Reading (p. 43)**
Session		**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 Synthesizing Across Texts W.4.2, W.4.7, **W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3**, RI.4.5, RI.4.6, RI.4.7, **RI.4.8, RI.4.9**, RI.4.10 SL.4.1, SL.4.2, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Help students understand synthesis by comparing the work of integrating text information that they connect to and enjoy. (p. 45)	"Today I want to remind you that learning is all about making connections. When you read more than one text on a topic, it is important to pause in the midst of reading the second text (or the third) and think, 'How does this connect to what I already learned? Does this add on to what I learned earlier? Change what I learned earlier?'" (p. 46)	**Model:** Demonstrate how you locate a new text that elaborates on what you read before. Read the new passage aloud, asking students to think. "How does this connect to what I already read?" Insert the new information into your notes to help students visualize the process of synthesis. Read aloud the synthesized information to confirm that the new notes fit with the original notes. Debrief in ways that accentuate the replicable work you have done.	Supporting Elaboration with Internalized Conversations (p. 50)	Conversation Leads to Better Understanding of Text: Remind students of phrases they have used to synthesize information through conversation. Set up research teams to talk using these phrases. (p. 52) ****Homework: Synthesizing as You Read (p. 53)**

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			A.E.: Set children up to continue this synthesizing work in their research teams. **Link:** Review the steps you've asked students to take as they synthesize notes from several sources. (pp. 46-49)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **The Role of Emblematic Detail in Nonfiction** **W.4.2,** W.4.7, **W.4.8, W.4.9.b** RI.4.1, **RI.4.2, RI.4.3**, RI.4.4, RI.4.5, **RI.4.6**, RI.4.7, **RI.4.8, RI.4.9**, RI.4.10 SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Reinforce students' abilities to synthesize by asking them to participate in a brief whole-class conversation in which they use transitional phrases to glue information and ideas together. (p. 56)	"Today I want to teach you that once researchers construct a big picture of the topic by synthesizing the facts, they also record the drama of history. Often specific details will dramatize the point of view of real people in history." (p. 57)	**Model:** Set readers up to read a passage several times: first to extract main ideas, and then to note and draw forth revealing details and get a sense for the tone and texture. Debrief in ways that accentuate the replicable and transferable nature of what you and the students have been doing. **A.E.:** Give students a more independent experience reading for detail that brings a subject to life. Read a second text, asking them to signal when they hear a detail they might record. **Link:**. Send readers off with a sense of mission and urgency. (pp. 57-59)	Synthesizing Point of View (p. 60)	Taking Stock: Set students up to evaluate their synthesis work using the "Synthesis" strand of the checklist. CHannel them to notice what they are doing well and what they could improve. (p. 62) ***Homework: Synthesizing Texts (p. 63)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Readers Develop**	Use a reference to the game of telephone to point out the importance of	"Today I want to teach you that readers of history value primary resources, and they	**Model:** To give students a quick grasp of the special challenges inherent in reading	Readers Synthesize Information from Primary	Seeking Out Primary Sources, Not Skipping Over Them:

Strategies for Reading Primary Sources W.4.2, W.4.7, **W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3, RI.4.7, RI.4.8, RI.4.9,** RI.4.10 SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	reading primary documents.	know that just as there are strategies to draw upon when reading narrative texts or persuasive texts, there are also strategies that pay off when reading primary source documents." (p. 65)	primary sources, pretend you just stumbled on a primary source and ask them to help you make sense of it. Point out that the questions students generated aren't very different from the questions that historians ask of primary sources, and share those questions. Channel students to look at a visual primary source about the Boston Massacre and ask themselves the questions you have taught them to ask. Demonstrate the process you use to analyze the image, showing that you draw on this analysis and your prior knowledge to understand the image. **A.E.:** Set students up to analyze another primary source image, drawing on the information they can glean from the image and all that they know about the event it depicts. Debried in ways that accentuate the replicable nature of what you and the students have been doing. **Link:** Provide students with additional documents to read and discuss in partnerships. (pp. 66-68)	Sources into Their Notes (p. 69)	Ask students to note similarities and differences of primary and secondary sources. Explain that secondary sources often contain primary sources, and highlight differences between them. (p. 71) ****Homework: Developing Your Own Ideas (p. 72)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8	Ask students to jot thoughts in response to a narrative nonfiction	"Today I want to teach you that the important thing about reading history is that it	**Model and A.E.:** Share a quotation about the envisioning and empathy that is essential	Bringing Scenes to Life (p.78)	Dramatizing Nonfiction and Preparing to Teach

Readers Bring Their Topics to Life W.4.2, W.4.7, W.4.8, W.4.9.b **RI.4.1, RI.4.2, RI.4.3,** RI.4.4, **RI.4.8, RI.4.9,** RI.4.10, **RL.4.1, RL.4.2, RL.4.3,** RL.4.4, **RF.4.4,** SL.4.1, **SL.4.2, SL.4.3, SL.4.4,** SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	passage depicting an episode from Revolutionary War times, and then to share their thinking with a partner. Ask students to think about the kind of thinking they just did, comparing it to the thinking they did when they read a particular passage from *The Tiger Rising.* Project that passage. Tell students that you asked them to make this comparison because their work has been a bit mechanical. Talk up the importance of bringing imagination to nonfiction reading. (pp. 74-75)	requires both imagination and factual knowledge. Readers need to use their factual knowledge to help them do the imaginative work of envisioning, of putting themselves into the historical scene. (p.76)	to fiction reading, pointing out that readers must also envision when reading nonfiction. Set students up to listen to a primary source- a speech- putting themselves in the shoes of the people who were the original audience. Debrief. Compliment students on their acting and envisioning skills. **Link:** Explain that texts cue readers how to read them and that only some history texts cue readers to read them as they read fiction. (pp. 76-77)		Other About a Topic: Channel students to meet with their research teams, bringing selected passages with them, and do an oral performance of those passages to each other. Ask students to sign up for a topic to teach other during a future symposium. (p. 80) ****Homework:** **Planning to Teach** **(p. 80)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **A Celebration of Learning** W.4.2, W.4.7, W.4.8, **W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.4, RI.4.5, RI.4.7, RI.4.8, RI.4.9, RI.4.10 SL.4.1, **SL.4.4, SL.4.6** L.4.1, L.4.2, L.4.3, **L.4.6**	If students wrote books about the American Revolution (from the writing unit) today would be a day to share these books. Otherwise, set students up to assemble and teach others what they have learned so far. (p. 81)	"Today I want to teach you that when you teach someone all that you have learned about a topic, your oral teaching needs to reflect all that you know about good information writing. Above all, information writing is structured - and that structure is clearly evident to your students- your 'readers' if you want to call them that." (p.81)	**Model:** Remind student that above all, informational writing must be organized, and students should also have an organizational plan for the information they will teach others. Also stress the importance of elaboration, pointing out a few ways authors elaborate and set students up to think about how they may also use these in their teaching today. **A.E.:** Allow students a few minutes to preview and plan an organized and elaborated session of teaching. **Link:** Set students up to teach one another. (p. 81-82)	none	Students self-assess their work (in teaching others) using the checklist (p. 82)

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Bend 2: Preparing For Debate					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 Recognizing Different Perspectives W.4.2, W.4.7, W.4.8, **W.4.9.b RI.4.1,** RI.4.2, **RI.4.3, RI.4.4**, RI.4.5, **RI.4.6,** RI.4.7, RI.4.8, **RI.4.9**, RI.4.10 SL.4.1, SL.4.2, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.4, **L.4.5, L.4.6**	Share an anecdote about a time you only heard half of a story because you only listened to one person's point of view. Encourage students to think about why that could be a problem. (p. 85)	"Today I want to teach you that historians always keep in mind that every account of history is told from a particular perspective, highlighting a particular side of the story. Just as we needed to seek out all sides about the argument in the cafeteria, historians seek out all sides of the stories they research, and they realize there are always multiple points of view. (p. 85)	**Model:** Tell about visiting an art class, seeing many artists paint the same still life differently, using this as a metaphor to reinforce your point about the role of perspective in history. Stress that every historical account is told from a particular perspective. Encourage readers to notice when they read only one side of the story and to seek out the voices they have yet to hear. Channel students to examine a second account of the Boston Massacre, one that shows the event from a very different viewpoint than the one they read earlier. Conclude by reiterating the importance of considering multiple perspectives. **A.E.:** Display another account of the Boston Massacre, written from the British perspective, and channel students to analyze the viewpoint in this account. Give students a way to consolidate the contrasting stories on the Boston Massacre as told from the perspectives of the colonist and the British soldiers. **Link:** Spur students on to continue their reading, this time with focus on the British perspective on the Boston Massacre. (pp. 86-89)	Understanding How Perspective Can Shape a Primary Source (p.90)	Reading to Think About Two Sides of a Story: Ask students to share ways their research now has made them have new understandings of the events leading to the American Revolution. (p. 92) ****Homework: Identifying and Comparing Perspectives (pp. 92-93)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Reader Find-and Angle-	Introduce students to the Second Continental Congress, and suggest that they'll need to be looking for	"Today I want to teach you that readers look at historical evidence and ask themselves 'What does this	**Model:** Use an anecdote to show how readers might angle evidence to support their idea, then demonstrate how they	Readers Build Their Case with Plenty of Evidence (p. 99)	Readers Select Their Strongest Evidence: Channel students to review all of their

Evidence to Support Their Claim **W.4.1,** W.4.2, W.4.7, W.4.8, **W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.6, **RI.4.7, RI.4.8, RI.4.9**, RI.4.10 SL.4.1, **SL.4.3**, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	information with their role in mind. (p. 96)	tell me? What can I make of this?' And if you have looked at enough evidence to decide on your point of view, the question becomes: 'How can I use this to support my point of view?' " (p. 96)	might do this with a primary source document. Channel readers to study a seemingly irrelevant picture to look from a particular angle. Show that you can spin material to turn it into evidence for your side of the debate.Debrief in ways that accentuate the replicable and transferable nature of what you and the students have been doing. **A.E.:** Channel students to analyze a second image, this time from the Loyalists' perspective. **Link:** Invite students to continue their research, considering how each piece of evidence they examine could support their argument. (pp.97-98)		evidence, selecting the strongest pieces of evidence to support their position. (p. 101) ****Homework:** Planning to Defend **(p. 102)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Rehearsing a Debate W.4.1, W.4.2, W.4.7, **W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.5, RI.4.6, RI.4.8, RI.4.9, RI.4.10 SL.4.1, **SL.4.3, SL.4.4,** SL.4.6 L.4.1, L.4.2, L.4.3, **L.4.6**	Channel students to reflect on their experience with debate from an earlier unit, then tell them that readers can use many of the same techniques for a debate about nonfiction as about fiction. (p. 104)	"Today I want to remind you that when you are debating, you want to be compelling. As a good debater, you'll state a position, give reasons to back up that position, and give evidence to support each of your reasons. A good debater is never wishy-washy!" (p. 104)	**Model:** Situate today's debate work in the historical context of the American Revolution and remind students of their positions. Provide tips for debate, and demonstrate how to create an evidence-based argument. Debrief in a way that accentuates the replicable and transferable nature of what you and the students have been doing. **A.E.:** Set students up to practice stating and supporting positions. Give them phrases that they can use to state and defend their positions.	Anticipating the Counterargument and Planning for Rebuttal (p. 107)	Debating With a Partner: QUickly review the parts of a debate and coach students through each part. Conclude the debate restating the key point that each side made. (p. 109-110) ****Homework:** Preparing for a New Round of Debate **(p. 110)**

			Link: Send students off to read, take notes, and prepare for a flach debate at the end of reading workshop. (pp. 104-106)		****For tomorrow;s debate you may consider having students wear representative colors for the side they represent.**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Staging a Second Continental Congress Debate W.4.1, W.4.2 **RI.4.1, RI.4.2, RI.4.3, RI.4.4,** RI.4.6, **RI.4.8,** RI.4.9, RI.4.10 SL.4.1, **SL.4.3, SL.4.4, SL.4.6** L.4.1, L.4.2, L.4.3, **L.4.6**	Stage today's debate to build the tension and excitement students surely are already feeling. As teacher, you should take on the role as John Hancock, the President of the Second Continental Congress, and you preside over the debate.				****Homework: Begin thinking about a subtopic of the American Revolution that occurred after the Continental Congress that you will research further. (p. 114)**

Bend 3: Engaging in a Second Cycle of Research					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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14 Building the Prior Knowledge that Makes Texts Accessible W.4.2, **W.4.7, W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3**, RI.4.4, **RI.4.5,** RI.4.6, RI.4.7, **RI.4.8, RI.4.9,** RI.4.10 SL.4.1, **SL.4.2,** SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Set up the work for the upcoming bend. Remind students that although the temptation is to dive in, it is helpful to take time to plan. Create a chart of the subtopics authors often write about related to the American Revolution after 1775. Rally students to select a topic to study across the bend. Point out that if students find themselves trying to read texts that are too hard, the thing to do is find easy texts on the same topic and to study them to build a platform of prior knowledge. (p. 118-119)	Today, readers, I want to tell you that when researchers find the texts on a topic are just too hard to read, they can get some other texts that are *way* easier. If you read an easier text first- really studying the words, the ideas, so that you can master them- those easier text can give you the prior knowledge you need to handle the hard texts." (p. 119)	**Model and A.E.:** Tell students about a time when older students read a "baby book" to give themselves prior knowledge. Help them feel it is acceptable to revert to extremely easy texts. Give students a dense text to read on a subtopic.Explain that if students read simpler accounts of the same event first, and eventually return to the original text, they'll find it more accessible. Coach students through this process. **Link:** Name the ways in which you've set students up with resources- accessible texts- to support their comprehension of harder text about their topic. (119-121)	Self-Assessing Synthesis Work (p. 123)	Readers Anticipate What They Will Teach Others and Find New Resources: Challenge children to imagine the main points they will include in their research presentations, and display ways to make plans for these. Invite students to research online resources to add to books they have, and explain how to assess the credibility of websites. (pp. 124-125) ****Homework: Gathering Research Materials (p.125)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Strategies for Tackling	Acknowledge that students will be "reading up" on their focal topics, and point out that they will literally read up	Today I want to teach you that if you make a choice to persist in reading a text that is just too hard, you will want	**Model:** Tell about a time when a text was challenging, but you used a strategy to help tackle it. Channel	Encouraging Text Citations in Conversations (p. 130)	Readers Plan the Subtopics They Are Researching: Remind students to

Increasingly Complex Texts W.4.2, **W.4.7, W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3**, RI.4.4, RI.4.5, **RI.4.7,** RI.4.8, RI.4.9, RI.4.10 SL.4.1, **SL.4.2, SL.4.4,** SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	levels of text complexity. (p. 127)	to *really* preview the text, and then to read a chunk,pausing to paraphrase what you have just read. As you read the next chunk, sk, 'Does this go with what I just read or is this something new?'" (p. 127)	students to read the dense passage with you, then show how you read a bit and paraphrase. Debrief what you just did. **A.E.:** Channel students to read the remaining part of the challenging text and to paraphrase it to their partner. Debrief in a way that makes the work you have just done applicable to students' research- now and always. **Link:** Remind readers that they have several strategies to deal with hard text, including "paraphrasing" chunks. (pp. 128-129)		be mindful about *what* they read, as well as *how* they read. Remind them to think about the subtopics within their topic, and to read with density about one, synthesizing across texts. Set partners up to make sure they have divided their topic into parts and decided which part they are researching at any given time. (p. 132) ****Homework: Teaching What You Learn (p. 133)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Readers Study All Parts of a	Using an anecdote, highlight the importance of knowing where to look when trying to	"Researchers, what I want to teach you today is this. There are specific places	**Model and A.E.:** Channel students to study a page in the demonstration text,	Reading Like a Writer (p. 141)	Focusing on Text Features: Ask Students to examine

Text to Determine Main Ideas W.4.2, W.4.7, W.4.8, **W.4.9.b RI.4.1, RI.4.2, RI.4.3**, RI.4.4, **RI.4.5,** RI.4.6, **RI.4.7, RI.4.8,** RI.4.9, RI.4.10 SL.4.1, SL.4.2, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	figure out what is most important in a challenging text or lecture. (p. 136)	that a nonfiction reader can look to figure out the main ideas that the author of a text deems to be the most important. These places include the introductions and conclusions to a section, and any text features that go with that information." (p. 136)	asking them to consider ways that certain parts of the text can help them to determine the main ideas. Coach with lean prompts, then convene the class and ask students to share their findings. Explain that readers also study text features to determine what the author thinks is most important. Ive students time to study text features, then highlight key ideas that are shared. Debrief, naming the replicable work that the students did that you hope they will continue to do as they read. **Link:** Launch students into their independent reading and research, reminding them that the work they just tried can help them to determine the main ideas in the texts they are reading. (pp. 137-139)		the read-aloud text to discover how text features reveal important information related to the main idea.(p. 143) ****Homework: Text Features Can Help You Road Map (p. 143)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**c**
17 Readers Alter Their	Remind students about the benefits of reading an easier text to develop the prior	"Today I want to teach you that just as it helps to bring prior knowledge of a *topic* to	**Model:** Remind students of the strategies they already know from narrative and	Envisioning a Hybrid Text (p. 148-149)	Pushing Yourself Higher Along the Envisioning

Strategies Based on the Kind of Text They Are Reading W.4.2, **W.4.7, W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3**, RI.4.4, **RI.4.5, RI.4.7,** RI.4.8, RI.4.9, RI.4.10, **RL.4.1, RL.4.2, RL.4.3** SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	knowledge enough to be more able to handle denser texts. (p. 144)	your reading of a complex nonfiction text, it also helps to bring prior knowledge of how this kind of text tends to go. To access that prior knowledge of genre, you need to preview a text (or part of a text), thinking, 'What do I know about strategies for reading this sort of a text?'" (pp. 144-145)	expository texts, and within the latter category, for reading texts of various structures. Highlight anchor charts from earlier units that accentuate similar strategies. **A.E.:** Allow an opportunity for students to practice previewing texts for text structure and drawing on the strategies they know for working with the kinds of texts they are encountering. Give them a passage from *Liberty!* Which is structured in a complex way, requiring them to shift from reading in one way to reading in another. **Link:** Send students off to read, encouraging them to draw on their prior knowledge of text structure to help them find strategies for reading these texts. (pp. 145-147)		Progression: Set students up to assess their envisioning work. Listen in or coach, interjecting some prompts that raise the level of what students are doing. (p. 149) ****Homework: Reading Volume: Read as many pages as you can. (p. 150)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Developing a Richer Conceptual	Remind students about the word-solving strategies that they learned in the previous unit. (p. 152)	"Today I want to teach you that getting to know a word well is like getting to know a person or a character in a	**Model:** Give students a chance to practice the word-solving skills they learned in the last unit by	Knowing Words That All Historians Use (p. 157)	Readers Learn Vocabulary From Each Other: Ask students to set up a

Knowledge of Key Vocabulary W.4.2, **W.4.7, W.4.8, W.4.9.b** RI.4.1, RI.4.2, RI.4.3, **RI.4.4,** RI.4.10, **RF.4.3** SL.4.1, SL.4.4, SL.4.5, SL.4.6 L.4.1, L.4.2, L.4.3, **L.4.4, L.4.5, L.4.6**		book. You don't meet the person and then say to yourself, 'I've got that person completely figured out.' It's the same way with words. Getting to know a word well, like getting to know a person, takes time. (p. 152)	reading a challenging passage and naming the strategies they used with a partner. Tell students that knowing a word well means more than simply knowing a definition, and give them a familiar example of a word they have come to know very well. Ask students to test their understanding of a challenging word related to the American Revolution not just by defining it, but by explaining it well. **A.E.:** Divide the class into four groups, charging each group with the task of understanding the meaning of a word from a text excerpt. **Link:** Encourage students to pay particular attention to new unfamiliar words as they read today. Urge them to write those words down, define them, and work hard to really get to know them. (pp. 153-156)		display, with visuals and definitions,of a few key words from their research. Give partners time to visit other displays and talk about the words they displayed. (p. 158) ****Homework:** **Keeping Track of Words With Special Meaning (p. 158)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Questioning and Hypothesizing to Reach	Benjamin Franklin was a man of many talents, but we can also figure out he was a very creative and curious person. In addition to his role in the American Revolution,	"Today I want to teach you that researchers don't expect to quickly find answers to every questions they have. Instead, they use what they know about a	**Model:** A few years ago some students were studying Ancient China, and one student had been reading so so much about The Great Wall. In all the reading she	Remind students of the note taking work they did near the start of the unit. Draw their attention to the chart you made in session 4 that supports students in	Gather in the meeting area and conduct a symphony share to showcase some of their best thinking. Ask them to

Deeper Conclusions W.4.2, **W.4.7, W.4.8, W.4.9.b RI.4.1, RI.4.2, RI.4.3,** RI.4.4, RI.4.5, RI.4.7, RI.4.8, **RI.4.9,** RI.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	he is remembered for many inventions and scientific discoveries. For example, he had a burning question about electricity. He really wanted to know if it could be collected from lightning. He read a lot to find out, but he was not able to find the answer in his reading, but he was able to form a hypothesis based on what he had learned. And this led him to his famous kite and key experiment. Many important understandings are reached when people ask and answer questions. (p. 160)	topic to hypothesize possible answers to questions without clear answers." (p. 160)	had done, the one burning question that was not being answered was how long it took to build The Great Wall. She asked me if I knew, but I really didn't. When I told her I didn't know she continued her thinking by saying, "In one book it said they started building it after the Ming Dynasty started in 1368, and they kept building it until the 1600's, so that would be more than 200 years, but then another book said it took centuries, which is even longer. Then another said there were lots of versions of The Great Wall, and one only took 9 years to build. So I;m thinking that what's hard about figuring this out is that there were lots of walls called 'The Great Wall' over time." She never was able to find an exact answer to her question, but she had read enough to form a hypothesis. This was really important work she had done. If researchers are not willing to ask questions without easy answers, we would never gain new knowledge! **A.E.:** Give students a few moments to practice by looking at a question posed by a classmate about the class topic, who then attempted to answer this question. Rally students to generate possible hypotheses to answer the question by thinking about	recording details and growing ideas about information from their texts. (p. 162)	circle a sentence or two that captures an idea of which they are especially proud. On cue they share their ideas. Summarize with what you heard, "Readers, you're doing powerful work growing your own ideas. You're reading across several texts to grow your own questions, not just about the American Revolution time period, but about some of the bigger themes in history, such as why people turn to conflict, and the lengths people will go to to protect their rights." (p. 162) ****Homework:** Extend the work of growing ideas, giving students the "Critical Thinking: growing Ideas" thread of the Learning Progression, and ask them to study the progression, making sure they understand each level, then to study their notes looking

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			what they know, rereading their notes, and looking in sources to get ideas. Share out one or two hypotheses. **Link:** Remind students they can add to this strategy, asking and answering questions, to the work they do today as they continue to read and gather final bits of information they need to be ready to share all of their learning with a larger audience shortly. (pp. 160-161)		for evidence of this work. (p. 162)
A Day for Assessment: Administer Post-Assessment					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 Reading History for Universal Messages, for Meaning	Suggest that there's a reason to study history beyond learning facts, and liiken the interpretive work students did in fiction to the interpretive work they can do now. (p. 165)	"Today I want to teach you that readers can study history for more than facts. You can study it to think, 'What's so important about this moment in time? What	**Model:** Reveal a familiar anchor chart from an earlier unit, and ask students to consider which interpretation skills can carryover from reading fiction to reading history. Debrief, pointing out	Noticing Patterns in History (p. 168)	Readers Teach Others What They Have Learned: Set readers up for their teaching, and then to teach a partner what they've been

W.4.2, **W.4.9.b RI.4.1, RI.4.2, RI.4.3**, RI.4.4, RI.4.7, RI.4.8, RI.4.9, RI.4.10, **RL.4.2, RL.4.3** SL.4.1, **SL.4.4,** SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6		big lessons can I learn from it?'" (p. 165)	the steps you just took in ways that are transferrable to other historical events. **A.E.:** Set students up to try this interpretive work in partnerships, focusing on whatever topic they are currently studying. **Link:** Reiterate that just as the lessons people learn from reading literature apply not just to one character and one story, similarly, lessons from history aren't limited to the people of one time. (pp. 165-167)		learning. Celebrate the conclusion of the unit and the tremendous work your students have done. (p. 169)

Grade 4 : Unit 4: Historical Fiction Book Clubs	
Unit Description:	This unit will support students in tackling increasingly complex texts using book clubs. Initially, students will work to synthesize evolving settings with plotlines and subplots. They will learn that setting is not just a physical space, but an emotional one as well. Building on the learning from Unit 1: *Interpreting Characters*, students will continue the hefty work of building interpretations, and revising their ideas as a novel progresses, and then use their learning to discover a common theme among multiple texts. Finally, students will read non-fiction texts to shore up their background knowledge and to merge this new information into what they already understand about the characters and their struggles from the historical period of focus, though a strong cross-text emphasis toward the end of the unit.
Essential Questions:	● How do historical fiction novels help readers to gain historical insight? ● How do the different types of conflict impact the characters (struggles, motivations) and meaning in the story? ● How do authors of historical fiction make the time period and characters come alive? ● How does understanding theme impact the meaning of a story? ● How are stories from other places and time about me? ● What is the relationship between “fiction” and “truth”? ● What are some common themes that appear throughout history?
Standards:	<u>CCSS for Reading:</u> RL 4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RL 4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text. RL 4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions). RL 4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean). RL 4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. <u>CCSS for Writing:</u> W 4.9 a Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”). W 4.9 b Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”). <u>CCSS for Speaking and Listening:</u> SL 4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly. SL 4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally SL 4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace SL 4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 and 3 for specific

	expectations.) CCSS for Language: L 4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L 4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings L 4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).
Timeline/date:	**5-6 weeks; March to April**
Suggested Interactive Read Aloud	**Nettie's Trip South** **Uncle Jed's Barbershop** **A Picture Book of Anne Frank** **Mercedes and the Chocolate Pilot**

Bend 1: Tackling Complex Texts					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Reading Analytically at the Start of a Book** W.4.3, **W.4.9.a** **RL.4.1**, RL.4.2, **RL.4.3, RL.4.4,** RL.4.6, **RL.4.7,** RL.4.10 SL.4.1, **SL.4.2,** SL.4.3, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.4, L.4.5, L.4.6	Tell a story of how a historical fiction book swept you up and took you to another time and place. Bring that story to life, making your synopsis dramatic. Use your experience as a reader of historical fiction to talk up the genre and the unit in general. (p. 5)	"Today I want to teach you that at the very start of a story, readers pay particular attention to the mood and atmosphere of the places in which stories are set. Readers realize that the story will almost never say, 'This shows that trouble is brewing,' or 'This shows a sense of hope,' so you must assemble the clues to figure out what kind of a place this is." (p. 6)	**Model:** Set children up to look and listen to the start of a historical fiction picture book. Suggest that because you know the genre, you are alert to details of setting, expecting trouble to brew. Restate the work you just did to analyze the setting, providing steps that students can follow as they practice this work with other passages. **A. E.:** Read aloud the next section of the book and ask students to pay close attention to details about the setting, recording their ideas. Then ask them to share and reflect with a partner. Celebrate the depth and variety of children's responses, sharing some of their insights so they can all hear, again, what this kind of reading work sounds like. Debrief, naming the work students have been doing in such a way that it is transferable to other texts, other days. **Link:** Send students off to read aloud a historical fiction picture book in small groups (the book clubs-to-be), alternating between reading, stop-and-jots, and turn-and-talks. (pp. 6-9)	Readers Bring Everything They Know to Their Reading (p. 10)	Constructing Book Clubs to Do Important Work: Point out that the groups are actually their clubs. Channel members to do some of the work of constructing a club: name, a logo, a constitution,. Jot notes on chart paper while students are talking. (pp. 11-12) ****Homework: Pay Close Attention to the Setting of a Book (p. 12)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 Monitoring for Sense: Fitting the Pieces Together W.4.3, **W.4.9.a RL.4.1,** RL.4.2, **RL.4.3, RL.4.4**, RL.4.7, RL.4.10 **SL.4.1**, SL.4.2, **SL.4.4**, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.4, L.4.5, **L.4.6**	Tell students that you and your colleagues have also formed historical fiction book clubs. Invite children to join you in researching the mind-work involved in this reading. (p. 14)	"Today I want to teach you that at the start of a complex text, readers often tack up important information they need to know on mental bulletin boards. Specifically, they make note of the who, what, where, when, and why of the book." (p. 14)	**Model:** Tell students that when you begin your historical fiction book, you took note of fast-flying information, filling in details as they emerged. Set students up to observe you doing this. Debrief in a way that names the strategies you used that others can use with other texts. **A.E.:** Set students up to try the work you just demonstrated, taking notes about important information in the story. Channel students to compare notes with club mates. Clarify that comparing notes is not the same as merely sharing them. **Link:** Send students off to read, asking them to jot important information in their reading notebooks to discuss with their club later and to read only up to the point in the text the club selects. (pp. 14-16)	Preparing for Clubs by Rereading and Attending to the Things that Pay Off (p. 17)	Listening to Others "Like Gold": Ask your students to look around the room and notice how others are participating in club work, and then encourage them to look and act like engaged, caring readers. (p. 19) ****Homework: Choose a Self-Assignment for Your Reading and Thinking Work (p. 20)**
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***One Day for Assessment pp. 21-22					

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 Thinking Across Timelines: Fitting History and Characters Together W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3,** RL.4.4, **RL.4.5, RL.4.7,** RL.4.9, RL.4.10, RI.4.7 **SL.4.1,** SL.4.2, **SL.4.4,** SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Tell students about how people you know responded to a big event in history, illustrating the way historical events initiate many cause-and-effect sequences, Extrapolate a larger message. History is comprised of many big things, each altering the course of people's lives, creating small personal stories. (p. 25).	"Today I want to teach you that in historical fiction, there can be more than one timeline. There is the main character's timeline; there is also a historical timeline-and the two are entwined. To understand anyone, it helps to know the way that person's timeline intersects with the timeline of world events." (p. 25)	**Model:** Build your personal timeline, and a parallel historical timeline, to provide a real-life example of how an individual's choices (yours) are affected by historical context. Reveal an important turning point in history- and in your own life. **A.E.:** Channel partners to try to fit new bits of information into existing timelines- including moments of backstory that happened before the story started. Debrief by popping out the transferable point. **Link:** Channel students to add working with timelines to their repertoire as readers. Prompt them to create timelines of their book club book across their fingers before returning to their seats. (pp. 26-29)	Readers Notice Dates in Their Books (p. 30)	Constructing a Class Timeline: Guide clubs to make sense of time in their novels, by building a quick class timeline of their stories. (p. 32) ****Homework: Writing About Reading: Events on Two Timelines (p. 33)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 Characters' Perspectives are Shaped by Their Roles W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3,** RL.4.4, RL.4.5, **RL.4.6,** RL.4.10 SL.4.1, SL.4.2, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Point out that coming to know a character means coming to know layers of that person including, in historical fiction, how the historical context affects his or her thoughts and decisions. Tell the story of a child who tried to make sense of his character's choices by considering the historical backdrop in his book. (p. 35)	"Today I want to teach you that a character's feelings and decisions are influenced by the character's world, and his or her role in that world. When a character responds differently than you would, it helps to ask why, and to realize that the character's perspective is shaped by the times." (p. 36)	**Model:** Return to a familiar scene from the read-aloud, this time thinking about why a character behaves as he or she does. Think about a character's actions in a way that first ignores historical context, then correct yourself. **A.E.:** Challenge students to do similar work, on a later part of the scene, noticing the various perspectives of several students on the same event.	Readers Use Learning Progressions to Meet Expectations (p. 39)	Readers Take Stock to Pinpoint How Their Work Can Get Stronger: Ask students to use a learning progression and a student's example to assess their own work and crystallize new goals. (p. 41)

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Bend 2: Interpreting Complex Texts					

Session		Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Making Significance** W.4.3, **W.4.9.a** **RL.4.1**, RL.4.2, **RL.4.3**, RL.4.4, **RL.4.5**, RL.4.6, RL.4.9, RL.4.10 SL.4.1, SL.4.2, SL.4.4, SL.4.6 L.4.1, L.4.2, **L.4.3,** L.4.6	Remind readers of times in an earlier unit when the read-aloud book seemed to ask readers to pause and interpret. (p. 45)	"Today I want to teach you that readers don't wait for someone else to decide which passages are worth pausing over. Readers read alertly, poised to say, 'Wow. this part almost seems written in bold.' Readers than ask, 'How does this connect to other parts of the text?' and 'What is this part really about?' " (p. 45)	**Model:** Read the class a read-aloud, pausing when students signal that a passage seems to have been written in bold. When students signal that the text seems to be written in bold, nudge them to ask, "How does this passage connect with the earlier ones?" and "What does this really mean?" **A.E.:** Distribute copies of another potent passage to one child from each club, asking that child to read aloud and for the club to signal for the reader to pause when the text seems to be "written in bold". Then clubs can talk. **Link:** Remind students of the repertoire of work they might do as they read. (pp. 45-48)	Readers Don't Go Empty-Handed to a Book Club (p. 50)	Readers Can Use an Artifact to Provide a Focal Point for Conversation: Encourage students to use an additional strategy to ground their thinking and improve the quality of their club discussions. (p. 52) ****Homework: Find a Passage That is Significant and Use it to Write the Book's Theme (p. 53)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Seeing Big Ideas in Small Details** W.4.3, **W.4.9.a** **RL.4.1, RL.4.2,** **RL.4.3, RL.4.4,** RL.4.5, RL.4.6, RL.4.7, RL.4.10 SL.4.1, **SL.4.2,** SL.4.6 L.4.1, L.4.2, L.4.3, **L.4.5**, L.4.6	Tell students that today's minilesson will proceed differently than usual. Then read an intense section of the read-aloud book, stopping at a passage that gives readers pause. Remind students that when readers meet passages that seem to be written in bold, they pause to ask, "What's this really about?" Channel students to draw on prompts to think deeply about the passage. (pp.55-56)	"Today I want to teach you that when you are thinking, talking, or writing about big ideas- as you are doing today- it's wise to lodge your big ideas in small moments, small details, small objects." (p. 56)	**Model & A.E.:** Rally students to cite examples of ways that big ideas from a previous read-aloud book were carried by concrete specifics. Turn the class's attention to the current read-aloud and recruit them to join you in considering whether big ideas are carried in small details. Invite students to think and write about other big ideas in the passage you just read aloud, lodging their ideas in concrete details. Scaffold this by reading aloud a passage or two that reference key details.	Self-Assess Your Interpretation Work: Are You Doing Your Strongest Thinking? (p. 59)	Readers Study How Ordinary Objects Often Symbolize Big Ideas: Help students go from talking about important objects to talking about those objects as symbols. (p. 61) ****Homework: Read On Remembering That Everything is in the Book on Purpose (p. 62)**

			Convene the class and share some of the ideas you overheard in club conversations. **Link:**.Send students off to read, reminding them to mark sections that feel important and to use the anchor chart and the "Thinking Deeply about Important Passages in a Book" chart to guide their thinking. (pp. 56-58)		

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Determining Themes W.4.3, **W.4.9.a RL.4.1, RL.4.2, RL.4.3, RL.4.5,** RL.4.6, **RL.4.9,** RL.4.10 SL.4.1, SL.4.2, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Share examples of a few readers from the class who have generated proactive, important ideas as they read. (p. 64)	"Today I want to remind you that once you have paused to develop an interpretation of a book, you almost wear that idea- that interpretation- like a pair of glasses, like a lens. You can read through that lens, saying. 'Ah yes, this goes with my interpretation!' or 'Huh? This makes me think something new.'" (p. 64)	**Model:** Tell about some readers who developed an idea about their book (one that will later prove applicable to the read-aloud) and then put that idea aside, finding new ideas. Recruit the class to join you in seeing one club's newest idea through the lens of their original idea, helping members of the class practice synthesizing ideas. NAme the work this child is doing that you hope others can do, in other texts. In this case, point out that the original idea can be the lens through which the reader can read the text and make new ideas. **A.E.:** Scaffold children as they practice viewing texts through the lens of an interpretation one club developed, applying that to the read-aloud book (if it is applicable). **Link:** Recap what you hope readers have learned that is	Readers Enlarge Their Interpretation about Texts (p. 70)	Readers Note the Different Ideas that Fit Under the Tent of a Theme: Convene the class and tell the students about a club that thought across the big ideas individual members were pursuing, generating an overarching club idea. (pp. 71-72) ****Homework:** **Develop a Big Tent Idea on Your Own** **(p. 73)**

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			transferable to other texts. (pp. 65-68)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Deepening Interpretation through Collaboration and Close Reading W.4.3, W.4.4, **W.4.9.a RL.4.1, RL.4.2, RL.4.3,** RL.4.4, RL.4.5, RL.4.6, RL.4.10 **SL.4.1**, SL.4.2, SL.4.4, **SL.4.6**, L.4.1, L.4.2, L.4.3, L.4.6	Introduce children to the idea of a journey of thought, in which one idea leads to the next. (p. 75)	"Today I want to teach you that in a good book, as in a good conversation, you can feel your thinking being changed. When you are open to new thinking as you read and as you discuss ideas with other readers, you can build richer, more powerful interpretations." (p. 75)	**Model:** Tell students about a journey of thought you had with a friend, and how it led you to a new idea- and a new lens through which to read on. **A.E.:** Explain that it is important to be willing to listen to the ideas of others and to use those ideas instead of your own. Set children up to carry someone else's idea with them as they read on in the class report. Locate one club that might be willing to fishbowl their conversation in front of the class. As they talked about the class novel, I encouraged them to build off of and extend each other's ideas. Debrief what just happened, then ask students to turn and talk about what else made this conversation a productive, collaborative one. Remind them to carry these ideas into their own book talks. **Link:** Freeze the class and ask them to look at their body postures, to note what the conversations look and feel like, and to draw on this image often in the future. (pp. 75-78)	Readers Keep Up Their Reading Pace (p. 79)	Readers Write Fast and Furious to Continue Their Journeys of Thought: Ask children to do a quick write, using thought prompts to generate writing that will take them on a journey of thought. (pp. 81-82) ****Homework: Stay Open to New Ideas as You Read (p. 82)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9	Tell students a story of being introduced to something by two different people,	"Today I want to teach you that minor characters are in a story for a reason. They,	**Model:** Review the notion that while it is natural to view the world through a familiar	Readers Add to and Revise Their Thinking, Using Post-its to Help	Raising the Level (Right Now!) of Our Thinking about

Attending to Minor Characters W.4.3, W.4.5, **W.4.9.**, **RL.4.1, RL.4.2, RL.4.3**, RL.4.4, **RL.4.5, RL.4.6,** RL.4.9, RL.4.10 SL.4.1, SL.4.4, **SL.4.6** L.4.1, L.4.2, L.4.3, L.4.6	outlining how this gave you two different perspectives. Ask students to consider how they'd approach a task. THen have them consider how someone unfamiliar and dramatically different from themselves might perform the same task. Review the notion that while it is natural to view the world through a familiar perspective, the deliberate adoption of familiar perspectives will often allow insight into themes that students may have missed the first time. (pp. 85-86)	like the main characters, help to carry the big messages or big ideas of the story. One way to improve your interpretation of a story is to reread trying to understand the point of view- the perspective- of minor character, then to revise your interpretation to include what you learn." (p. 86)	perspective, the deliberate adoption of unfamiliar perspectives will often allow new insights. Model thinking about perspective in your class read-aloud. Ask students to think along with you as you consider perspectives other than the main character. Then demonstrate bringing Uncle Henrik's perspective alive. **A.E.:** Continue reading, but now set kids up to take your place, articulating what the minor character is probably thinking and feeling. Give children just tiny intervals for this work. Now shift back to interpretations and idea development, pointing out to kids how their new understanding of minor characters can broaden and deepen their interpretations. **Link:** Send children off to read, inviting them to attend to the minor characters in their books, as part of their thinking work. (pp. 86-89)	Track New Thoughts (p. 90) .	Perspective: Set your readers a task. (p. 92) ****Homework: Show How Your Big Ideas About Your Club Book Have Changed (p. 93)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Self-Assessing Using	Show your students a work of art, and tell the story of its creation, highlighting the fact that great work is the result	"Today I want to teach you that readers also take their interpretations around theme through a process of	**Model and A.E.:** Tell students that readers are guided by internalized qualities of good interpretations. Turn the	Readers Carry Friends' Voices and Interests (p. 100)	Readers Revise Their Interpretations by Examining Every Word: Ask book clubs

Qualities of a Strong Interpretation W.4.3, W.4.5, **W.4.9.a RL.4.1, RL.4.2, RL.4.3,** RL.4.4, **RL.4.5, RL.4.6**, RL.4.9, RL.4.10 SL.4.1, SL.4.2, SL.4.4, **SL.4.6** L.4.1, L.4.2, L.4.3, L.4.6	of rough drafts and revision. Describe the parallels with the writing process. (p. 96)	revision. One way that readers tackle this work is they have in mind an internalized sense of the qualities of strong theme work- and that guides their revision." (p. 96)	learning progression into a tiny list of qualities of good interpretation. Highlight that interpretations connect with the whole text, are grounded in details in the text, and consider the choices the author made. Demonstrate the process of drafting and revising responses to reading. Introduce a short text and an interpretation of it that sums up the moral at the end. Examine an interpretation against the checklist of qualities, looking especially at whether the interpretation connects with the whole text. Once readers have assessed that the interpretation needs to be revised so it relates to the beginning and middle as well as the end of the text. NAme what you have taught in a way that is transferable to another text and another day. **Link:** Point out that in the process of drafting and revising, students' ideas ended up rising to the complexity of the story. (pp. 97-99)		to discuss their ideas, allowing those ideas to change and deepen. (p. 101) ****Homework: Use the Learning Progressions to do Your Best Work (p. 102)**
Bend 3: The Intersection of Historical Fiction and History					
11 Turning to Primary Sources to Better	Describe feelings a little lost as you read, and then tell how you found some images to help you picture the scenes in your novel. (p. 106)	"Today I want to teach you that readers of historical fiction often study images-photographs and illustrations- from the time period, synthesizing them	**Model:** Explain that you tuck related articles, photos, maps into your novels. Illustrate with your demonstration text, showing a photograph that relates to the text. Take	Synthesizing Images into Stories (p. 111)	Understanding a Person's Perspective: Remind students that the knowledge they gain from studying images of an era can

Understand History W.4.3, **W.4.9.a,b** RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5, RL.4.6, **RL.4.7,** RL.4.9, RL.4.10, RI.4.6, **RI.4.7** SL.4.1, **SL.4.2,** SL.4.4, **SL.4.6** L.4.1, L.4.2, L.4.3, **L.4.6**		into relevant parts of their novels, to understand the time period better." (p. 106)	students through some of the steps of studying and talking about an image, layering in some technical vocabulary so they'll have language to describe what they see. Debrief in a way that names the strategies you used so that students can follow the same steps. **A.E.:** Set students up to try the work you just demonstrated, practicing looking closely at an image from the time period, using it to develop their envisioning. Then channel them to compare. Summarize what students just did, complimenting them on their work and highlighting some insights. **Link:** Send students off to do this work with their own books and images, specifying that they should spend some time alone with the image(s), before comparing with their club. (pp. 107-110)		help them understand the perspectives in their books. (p. 112) ****Homework: Using Images to Help Envision What You Read (p. 112-113)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 Turning Reading into a Project: Add Background Information to	Tell students that the work they did yesterday, of adding historical images into their books, can extend to print as well. (p. 116)	"Today I want to remind you that readers don't limit themselves to the book in their hands. readers gather resources on the run that will deepen comprehension. One important way to do this work is	**Model**:Point out that readers who shift between reading fiction and reading related texts end up knowing more and thinking more. Ask students to note	Synthesizing Across Texts- and Across Units of Study (p. 120)	Drawing on All You Know to Rehearse for a Club Talk: Channel students to spend a minute rehearsing for the

Deepen Understanding W.4.3, W.4.7, W.4.8, W.4.9.a,b **RL.4.1, RL.4.2, RL.4.3**, RL.4.4, RL.4.10, **RI.4.1,** RI.4.2, **RI.4.3,** RI.4.7 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6		to read texts alongside your novel- texts that add background knowledge." (p. 116)	the way you go about bringing nonfiction to bear on a story. This time, start with a question and search for relevant outside texts. In your demonstration, dramatize that the whole text may not be about the research question. Debrief in a way that students can follow your steps, and transfer this strategy to their outgoing reading lives. **A.E.:** Invite club members to consider the kind of questions they have, and the background information that might help them comprehend more. **Link:** Distribute nonfiction texts to each club, and invite them to reference these texts if they have questions as they read. (pp. 116-119)		day's club conversation time. Remind them to draw on all they know about reading historical fiction. (p. 121) ****Homework: Find Background Information to Deepen Understanding of Historical Fiction (p. 122)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Readers Learn History from Historical Narratives	Launch this lesson with a connection, asking students to share some of what they have learned about the eras in which their stories are set. (p. 124)	"Today I want to teach you that readers of historical fiction do not only shift between reading fiction and related nonfiction, but also shift between reading historical fiction as a story, and as an informational text. This is	**Model: "**Sometimes, when I read The Magic Tree House series, I think about how my notebook would compare with Jack's. You can do this too- be like JAck as you roam the world of your	Remind students that this unit only has a few more days, surely you'' want to continue the work of interpreting your stories, and growing big ideas. (p. 125)	

W.4.3, W.4.9.a,b RL.4.1, RL.4.2, RL.4.3, RL.4.6, RL.4.9, RL.4.10, RI.4.9 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6		because readers can learn a lot from historical fiction. (p. 124)	historical fiction novel. Be alert for what you're learning about history. Jot it down, think about it, talk about it! Cite examples of what jack would learn from different eras. **A.E.:** **Link:** Send students off to read, reminding them to draw on all the work they have been taught to do in this unit. (pp. 124-125)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 **Some People's Perspective is not All People's Perspective** W.4.3, W.4.7, **W.4.9.a,b** **RL.4.1,** RL.4.2, **RL.4.3,** RL.4.4, RL.4.5, **RL.4.6,** RL.4.7, **RL.4.9**, RL.4.10, **RI.4.1**, RI.4.2, **RI.4.3** SL.4.1, SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Tell a story that demonstrates overgeneralization, inviting students to analyze the story with you. (p. 127)	"Today I want to teach you that as readers research characters' perspectives, it's important to recognize that one person's perspective is not everyone's perspective. Readers, therefore, are cautious about making assumptions and overgeneralizations." (p. 128)	**Model:** Give students an explicit tip for avoiding overgeneralizations. Then invite them to study some student notes. Gather students' attention and summarize their comments, reiterating the nuanced work of reading to learn and the need to avoid overgeneralizing. **A.E.:** .Channel students to make their own similar notes, this time working with a passage from *Number the Stars.* Recap the moves readers have made, as they read to learn. **Link:** Send students off to read, suggesting that "reading to learn" is an important addition to their repertoire of strategies. (pp. 128-131)	Characters' Perspective on Change (p. 132) .	Readers Don't Skip the Descriptive PArts: Reading Analytically Means Noticing What Others May Miss: Listen in to partnerships as they compare ideas, and then have a few share outs with the class. (pp. 133-134) ****Homework: Keep Track of What You Learn as You Read Historical Fiction (p. 134)**

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 Seeing Power in Its Many Forms W.4.3, W.4.9.a **RL.4.1, RL.4.2, RL.4.3,** RL.4.4, **RL.4.5, RL.4.6,** RL.4.9, RL.4.10 SL.4.1, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6	Tell students that endings of books give us important vantage points and that is especially important to note surprises, because they can often yield epiphanies. (p. 136)	"Today I want to teach you that looking at our books with the lens of power leads to all sorts of new thinking. When you investigate who has power, what form power takes (how you see it), and how power changes or shifts, that helps you find huge meanings in books." (p. 137)	**Model:** Share some of the questions critical readers ask, using them to prompt the class in rethinking the read aloud through this lens of power. **A.E.:** Add in new questions, to bring students' attention to not only signs of power, but signs of resistance, and set children to trying that question as a lens. **Link:** Summarize the replicable process you've led the class through, doing so in ways that could be transferred to other texts and other days. (pp. 157-158)	Thinking About Endings as a Way to Think Part:Whole (p. 139)	Readers Pause to Think at the Ends of Their Books: Return to the fact that ends of books are places for readers to pause, to think more deeply, and to think between this part and the whole. (p. 141) ****Homework: Consider the Dynamics of Power to Deepen or Revise Your Interpretation (p. 142)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Finding Thematic Connections Across Texts W.4.3, **W.4.9.a** RL.4.1, **RL.4.2,** RL.4.3, **RL.4.9,** RL.4.10 SL.4.1,	Explain that as readers get opportunities to talk about books, they are able to layer their thinking about events with thinking about ideas. (p. 145)	"You've learned to think hard about people, places, and events in the stories you read- and also about ideas. Today I want to teach you that when you have developed some thinking about a big idea in one story, sometimes that thinking helps	**Model and A.E.:** Ask each club to agree upon a big idea that their book represents, working to say that idea in just a sentence or two. Do some quiet engineering so children word their ideas in ways that will pertain across books. Talk to the class,	Common Themes Across Books May Be Developed in Different Ways (p. 148)	Readers Combine and Recombine Books, Creating Real and Imagined Text Sets: Suggest students consider ways to create text sets of books that go together by theme and orchestrate an

SL.4.4, SL.4.6 L.4.1, L.4.2, L.4.3, L.4.6		you find similar ideas in another story." (p. 145)	suggesting this is no coincidence. The ideas apply across books because these are ideas from real life. **Link:** Encourage your readers to use themes as a lens to look across books, and to be open to conversations with other clubs. (pp. 145-147)		opportunity to try this work. (p. 150) ****Homework:** **Compare Themes Across Books and Real Life (p. 151)**

A Day for Assessment: Post Assessment

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 Celebration W.4.3, **W.4.9.a** RL.4.1, RL.4.2, RL.4.3, RL.4.10 **SL.4.1, SL.4.2, SL.4.4, SL.4.6**	Tell a story of an incident you oversaw, such as a bullying incident, and suggest that you know that your students would now intervene, because they have such a strong sense of justice from their reading. (p. 153)		I have decided that each of you, as authors of your own reading lives, will create your own celebration for this unit, capturing some idea that you learned in the course of this unit, that will affect the kind of person you		Jigsaw groups to share out the work they chose today. End with keynote: "Readers, these are all brave ideas. Many great activists

L.4.1, L.4.2, L.4.3, **L.4.6**			want to be, going forward. This might be a poster, a picture, a poem, a letter to Congress or the school principal, a picture book, research a topic you care deeply about, or a scene you put on with your club. You'll have just today's reading workshop time, so you'll need to think and work fast and furiously. (p. 153)		have talked about hw, before you can achieve change, you have to be able to imagine it. Dr. Martin Luther King Jr. talked about having a dream. Gandhi talked about how we need to be the change we want in the world. I think that's what you're doing." (p. 153)

Unit 5: If, Then Poetry Unit (Overview and Grid)
Making Meaning from Poems and Poetic Craft

Session 1: Exploring Poetry "Today I want to teach you that poems come in many shapes and sizes. When readers encounter a poem for the first time, they read it carefully, paying attention to the form, the length, the structure, the style, and the mood. Then they ask themselves, 'What kind of a poem is this?'" Grade 4 If...Then...Poetry Curriculum Document	Session 2: Types of Poems "Today I want to teach you that poems have a structure that determines the style of poem it is. Types of poems include couplets, quatrain, cinquain, limerick, haiku, ode, concrete, narrative, and lyric." Grade 4 If...Then...Poetry Curriculum Document	Session 3: Types of Poems (cont) "Today I want to teach you that poems have a structure that determines the style of poem it is. Types of poems include couplets, quatrain, cinquain, limerick, haiku, ode, concrete, narrative, and lyric." Grade 4 If...Then...Poetry Curriculum Document	Session 4: Noticing Mood in Poetry and Prose "Today I want to teach you that poetry readers notice the poem's mood. They figure out the mood by paying attention to the setting, the choice of words, and the feelings the poem creates." Grade 4 If...Then...Poetry Curriculum Document
Session 5: Playing with Words "Today I want to teach you that readers of poetry can notice how poets play with language to create rhyme and rhythm." Grade 4 If...Then...Poetry Curriculum Document	Session 6: Dealing with Challenging Words (context clues) "Today I want to teach you that readers of poetry often encounter unfamiliar words. In order to solve these tricky words, readers need to use all of their strategies for figuring out the meanings of hard words." Grade 4 If...Then...Poetry Curriculum Document	Session 7: Figurative Language: Similes, Metaphors, Personification, and Idioms "Today I want to teach you that authors and poets have other tools, other tricks in their writing bags, that are used to make writing more interesting for readers, and as readers, we must pay special attention to these tools in order to really understand what the author or poet is sharing." Grade 4 If...Then...Poetry Curriculum Document	Session 8: The Sound of Poetry "Today I want to teach you that readers of poetry don't just ask, 'What does it mean?' They also pay attention to the sound of the poem, asking themselves, 'How does it sound?'" Grade 4 If...Then...Poetry Curriculum Document
Session 9: Thinking Across the Whole Poem "Today I want to teach you that readers understand that all the parts of a poem work together to make meaning; Readers push themselves to read new	Session 10: Big Ideas, Big Questions (day 1) "Today I want to teach you that readers look back across several powerful passages to think about how those parts go together. They think about what big	Session 11: Big Ideas, Big Questions (day 2) "Today I want to teach you that readers look back across several powerful passages to think about how those parts go together. They think about what big	Session 12: Visualizing Poetic Language "Today I want to teach you that readers have to think hard to create mental images. They use the words of the poem and their

sections and ask, 'How does this part fit with what I read before?' " Grade 4 If...Then...Poetry Curriculum Document	idea or what question they have based on re-reading the well-crafted parts." Grade 4 If...Then...Poetry Curriculum Document	idea or what question they have based on re-reading the well-crafted parts." Grade 4 If...Then...Poetry Curriculum Document	imaginations to picture these images clearly." Grade 4 If...Then...Poetry Curriculum Document
Session 13: Thinking Bigger, Thinking Stronger "Today I want to teach you that poems often make the readers stop and consider the unusual. The reader realizes, 'I never thought about it this way before.'" Grade 4 If...Then...Poetry Curriculum Document	Session 14: The Importance of Endings "Today I want to teach you that readers pay close attention to the last lines of a poem. They recognize that often the ending of a poem offers new insight into the rest of the text." Grade 4 If...Then...Poetry Curriculum Document	Session 15: Thinking Across a Poem to Discover a Theme "Today I want to teach you that every poem has a theme. The ideas and images in a poem all go together to convey the poem's main message. That message is everywhere in the words, in the images, in the mood." Grade 4 If...Then...Poetry Curriculum Document	Session 16: Reflective Reading "Today I want to teach you that readers of poetry learn to pay attention to the world around them. Poems teach them to be reflective." Grade 4 If...Then...Poetry Curriculum Document
Session 17: Quotable Poetry "Today I want to teach you that once readers connect with specific lines of poetry, they carry these words with them throughout their lives. Poetry can become a lens through which readers live their lives." Grade 4 If...Then...Poetry Curriculum Document	Session 18: Applying the Lessons from Poetry "Today I want to teach you that readers carry messages they've learned from poetry into their reading of other texts. They stop at key parts to think about how characters in the book they're reading might learn from the wisdom of a poem or how a novel might offer a similar theme or ask similar questions." Grade 4 If...Then...Poetry Curriculum Document	Session 19: Poetry that Touches You Deeply "Today I want to teach you that readers of poetry often have a few lines that they know by heart. These lines influence the way they live and contain valuable life messages." Grade 4 If...Then...Poetry Curriculum Document	Session 20: Celebration After weeks of challenging reading and thinking work, we have arrived at the end of our poetry study! Today you will get to share some poetry out loud, and then also reflect on what you learned, and what stands out for you as a reader of poetry. Structure the celebration as needed, and follow-up with a reflection on what students learned, what stands out, and how they will approach reading poetry differently in the future.

Grade 5 Units

Grade 5: Unit 1, Interpretation Book Clubs: Analyzing Themes	
Unit Description:	This unit teaches fifth-grade students the best of what it means to read literature and conveys that this is a time for intellectual independence. In the first part of the unit, you'll teach students strategies to lift the level of their writing about reading. You'll remind them to draw on a repertoire of ways for reading closely, alert to how story elements interact and details that seem to represent big ideas. Students read through the lens of tentative ideas and questions to help them develop evidenced-based theories. Then, each reading club will work with a novel that has nuanced characters and multiple subplots. You'll ask, "What might this book really be about?" After students name the most important thing a text teaches, you'll prompt them to think of others, considering more than one overarching theme and weighing which details best support each theme and which theme is most important in a story. You'll teach students to read analytically and notice how different authors develop the same theme and to compare and contrast texts that develop a similar theme. When students step back from a text and think, "How does this part contribute to the whole text?" or "Why might the author have done this?" the payoff is immense, both in reading and in their own writing.
Essential Questions:	● How might an author set up a story in a specific way to highlight a particular theme? ● What does it mean to write well about reading? ● How does the narrator's voice effect the perspective of a story? ● How do book clubs change the way we read a story?
Standards:	CCSS for Reading: RL.5.1 Quotes accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact.) RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described. RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem). RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of grades 4-5 text complexity band independently and proficiently. RI.5.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grade 4-5 text complexity band independently and proficiently. RF.5.4 Read with sufficient accuracy and fluency to support comprehension. CCSS for Writing: W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.5.4 Produce clear coherent writing which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

	W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5.) W.5.9.b Apply grade 5 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which points[s}"). W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audience. CCSS for Speaking and Listening: SL.5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. SL.5.2 Summarize a written text read aloud or information presented in diverse media formats, including visually, quantitatively, and orally. SL.5.3 Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.4 Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (see grade 5 Language standards1 and 3 for specific expectations.) CCSS for Language: L.5.1 Demonstrate command of the conventions of standard written English grammar and usage when writing or speaking. L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. L.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.5.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition.)
Timeline/date:	**5-6 weeks; September into October**
Suggested Interactive Read Aloud:	**The Three Questions** **The Memory Coat**
Unit Read Aloud/ Shared Reading	**Home of the Brave Pacing Guide**

Bend 1: Writing about Reading with Voice and Investment

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Taking Charge of Your Reading Life** W.5.1, W.5.2, W.5.3, W.5.10 RL.5.10, RI.5.10, RF.5.4 SL.5.1, SL.5.6 L.5.1, L.5.2, L.5.3	Welcome Students by noting that they've grown bitter and by anticipating the growth spurts they'll have this year. Suggest this can be a growth spurt year for their reading, too.	"Readers, today I want to teach you that in this upcoming year, you can go through a growth spurt as a reader, you can sprout up as a reader. but that will only happen if you work on your reading, if you take on the goal of getting better at reading, and if you work with deliberateness toward the specific goals you set."	**Model:** Rally students to take stock of themselves as readers and to set ambitious goals. Demonstrate by setting a goal for yourself, then debrief in ways that rally kids to think seriously about their aspirations. **Active Engagement:** Engage students in making serious plans for a more thoughtful and mature reading life. **Link:** Stir kids up by praising their initiative, hint at the role accountability, and send them off to read.	Reminding readers to work with resolve	Checking in on goal-setting -Channel readers to reflect on today's goal-driven work -Rally the class to invent way to make this year's reading workshop the best it can be. As the kids talk, listen, record and create a list that you read aloud.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Writing Well about Reading** **W.5.1, W.5.2, W.5.4, W.5.9**, **W.5.10** RL.5.2, RL.5.10, RI.5.2, **RI.5.10, RF.5.3, RF.5.4** SL.5.1, SL.5.2 L.5.1, L.5.2, L.5.3	Channel readers to fill in logs and discuss with partners, using that moment to give them ballpark figures about volume of reading expectations. Shift from emphasizing volume of reading to quality of thinking. This will set up the emphasis on writing/thinking about reading that will be the focus for the day and for the new bend.	"To launch an inquiry into what it means to write well about reading, read the start of the unit's demonstration text, channeling students to dictate to each other a less-than-great and a great entry." Ask students to extrapolate the qualities of good writing about reading, using this to suggest they aren't clear about this and to drumroll the upcoming work.	**Model:**To launch an inquiry into what it means to write well about reading, read the start of the unit's demonstration text, channeling students to dictate to each other a less-than-great and a great entry. **A.E.:** Ask students to extrapolate the qualities of good writing about reading, using this to suggest they aren't clear about this and to drumroll the upcoming work. **Link:** Send kids off to read, explaining that instead of partner conversations, they'll be writing about their	Checking on volume and pace of reading.	Recording thoughts on books -Invite children to write an entry that reflects their thinking about their reading.

			independent reading books, making entries that could form their own gallery.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **Writing about Reading Means Reading with a Writerly Wide-Awakeness** W.5.1, W.5.2, W.5.4, **W.5.9.a,** W.5.10 **RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.7**, RL.5.10 SL.5.1, SL.5.2, SL.5.4 L.5.1, L.5.2, L.5.3	Ask students to study the writing about reading they did yesterday, just as they studies work in the gallery of exemplars previously, annotating what works in their writing.	"Today I want to teach you that people read *differently* when they write about their reading. writers see more, notice more, think more….and everything becomes grist for their thinking mill. When you read as a writer, you bring a writerly wide-awakeness, an extra alertness, to your reading. You notice stuff others would pass right by, and you make something of what you see."	**Model:** Drumroll the fact that writers live wide-awake lives, alert to details, ready to make significance. Suggest that readers who write approach the texts they read with extra alertness. Emphasize for students that if they read, read and then afterward recall, "I'm supposed to write" and then crank out an entry, that won't lift the level of their reading. Tell them it's reading with the intention to write something that pays off. **A.E.:** Channel students to read like writers. Continue reading, then reread the touchstone text, then write alongside students. Ask students to listen to a partner's writing and talk off of that writing, while you listen in. **Link:** Point out that students will now read differently, carrying their ideas. Illustrate by reading on in the demonstration text.	Seeing more means seeing a whole variety of story elements.	Letting on one thought lead to more. -Channel students to rehearse for their writing, selecting one idea to develop from among various ideas. -Channel students to write, aiming to go on a journey of thought, writing their way toward new insights on their chosen topic.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
501 **4** **Grounding Your Thinking**	Ask students to give their attention to an entry they have written about their	"Today I want to teach you that once readers settle on an idea about a text worth developing,	**Model:** Share out one group's thinking that is especially fruitful, and invite the whole	Setting up to reread.	Using higher-level thought prompts.

in the Text and Carrying It with You as You Read On W.5.1, W.5.2, W.5.4, **W.5.9.a,** W.5.10 **RL.5.1, RL.5.2, RL.5.3, RL.5.4,** RL.5.5, RL.5.10 SL.5.1, SL.5.2, SL.5.4 L.5.1, L.5.2, L.5.3, **L.5.6**	reading, considering its quality. Reference the "Writing Well about Reading" chart to help them annotate their entries. Ask partners to talk about their observations, then share out what you notice, including that they need to rethink the way they use evidence to support their ideas.	they think, 'Where does this idea live in the text?' Then they reread those selected passages extremely closely, expecting each to be a gold mine of new insights related to their initial idea." Break the teaching point down into steps. Ask each partnership to work with a second partnership to apply these steps to one of the ideas the class generated about the mentor text.	class to try this work on that idea, as you scaffold. **A.E.:** Invite children to work in partnerships to try this work on a second passage (shown on page 40- Chapter Title- Lessons in Home of The Brave) Offer coaching tips and suggest prompts as they talk. Debrief. Share the value of using tentative language to understand why an author may have chosen to write passages in particular ways- and to extend an idea. **Link:** Offer students tips to keep in mind as they read their own.		-Channel children to use thought prompts that support references to the text.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Whose Story Is this, Anyway?** W.5.1, W.5.2, W.5.4, **W.5.9.a,** W.5.10 RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, **RL.5.6** SL.5.1 L.5.1, L.5.2, L.5.3, **L.5.5**	Make a reference to post-recess time, when students filter back into the classroom, perhaps seeking your help with an argument that took place during their free playtime. Model telling the story from two different perspectives.	"Today I want to teach you that readers start a book trying to figure out who the narrator is. Once they figure out whose voice they are hearing, whose perspective they are getting, they keep in mind that every part of the story is old from that character's perspectives and that other characters might imagine things differently or have different feelings."	**Model:** Show students how you can try to discern who the narrator is, and then model imagining how the story might be different if it were told from another character's point of view. Next, you'll want to quickly model the way in which the opening scene might be different if it were told from Dave's point of view. **A.E.:** Ask students to open their books and do the same work you just showed them. Choose just one partner, ask students to act out the initial	Calling for students' attention and then sharing a few helpful tips for figuring out who is narrating the story.	Build students vocabulary around literary terms. -Words frequently have multiple meanings. -State a word bank with students to collect words that have the same *shades of meaning*, like perspective and point of view.

			scene in their book, imagining the way it would be different if it had been told from another character's point of view. **Link:** Send students off to continue reading.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Learning to Think Analytically** W.5.1, W.5.2, W.5.4, **W.5.9.a,** W.5.10 **RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5,** RL.5.6, RL.5.7, RL.5.10 SL.5.1, SL.5.4 L.5.1, L.5.2, L.5.3	Ask children to jot their thoughts about reading workshop. Then liken doing this to reading, explaining that thinking deeply, analytically is a choice.	"Today I want to teach you that to think analytically, a person divides into parts, then selects, ranks, and compares. A person can decide, 'I'm going to try thinking…' and then think in any one of those ways….and then see if that thinking yields new insights. Often it will."	**Model:** Channel Children to think about reading and writing workshop analytically, first by considering parts, then by selecting and ranking, then by comparing- and to jot their thoughts about each. **A.E.:** Ask children to now think analytically about their reading. **Link:**. Channel students to think analytically about their own books.	Readers think analytically about cause and effect.	Sharing our best work and learning from others. -Explain to students that they will have the opportunity to create a gallery of their own analytical writing.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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7 **Having Second Thoughts** W.5.1, W.5.2, W.5.4, W.5.5, **W.5.9.a**, W.5.10 **RL.5.1, RL.5.2, RL.5.3,** RL.5.4, **RL.5.5,** RL.5.6, RL.5.10 SL.5.1, **SL.5.4** L.5.1, L.5.2, L.5.3, L.5.6	Remind students that at the start of the unit, they studied examples of effective reading entries, and talked about decreasing the gap between their writing during writing and reading workshop.	"Today I want to remind you that when aiming to write well about reading, it's important to remember that revision is the most important way to ratchet up the level of your writing. And to revise any text, it helps to have an image of good work in mind. In this instance, it helps to have a sense of what constitutes potent, vital writing about reading."	**Model:** Explain to students that revisiting a piece of writing about reading can help them to see more, and to raise the level of their own writing about reading even further **A.E.:** Ask students to read Sam's entry in their groups, sharing what they notice with each other. Call the students back together, emphasizing a few more key points. **Link:** Channel students to use what they learn from students exemplars when they revise their own writing about reading.	Revisiting key parts of the text to spur revision.	Letting partner feedback spur our revisions. -Praise students' revision work and give them an opportunity to share it with their partners. -Explain that partners can be an important part of the revision process

Bend 2: Raising the Level Of Writing and Talking about Literature

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

8 **Launching Interpretation Book Clubs** W.5.1, W.5.2, W.5.3, **W.5.4, W.5.5, W.5.9.a,** W.5.10 **RL.5.1, RL.5.2, RL.5.3,** RL.5.5 **SL.5.1** L.5.1, L.5.2, L.5.3, L.5.6	Return to the earlier talk about fifth-graders having growth spurts and ask students to think and talk about the changes they've seen in themselves thus far. Use an anecdote to illustrate the point that one way readers grow is by learning to see more of significance in a book.	"Today I want to teach you that readers sharpen their reading and thinking skills, they develop the eyes to not only see *more* in a text, but to *make more significance*. they pay more attention as they read because they trust that they notice things for a reason and expert to make something of observations others just pass by."	**Model:** Suggest that reading and living interpretively are similar. Help children think of an experience that was saturated with meaning. Liken the experience you've described to reading, referring to books the students know from previous years. **A.E.:** Read more of the read-aloud books, asking kids to listen interpretively, letting the details take on significance. Remind them to draw on what they learned in fourth grade. Then channel readers to join you in reading a passage from the class read-aloud interpretively. **Link:** Channel students to transfer the reading, thinking, and writing they've been doing with the read-aloud text to their own club texts and independent reading books.	Remind students to read alertly, not letting the details just pass by them.	Setting up book clubs. -Ask students to meet in clubs and to construct a shared "constitution", club name, and more. -Wrap up the first club meeting by handing a folder to each club.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Characters- and Readers- Find Meaning in the Midst of Struggle** W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a**, W.5.10 **RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5**, RL.5.10	Explain to students that they can focus on one element of a story, like character, and use that to see more in a story as a whole.	"Today I want to teach you that sometimes readers think thematically by first naming the problem that a character faces, then asking, 'What lessons does the character learn from (that problem)?'or 'What might the author want me to know about that problem/issue?'"	**Model:** Ask students to think with you about the character in the class read-aloud, thinking about the problems the character faces, the lessons learned from that problem. **A.E.:** Ask students to help as you consider the ways in which Kek deals with his problems and the larger themes or messages his reactions convey. **Link:** Remind students that they can take on the lens of	Looking for places where characters seem to realize something or change.	Writing and talking about texts to uncover life lessons, challenges, important shifts. -Channel kids to decide whether they will talk or write today, and then help them get started talking if they chose that route.

SL.5.1, SL.5.2, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6			character to develop interpretations.		-Spend time conferring with clubs, especially with clubs that include kids who could use a boost.
	Connection	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Seeing a Text through the Eyes of Other Readers W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a**, W.5.10 RL.5.1, **RL.5.2, RL.5.3,** RL.5.5, RL.5.6 **SL.5.1, SL.5.2**, SL.5.4 L.5.1, L.5.2, L.5.3	Set students up to understand that people read differently when they read with others and share ideas. Readers carry the ideas discussed with them as they read, seeing new text through that lens.	"Today I want to teach you that the best part of reading with others is that it changes you. You end up viewing the text through the eyes of others, and therefore seeing more than you would otherwise have seen."	**Model:** Tell students about reading a book in a parent-child book club, explaining that the kids and the parents saw different things in a book. Use this story to point out that complex texts deserve to be seen with multiple lenses. Flip back to the current situations, conveying that you are sure your kids will find club mates who interpret books differently. **A.E:** Show students a short clip of a book club talking, asking them to name out the ways in which the readers allow each other's thoughts to affect their own. **Link:** Remind students that they want to be the kind of readers and book club members whose thinking is affected by those around them.	When reviewing books, readers include their passionate responses to them	Holding state-of-the-art book club conversations. -Invite one reader from each book club to share ideas at length, and coach other members of each club to listen and talk off of the one person's ideas so those ideas become well developed.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
506 **11 Linking Ideas to Build**	Ask students to share the ideas they are developing	"Today I want to teach you that readers link ideas together to build larger	**Model:** Share the work of a student who developed several smaller ideas about a book.	Small seed ideas can grow.	Following and staying with ideas.

Larger Theories and Interpre-Tations W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a**, W.5.10 RL.5.1, **RL.5.2**, RL.5.3, **RL.5.4, RL.5.5**, RL.5.10 **SL.5.1, SL.5.4,** SL.5.6 L.5.1, L.5.2, L.5.3, L.5.4, L.5.6	about their club books from their homework.	theories or interpretations. As they think about how ideas might connect, they ask, 'Could there be a larger truth or lesson here?'"	Ask students to look across the ideas and think about how they connect, before sharing the interpretive work the student did. **A.E.:** Ask students to recap the work they just did before trying it with their own book club books. **Link:** Remind students that one way readers build interpretations is by linking similar ideas together to build larger theories and then asking, "Is these a larger truth or lesson here?"		-Ask clubs to start talking before stopping them to impart one last tip.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Reading On, with Interpretations in Mind W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a** RL.5.1, **RL.5.2, RL.5.3,** RL.5.4, **RL.5.5,** RL.5.10 **SL.5.1, SL.5.2,** SL.5.4 L.5.1, L.5.2, L.5.3, L.5.6	Share examples of a few readers from the class who have generated provocative ideas as they read.	"Today I want to remind you that once a reader has developed an interpretation about a book, it is important that he or she *stay with that idea.* As readers, you can wear interpretations like a pair of glasses, as a lens, and read on in your book looking for more places that fit with or change your idea."	**Model:** Tell a story that shows the importance of mental flexibility. Model this work by taking an idea the class developed in read-aloud and showing students how you read a bit of a chapter with the idea as a lens. Debrief, pointing out the way in which your interpretation of the story is evolving. Highlight the fact that, as a class, you grew a theory, an interpretation, then read on expecting it to change. **A.E.**: Read the last portion of the chapter, giving the students an opportunity to try the same work.	Remembering to carry our conversational prompts with us.	Pushing to connect interpretations that at first seem unrelated. -Prepare students to meet with their clubs.

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			Call the students back together, summing up some of what you heard. **Link:** Remind students of the day's strategy and send them off to read, think and write in way that nurture their interpretations.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Debating to Prompt Rich Book Conversa-Tions W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.4**, RL.5.5, RL.5.10 **SL.5.1,** SL.5.2, **SL.5.4** L.5.1, L.5.2, L.5.3, L.5.6	Give students a vision for how debate can hone critical thinking by using an example from popular culture.	"Today I want to teach you that when different readers read the same book, they often develop different viewpoints on provocative questions related to the book, The differences of opinion can spark a debate. In a debate, each person (or each side) presents his or her position and then supports that position with evidence, aiming to persuade the other person, the other side."	**Model:** Teach children that debates can only occur around a provocative idea that can be argued from both sides. Channel students to test whether ideas you suggest qualify, and to generate others. Demonstrate how to develop an evidence-based argument for or against one of the claims related to the read-aloud. **A.E.:** Channel the class to work together to gather evidence to support the opposing side, distributing relevant passages from the text and white board or chart paper to help them collect evidence. Set children up to participate in a bare-bones debate protocol. Give them phrases that they can use to state and defend their positions. **Link:** Channel students to generate provocative,	Preparing for debates-deciding sides and prioritizing reasons and evidence.	Debating to lead to more complex thinking. -Ask clubs to caucus to plan for team debates within clubs. -One child from each side presents to the club. -Caucus again to plan rebuttal.

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			debatable ideas from the club books they've been reading.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Reflecting on Ourselves as Book Clubs **W.5.1, W.5.2,** W.5.3, W.5.4, **W.5.9.a RL.5.1, RL.5.2**, RL.5.3, RL.5.4, RL.5.5, RL.5.6 SL.5.1, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, **L.5.6**	Set readers up for the work of the day; inquiry, self-reflection, and goal-setting. Explain that studying another book club can help students identify goals worth working toward.	"Today, then, our mini lesson will be an inquiry, an investigation, exploring an important questions: 'What do book club members do in an effective book club that lifts the level of the club's work?'"	**Model and A.E.:** Ask each students to take one of the four questions as a lens. Show the video, stopping intermittently to give students a chance to share observation with their group. Coach in as they watch, helping them to spot major moves made by the book club. Call the students back together , share the char you've begun to fill in with overheard observations, and ask them to add to the char by sharing more ideas. **Link:** Prepare students to use what they noticed to lift the level of their own book club conversations.	Asks clubs to set goals for strengthening their talk before sending them off to read independently.	Using a learning progression to assess and set goals for determining theme. -Keep students in club formation to add another layer to the self-assessment work of the day.

Bend 3: Thematic Text Sets: Turning Texts Inside Out

609 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 **Two Texts, One Theme** W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a RL.5.1, RL.5.2, RL.5.3,** RL.5.4, RL.5.5, **RL.5.9** SL.5.1, SL.5.3, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Have each club pick a theme that applies to the book they are currently reading and about which they feel passionate. Explain that themes are universal and can be found in many places.	"Today I want to teach that when you're exploring universal themes, what's really interesting is how authors will develop those themes somewhat differently. Sophisticated readers, therefore, ask: what's the same and what's different in how this theme plays out in different text."	**Model:** Recall that when reading a book recently, someone said it seemed similar to the class read-aloud. Suggest that though the specifics are different, two texts could advance the same theme. Ask kids to explore this idea. Remind students to use an idea as a lens through which to read a text, especially when considering a theme. Encourage students to explore and share different ideas. Debrief in a way that is transferable to other texts, other days. **A.E.:** turn over the reins to students as you read a few more scenes from *Fly Away Home*- and shift their thinking toward comparing and contrasting. Share students' thoughts about how the theme applies similarly and differently to the two texts. **Link:** Recap today's teaching, emphasizing the implications it has for each club's reading work.	Rereading key scenes to uncover new details and build stronger interpretations.	Using thought prompts to help express the similarities and differences we see across the texts. -Remind students that rehearsing for book club conversations helps to improve the quality of discussion.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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16 Rethinking Themes to Allow for More Complexity W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a RL.5.1, RL.5.2, RL.5.3,** RL.5.5, **RL.5.9 SL.5.1**, SL.5.2, **SL.5.4** L.5.1, L.5.2, L.5.3, L.5.6	Your connection could simply point back to your observations from the previous day's class. Let students know that you were reading over their shoulders as they wrote about the similarities and differences they noticed in the text. You could compliment them on the analytical work they have taken on, even mentioning a couple of notable examples as evidence.	"Today I want to teach you that when readers see similarities between texts, thinking 'these texts seem to support the same theme!' they often look again, and may find the text actually convey slightly different messages."	**Model:** Demonstration, continuing to compare *Home of the Brave* and *Fly Away Home.* **A.E.:** Ask students to once again think between the theme of their club's books and of the short text they studied, this time reaching for more depth in what they notice. **Link:** Make clear to your students that this is a process, not something that will happen right away. In fact, they will spend the next 10+ years of their academic lives working to master it! Invite them to spend their reading time today rereading texts or reading new short texts, reconsidering the themes and messages conveyed.	Think about evidence supporting an interpretation.	Give students time to prepare to share, and today ask a different reader to lay his or her ideas out for the group in some detail, talking in essays.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Comparing Characters'	Set up a parallel, analytical, non reading activity to let students try this skill in a more playful settings.	"Today I want to teach you that one way readers think about a theme in a more complex ways is to think how	**Model and A.E.:** Channel students to figure out how different characters connect to a theme.	Considering characters who don't support the theme.	Revising theme statements to incorporate more

Connections to a Theme W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.6, RL.5.9,** RL.5.10 SL.5.1, SL.5.2, SL.5.4 L.5.1, L.5.2, L.5.3, L.5.6		different characters connect to that theme. Readers think about which characters best represent a particular theme through their thoughts, actions,and dialogue, and which characters work against the theme."	Remind students to use evidence to support their ideas. Coach students to also think about minor characters and how they relate to the theme. Complete the chart based on what you heard from students and discuss ideas that one can draw from the chart. **Link:** Channel students to plan their book club book work to read and reread texts and use all they have learned about analyzing themes.		characters' perspectives. -Call students to the meeting area and explain that readers often revise their theme statements to include the perspective of multiple characters.
Session	**Connection**	**Teaching Point**	**Model/ Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Studying the Choices an Author *Did Not* Make to Better Understand the Ones they *Did* W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.7, RL.5.9** SL.5.1, SL.5.4 L.5.1, L.5.2, L.5.3, **L.5.4,** L.5.6	Play a quick game of Twenty Questions with students. Explain that sometimes the best way to understand what something *is* is to understand what it is *not*.	Today I want to teach you that it can be helpful to think about the choices authors make (and the ones they don't), as a way to come to new insights as readers."	**Model:** Model how you do this work in *Home of The Brave*, asking students to think along with you. **A.E.:** Ask students to revisit the beginning of their books, asking what an author could have done but chose not to. **Link:** Recap the work students just did and send them off to consider today's strategy as they look between their two texts.	Studying texts side by side.	Self-assessing to set new goals -Explain to students that as their reading comes more ambitious, it is important to keep their goals in mind and to self-assess their reading work. -Ask students to take out the "inferring about characters" and "analyzing author's craft" strands of the narrative reading learning progression

					from day 3 of the unit. -Coach students as they work, helping them to both assess and set goals. Voice over to the class as needed. -Make sure that students understand that doing something *once* does not equate to mastery.
Session	**Connection**	**Teaching Point**	**Model/ Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 **Delving Deeper into Literary Analysis** W.5.1, W.5.2, **W.5.3,** W.5.4, W.5.9.a **RL.5.1, RL.5.2, RL.5.3, RL.5.4,** RL.5.5, **RL.5.6, RL.5.9** SL.5.1 L.5.1, L.5.2, L.5.3, L.5.4, L.5.5, L.5.6	Liken the work that authors do to the work that students have done in writing workshop.	"Today I want to teach you that when you study a text, it can be illuminating to study the author's goals and the techniques he or she used to achieve them. One way to do this is by focusing in on a part where the author seems to be trying to achieve something and asking how."	**Model:** Boost students' academic and literary vocabulary by introducing language to talk about techniques and goals. **A.E:** Ask students to study another part of *Home of the Brave* **Link:** Restate today's teaching point and add it to the anchor chart while reminding students of all they have learned.	Adding new techniques and goals to our sheets	Comparing and contrasting author's' craft -Guide students to look across their texts to compare *how* authors wrote them.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 **Celebrating with a Literary Salon**	Share an experience that helps children see how thinking thematically opens up a whole new world of connections- and that those	"Today, I want to invite you to participate in a literary salon as a fun way to show off your new, sophisticated thoughts about literature."	**Model and A.E.:** Explain to students that just as you were anxious to share this poem with them, readers often feel compelled to	**None**	Have some fun and celebrate the hard work they put into this unit.

W.5.1, W.5.2, W.5.3, W.5.4, **W.5.9.a** RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, **RL.5.6 SL.5.1,** SL.5.2, **SL.5.4, SL.5.6** L.5.1, L.5.2, L.5.3, **L.5.6**	connections are fun to talk about. "Last night, I was rummaging through some papers and came upon this poem by Langston Hughes. I thought it was amazing and wanted to share it with you today." Poem: Dreams by Langston Hughes		share passages, thoughts, ideas, and more with fellow readers. **Link:** " Today, I thought it'd be fun to celebrate the end of our unit by taking part in our own literary salons."		-Each book club meets to reflect on their own work. -Complement other members.

Grade 5 : Unit 2, Tackling Complexity: Moving Up Levels of Nonfiction	
Unit Description:	This unit will address the challenges nonfiction texts present to fifth graders. Students will study the ways in which texts are becoming increasingly complex, and will strengthen their skills in monitoring for sense, word solving, predicting, and summarizing strategies for these challenging texts. Further on, students will synthesize information from across texts and critically analyze author's craft.The unit supports student's independent nonfiction reading lives outside of school, including current events.
Essential Questions:	● What do good readers do to comprehend informational text? ● How do readers adapt when text becomes more complex? ● How does analyzing more than one text help us to interpret the author's intent and build our knowledge? ● How does the use of evidence impact the author's claim?
Standards:	**CCSS for Reading:** RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RI.5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. RI.5.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific,, or technical text based on specific information in the text. RI.5.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area. RI.5.5 Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events ideas, concepts, or information in two or more texts. RI.5.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.7 Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question or to solve a problem efficiently. RI.5.8 Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s). RI.5.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably. RI.5.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grade 4-5 text complexity band independently and proficiently. RF.5.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.5.4 Read with sufficient accuracy and fluency to support comprehension. **CCSS for Writing:** W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.5.4 Produce clear coherent writing which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic. W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources. W.5.9.b Apply grade 5 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which points[s}"). W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audience.

	CCSS for Speaking and Listening: SL.5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. SL.5.2 Summarize a written text read aloud or information presented in diverse media formats, including visually, quantitatively, and orally. SL.5.3 Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.4 Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.5 Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes. SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (see grade 5 Language standards1 and 3 for specific expectations.) **CCSS for Language:** L.5.1 Demonstrate command of the conventions of standard written English grammar and usage when writing or speaking. L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. L.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.5.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition.)
Timeline/date:	**7-8 weeks**
Suggested Interactive Read Aloud:	**Dave the Potter** **Baseball Saved Us**
Unit Read Aloud/ Shared Reading	

Bend 1: Skilled readers see more in a text because they know what is worth noting, and that is true for nonfiction as well as fiction texts.					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **The More You Know, the More You See** W.5.2, W.5.9.b **RI.5.2, RI.5.5**, RI.5.7, **RI.5.10** SL.5.1, SL.5.3 L.5.1, L.5.3, L.5.6	Launch this unit by suggesting it extends the previous one. Skilled readers see more in a text because they know what is worth noting, and that is true for nonfiction as well as fiction texts. Accentuate your claim that your students know what is worth attending to in fiction by creating a miniature exercise in which they can display their prowess with this.	"Today I want to teach you that readers don't see with their eyes alone, but with their minds. Reading any text well requires you to approach that text, knowing things that are apt to be important. That knowledge comes from knowing about the genre(in this case, nonfiction)."	**Model:** Use an article to demonstrate that readers approach nonfiction with a short list of things that are apt to be important, reading with extra alertness because of that short list. After pausing, draw students' attention to cues you noted that helped you notice main ideas and their supports Step back to recall what you've done in ways that are transferrable to another text and another day. **A.E.:** Channel students to listen alertly as you continue reading the text, then to engage in partner conversation about the things it pays off for nonfiction readers to think about. **Link:** Name what you've taught as a transferrable skill. Send students off to read, reminding them that great writers merit this kind of expert reading. Stir them up!	Reminding readers to see more	Rallying students to increase their reading volume. -Convene students in the meeting area, rallying partners to summarize the information they read today. -Coach readers to study, then to increase their volume of reading.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Orienting to More Complex Texts** W.5.2, W.5.9.b RI.5.2, RI.5.3, **RI.5.5**, RI.5.10, RF.5.3, **RF.5.4** SL.5.1, SL.5.2, SL.5.6 L.5.1, L.5.3, L.5.6	Tell students a story about how you wrote thank-you notes to their previous teachers. Highlight specific strategies students transferred over from fourth grade. Recruit students to join in a study of what makes nonfiction texts complex. Use a video game analogy to connect this challenging work to a familiar context.	"Readers, today I want to teach you that when readers orient themselves to complex nonfiction texts, they use text features and their knowledge of the topic to help. But as you begin reading, you also need to live in the gray area for a while, to tolerate confusion, knowling the focus of the text may be revealed slowly."	**Model:** Explain what will be challenging about this new work, suggesting that readers will need to live in a gray area, postponing closure as they read on in a text. Demonstrate how you preview the overall text to generate a tentative hypothesis for how the text will go. Highlight that the topic is not always immediately obvious. Demonstrate a second way to orient yourself to a complex text, highlighting that a table of contents can be confusing (or nonexistent). Support muddling through ambiguity. Step back to recall what you have just done in ways that are transferable to another text and another day. **A.E.:** Channel partners to preview a chapter together to orient themselves to it. Help them review hypotheses as needed as they begin reading, based on clues in the structure and content of the text. **Link:** Name what you've taught as a transferrable skill. Channel students to preview their texts in the same way and then to dive into reading with their tentative ideas in mind.	Revising your expectations based on how the text is unfolding	Reading and rereading to understand the author's meaning -Teach students to make sure of the conventions of written texts and the text itself to read fluently and make meaning.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Uncovering What Makes a Main Idea Complex** W.5.2, W.5.9.b **RI.5.1, RI.5.2,** RI.5.3, RI.5.5, RI.5.10 SL.5.1, SL.5.6 L.5.1, L.5.3, L.5.6	Share with students an example of how main ideas work in the simpler nonfiction books they used to read. Tell students that main idea works differently in higher-level nonfiction texts, and rally students to investigate this.	"Today, let's explore one way nonfiction texts get complex; main idea. Let's study a text to figure out answers to the question. In what ways does main idea?"	**Model and A.E.:** Engage students in a guided inquiry to determine different ways in which main idea becomes increasingly complex, coaching along the way to lift the level of the inquiry. Pause in the middle of reading, coaching students to notice the ways the author is teaching about the main idea and giving them time to discuss their thoughts about what they are seeing. Name the big ideas partnerships discovered, and add those ideas to the anchor chart. Continue reading aloud the text, setting students up to identify additional ways main idea becomes complex. **Link:** Set students up to read while thinking about how main idea works in their text, and challenge them to determine additional ways nonfiction texts become complex.	Asking the question, "What *else* is this text about?"	Comparing how main idea works in different texts. -Ask students to examine the read-aloud text to determine how main idea works with the text. -Ask partnerships to compare what they found about how main idea works across pages of the read-aloud text.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Strategies for Determining Implicit Main Ideas** W.5.2, W.5.6, W.5.9.b RI.5.1, **RI.5.2**, RI.5.3, RI.5.5, RI.5.10 SL.5.1, **SL.5.2, SL.5.3** L.5.1, L.5.3, L.5.6	Suggest students pool their insights, gleaned from last night's research on the challenges they encountered and the strategies they used to tackle those challenges. Draw parallels between reading increasingly hard texts and moving up levels in video games, suggesting that in both endeavors, strategies for tackling trouble help.	"Readers, today I want to teach you that once readers know how a nonfiction text is complex when it comes to main ideas, they can develop and draw on a toolkit of strategies to support them in determining the main idea."	**Model:** Suggest that many students reported that they invented a strategy for discerning the main idea when none is stated explicitly. Detail the strategy. Recruit students to study a video clip. Set them up to note the multiple main ideas forwarded in the video and then to determine which main ideas are most supported by the text. Record two main ideas the video forwards. Ask students to record the main ideas they found and to find the strongest details that support those main ideas. Show the video clip again. **A.E.:** Name the transferrable reading work students just engaged in with the video clip, and set students up to try similar work with the texts they've been reading. **Link:** Coach in to support individual readers as they work to find the main ideas taught in their texts. Voice over with feedback to support the entire class based on your students' needs.	Reading in ways that allow you to teach others	Teaching as a way to learn. -Set readers up to plan how they will teacher their partners what they've been learning. -Move from partnership to partnership, coaching to lift up the teaching work that each student does.

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Using Context to Determine the Meaning of Vocabulary in Complex Texts** W.5.2, W.5.9.b RI.5.1, RI.5.2, RI.5.3, **RI.5.4**, RI.5.10, RF.5.3 SL.5.1, SL.5.6 L.5.1, L.5.3, **L.5.4**, L.5.5, **L.5.6**	Connect students' experiences dealing with complexity in their lives to their experiences with text complexity in their nonfiction reading.	"Readers, today I want to teach you that as nonfiction text becomes more complex, the vocabulary the author uses becomes hard and technical and the clues that help readers figure out what the words mean are often hidden. When this happens, you have to search for clues all *around* the world to determine what it might mean."	**Model and A.E.:** Explain to students how the day's work will go, setting them up to read a text across several levels. Engage students in studying an excerpt of a text written at a level 2, noticing how the text teachers the meaning of unfamiliar vocabulary words and what strategies are helpful. Have students read a level 4 version of the same text, and ask them to study how vocabulary demands become increasingly complex. Remind students of previous learning by revisiting a familiar chart. Ask them to use these strategies to notice an author's embedded clues. Ask students to transfer the strategies they just practiced to a new section of a text, written at a level 6. **Link:** Connect the work students did today determining the meaning of unfamiliar vocabulary words with the work they should do when they read, today and every day.	Celebrating risk taking and creating readers who are word conscious.	Introduce students to the fifth-grade expectations for building vocabulary. Rally students to incorporate vocabulary into their notes and talk.
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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 **Inquiry into Using Morphology of Words to Tackle Tricky Vocabulary** W.5.2, W.5.9.b RI.5.1, RI.5.2, RI.5.3, **RI.5.4,** RI.5.10, **RF.5.3** SL.5.1 L.5.1, L.5.3, **L.5.4,** L.5.5, L.5.6	Convene readers at the meeting area. Let them know that you have been doing some research around vocabulary instruction. Tell them how you have read that morphology is a big deal. Offer a quick example of what it means to study word morphology, and break a word down into its meaning units.	Today we will do an inquiry and ask, 'How often does it really pay off to push ourselves to look inside words when they are tricky?'"	**Model and A.E.:** Explain how the inquiry will go. Let students know that just for today, they will be focused on looking in words. Listen in and coach as students practice looking in words. Especially be prepared to push them to try looking in words that they don't at first think they can. Convene readers and share a few examples of what they notices when they pushed themselves to look in words. Caution students that it is equally important to look around words, and channel them to return to the same words they have studied, this time looking at context clues. Convene readers and emphasize that looking in words can be an underutilized strategy, one that is powerful. **Link:**.Send readers off to continue to read, paying special attention today to how they figure out tricky vocabulary.	Creating innovative word walls	Share tricky words and strategies -Convene readers with their texts, the hard words they have marked, and their notebooks. Coach students as they share word-solving strategies. -Channel partnerships to self-assess their work using the "word solving" thread of the learning progression.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Complex Thinking about Structure** W.5.2, W.5.9.b RI.5.1, RI.5.2, **RI.5.3, RI.5.5, RI.5.7**, RI.5.10 SL.5.1, SL.5.2, SL.5.3, SL.5.5 L.5.1, L.5.2, **L.5.3,** L.5.4	Show readers an article with lots of different text features on a page. State the obvious: reading texts like this involves building something coherent from the fragments. Point out that when texts look monolithic- all print- they may in fact be structured as a mosaic of pieces. Suggest that tackling text complexity involved construction meaning from fragments.	"Today I want to teach you that as texts gets more complex, readers must study and consider the structure of those texts, noticing the overall structure and how chunks of texts are built."	**Model and A.E.:** Set readers up to discuss the overall structure of a nonfiction text, in this case the class read-aloud. Coach in as readers discuss the text. Share out what students noticed and what was hard. Ask them to listen as you read aloud a chunk of text from a tricky section and to name its overall structure. Debrief the replicable moves the class made and add a bullet to the anchor chart. Set students up to study structure as the part level, noticing parts contained within a subtopic and then labeling those parts to describe their structure. Remind students of common text structures. Coach into partnerships to raise the level of their word, and voice over relevant tips for the whole class. Debrief, naming what students noticed while studying the text in transferrable ways. **Link:** Send readers off to continue to read and to notice anything interesting or unusual related to structure as they read today.	Complex structures as the sentence level	Carrying Familiar lenses to scientific texts. -Remind students of familiar lesnes from fourth grade that readers carry when reading historical texts. Suggest that these can also be used when reading scientific texts. -Channel students to investigate whether these lenses hold true for scientific texts by first studying one lens as a class.
524 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Rising to the Challenges of Nonfiction** W.5.2, W.5.7, W.5.8, W.5.9.b RI.5.1, **RI.5.2,** RI.5.3, RI.5.5 SL.5.1, SL.5.3 L.5.1, L.5.3, **L.5.4,** L.5.5, **L.5.6**	Remind students of the journey they have taken into text complexity and introduce students to a new tool that will help them tackle those challenges.	"Today I want to to teach you that as nonfiction readers monitor their own comprehension, they notice when they're confused or feeling stuck, and they turn to tools and strategies for help."	**Model:** Read an excerpt from a text aloud. Model how you notice ways that the text gets complex and how you determine whether you can keep reading or need to turn to a strategy for support. Demonstrate how you use the new tool to identify a complexity in the text and find a strategy that will help you tackle that complexity. **A.E.:** Set students up continue reading, monitoring for their own comprehension. Coach students as they use the tool to tackle tricky parts. Debrief and suggest that students utilize other strategies if the suggested one doesn't help. **Link:** Send students off to read, paying special attention to when their comprehension is strong and when their comprehension breaks down.	Holding texts you can read.	Selecting powerful personal inquiry topics -Let students know that they have been doing all this text complexity work not only to get stronger at nonfiction reading, but also to read more about what they care about. -Channel students to think right away of at least three things they'd like to research to learn more about. Have them turn and tell a partner. -Let students know that they will have the chance to study a topic of their choosing. Set them up to choose a topic and begin researching as part of their homework tonight.
525 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 Summarizing as Texts Get Harder W.5.2, W.5.4, W.5.8, W.5.9.b RI.5.1, **RI.5.2,** RI.5.3 SL.5.1, **SL.5.2** L.5.1, L.5.2, L.5.3, L.5.6	Using an anecdote, bring students into the idea that summarization is important. Suggest that as texts become more complex, summarizing becomes more challenges.	"Today I want to teach you that when readers summarize complex nonfiction texts, they craft short versions of a text. These summaries tend to include the author's main ideas, how those main ideas relate to each other, and the key supportive details."	**Model and A.E.:** Channel students to reread a text that the class will summarize today, asking them to look for multiple main ideas in the text and consider how those ideas relate to each other. Coach with lean prompts. Then convene the class, calling for suggestions as to the first part of the shared summary. Channel partnerships to identify the key supportive details the author uses to support the main ideas, drawing on previous work with main idea. Direct the class to take the shared main ideas and supportive details and to "write-in-the-air" their own iteration of a summary of the passage. Debrief, naming the work one reader just did that you hope all readers will do. **Link:** Launch students into independent reading, reminding them about how the work they just tried can support them in holding onto the content they're reading.	Teaching students to self-assess their summaries.	Sharing our summaries. -Invite students to share summaries in partnerships to celebrate their growth across this bend.

Bend 2: Applying Knowledge about Nonfiction Reading to Inquiry Projects

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

10 **Learning from Sources** W.5.2, W.5.4, **W.5.5, W.5.7, W.5.8**, W.5.9.b RI.5.1, RI.5.2, RI.5.3, RI.5.6, **RI.5.7,** RI.5.9 SL.5.1, **SL.5.2,** SL.5.3 L.5.1, L.5.2, L.5.3, L.5.6	Share a story about a real-life experience in which you were actively taking in the world around you. Connect that story to the work students are constantly doing as readers.	Inquiry Question: "Here's the question I want us to investigate today: how is the work we do as researchers of our topics (and of our world) similar to and different from the reading word we do in books?"	**Model and A.E.:** Begin the inquiry by asking students to reflect on their experiences of conducting primary research, and compare that to researching in nonfiction books. Call on students to report their key findings to the class. Alternate between asking students to share with the whole class and asking students to share with their topic groups.. **Link:** Remind students to get a sense of their topic, noticing the main ideas, and to notice ways in which their primary research requires similar reading skills as when they read print texts.	Developing plans for primary research.	Breaking action plans in achievable steps. -Share your research plans with students, detailing ways you can accomplish different parts of your research plan. -Set students up to read through their research plan and consider how they'll accomplish each part of their plan, jotting notes for themselves in their notebooks as they go.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11			**Model:** **A.E.:**		

Learning from Primary Research W.5.2, W.5.7, W.5.8, W.5.9.b RI.5.1, **RI.5.2**, RI.5.3, **RI.5.7, RI.5.8, RI.5.9** SL.5.1 L.5.1, L.5.2, L.5.3, L.5.6			**Link:**		

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Coming to Texts as Experts W.5.2, W.5.7, W.5.8, **W.5.9.b** RI.5.1, **RI.5.2,** RI.5.3, RI.5.6, RI.5.7, RI.5.8, **RI.5.9** SL.5.1, SL.5.3 L.5.1, L.5.2, L.5.3, L.5.6	Explain the difference between approaching a topic as a novice and approaching a topic with knowledge of what's important. Share research from *How People Learn* to illustrate your point. Ask students to consider how they'll come to texts differently now they're becoming experts on a topic . Have them turn and talk, and then highlight a few key ideas that were shared.	"Today I want to teach you that readers come to texts differently once they have some expertise on their topic. You'll come to texts with a knowledge of what's important to know about your topic, the main ideas, and you read differently, and see more, because you have this knowledge in mind."	**Model**: Let readers know their research up to this point will lead them to see more in texts than they would have before. Model how your knowledge of main ideas from your initial research leads you to approach a text differently, seeing more in the text because you know what's important to pay attention to. Reread the passage. Demonstrate how you think about how the information you just read fits with the main ideas for the class research topic. **A.E.:** Charge students with studying another section of the read-aloud text with the class's main ideas in mind, noticing how their	Approaching main ideas flexibly.	Reading scientific and technical texts. -Introduce new lenses readers carry when reading scientific and technical texts. Ask students to read carrying the applicable lenses to notice and analyze relationships.

			knowledge of the topic leads them to see the text differently. Debrief, highlighting the transferable work students did. **Link:** Set readers up to reread their research notes, looking for additional main ideas that pop up across their notes, then move to their reading spots and get started reading.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Writing about Reading Nonfiction **W.5.2**, W.5.4, W.5.7, **W.5.8, W.5.9.b,** W.5.10 **RI.5.1, RI.5.2**, RI.5.3, RI.5.7, RI.5.8, **RI.5.9** SL.5.1 L.5.1, **L.5.2,** L.5.3, L.5.6	Talk to students about how their reader's notebooks show how much they've grown as readers since the first unit, but tell them they could be making better use of their notebooks now. Let students know that this has made you think hard about writing about reading in nonfiction. Read a snippet of an article that related to writing about reading about informational texts, and let students know that you think this research could be helpful for the class to consider.	"Today I want to teach you that informational readers write to understand what they are learning as they read. Specifically, you can angle your writing so that it better explains the information."	**Model:** Involve the class in thinking along with you as you demonstrate how you might use writing about reading to better explain parts of the class read-aloud to yourself. Deliberately model revising your thinking about how to use writing about reading. Recruit students to help you revise your writing about reading with your main ideas in mind. Pause to debrief the replicable steps you have taken that you want students to follow. **A.E.:** Set students up to try out thinking about what kind of writing about reading they could do about their text that	Keeping track of sources.	Learning from each others writing about reading. -Ask students to skim through the pages in their reader's notebooks to select a powerful example of writing about reading that their group could benefit from studying. -Channel groups to make plans for studying each other's writing about reading, and then direct students to start studying together. Coach in as groups work to lift the level of their work.

			would help them better explain information to themselves. Push students to share and talk about what they are trying with a partner. Listen in and coach. Debrief what you heard, emphasizing that these ways of writing about reading allow students to better understand what they wanted to explain to themselves. **Link:** Send student off to continue to read and research, reminding them to make use of their notebooks as a helpful tool.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Lifting the Level of	Introduce students to a new tool teachers use to analyze their questioning,	"Today, I want to teach you that when readers dig deep into a topic, it pays to ask questions at	**Model:** Demonstrate how you read a section of a text, pushing yourself to ask	Studying your questions, reflecting and setting goals.	Collaborating on questioning and research.

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Questions (Using DOK) to Drive Research Forward W.5.2, **W.5.9.b** RI.5.1, **RI.5.2,** RI.5.3, RI.5.5, RI.5.6, RI.5.7, RI.5.8, RI.5.9 SL.5.1 L.5.1, L.5.2, L.5.3, L.5.6	and invite them to think about ways they can use this tool to strengthen their research. Explain the characteristics of each level of Webb's Depth of Knowledge, revealing a premade section of a chart. give students an example of what a question at each level might look like.	different levels. Some questions will help you understand the text you're reading, and other questions will get you to think beyond the text, to question *across* texts, *across* your topic and even to question your own agenda."	questions on different levels. Recruit students to think alongside you, generating their own questions as you read. Demonstrate asking questions at different levels, and weave in tips along the way to help students strengthen their questioning. **A.E.:** Set students up to develop their own plans for studying a second text. Coach partners to ask questions at a variety of levels as they work collaboratively through the text. Debrief, naming the work of questioning across texts in a generalizable way. **Link:** Invite students to spy on themselves as they ask questions of the text, noticing which are ones they can answer quickly, and which are ones that require more research, to look across texts.	.	-Explain to students that researchers, like scientists, strengthen their inquiries in the company of others. -Engage students ina study of your major research question, asking them to suggest possibilities for research. Model jotting those suggestions down as a day to plan for future research. -Set students up to work with their research group.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Synthesizing across Subtopics	Remind students of their initial research focuses, and ask them to revisit their notes and notice how much more	"Today, I want to teach you that as researchers investigate a topic, they often encounter multiple subtopics	**Model:** Tell students that synthesizing across subtopics is a step-by-step process, and let them know	Noticing discrepancies across texts.	Analyzing comparing and contrasting work.

W.5.2, W.5.7, W.5.8, **W.5.9.b** RI.5.1, RI.5.2, **RI.5.3**, RI.5.5, **RI.5.6**, RI.5.7, RI.5.8, **RI.5.9**, RI.5.10 SL.5.1, SL.5.3 L.5.1, L.5.2, L.5.3, L.5.6	sophisticated their knowledge of their topic is now.	hidden inside their topics. You read on with those subtopics in mind, notice when multiple texts teach about the same subtopic, and ask, 'How do these parts fit together? Why is this part important?"	you'll be going through those steps together. Show a chart with the steps. Demonstrate for students how you look back over your research and identify a subtopic you want to study further. Read a section of an article, learning all you can about the subtopic. Read a new text, and rally students to consider how the information they are learning in the new text could fit with what they read about the subtopic in the first text. Model doing what students will predictably do when they read with subtopics in mind. Demonstrate how you reread the text, digging deeper to notice connections. **A.E.-** Set students up to transfer the work of synthesizing across subtopics from the class topic to their individual inquiry topic. Remind students to follow the steps on the chart. **Link;** Remind students to read new texts with their subtopics in mind, considering how the information they learn fits with what they've already		-Ask students to study the "comparing and contrasting" strand of the learning progression with their research groups and set goals for their work moving forward.

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			read and with the questions they have.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 **Writing about Reading** W.5.2, W.5.5, **W.5.9.b, W.5.10** RI.5.1**, RI.5.2,** RI.5.3, RI.5.8 SL.5.1, SL.5.2 L.5.1, L.5.2, L.5.3, **L.5.5**, L.5.6	Channel students to study their writing about reading work, noticing the qualities of their best work. Have students share those qualities with a partner while you listen in.	"Today I want to teach you that as readers craft powerful writing about reading, they constantly move from big to small. You might start with a big idea-your own or one of the author's- and then support that idea with the specifics from the text. Readers and writers constantly shift between these two places."	**Model & A.E.:** Begin creating a chart that captures what students have shared and what you think, too. Highlight that good writing about reading contains specific, text-based details. Set students up to reread their entries, noticing places where they include specific details, and to do some quick revisions of places where their details aren't specific. Highlight that good writing about reading also contains the reader's big ideas and shows how the big ideas are connected to those details. Highlight the importance of writing with specific details and big ideas by charing Roy Peter Clark's advice about writing up and down the ladder of abstraction. **Link;** Invite students to notice whether their writing about reading relies more on specific details or big ideas. Have them set a	Using freewriting to explore your initial ideas.	Learning from others. -Have students reread their notebook entries and identify a page where they wrote up and down the ladder of abstraction, moving between specific details and big ideas.

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			goal for how to strengthen their writing about reading.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Comparing and Contrasting What Authors Say (and How They Say it) W.5.2, **W.5.9.b** RI.5.1, RI.5.2, RI.5.3, **RI.5.4, RI.5.5, RI.5.6**, RI.5.8, **RI.5.9** SL.5.1, SL.5.2 L.5.1, L.5.2, L.5.3, L.5.4, **L.5.5**, L.5.6	Share a story with readers about a time you encountered two reactions to an event, and ask students to compare and contrast the two reactions. Connect this story to the work readers do to compare and contrast information taught across texts.	"So, today I want to teach you that after researchers read a few sources on a topic, they compare and contrast those texts, noticing how they portray the topic in similar ways- and how they are different. Then, They speculate about why authors made these craft and structure decisions, thinking 'Does this relate to the main ideas they're teaching?'"	**Model and A.E.:** Channel students to study one text on a subtopic. Involve students in thinking along with you as you read a sections of text and think aloud about the central ideas. Set the class up to study the craft and structure decisions the author made. Coach in as students study, then share out what they noticed, marking up to projected copy of the text as you do so. Channel students to study a second text on the same topic, using the same process of determining what the author teaches and how the author structured and crafted that information, transferring increasing responsibility to the students. Support students as they compare and contrast the two texts, speculating about similarities and differences in the way they portray the topic.	Thinking deeply about craft.	Acknowledging conflicting information in summaries. -Ask students to recall what they have already learned about summarizing. Explain that they use the same process to summarize across a subtopic that they used to summarize a single text. -Explain to students that summarizing becomes more complex when texts contradict. Introduce new prompts students can use to discuss these contradictions in their summaries.

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			Debrief, naming the work the class just did as transferrable reading work. **Link:** Set readers up to generate plans for the reading work they'll do today, and then send them off to read, putting their plans into action.		
Session	**Connection**	**Teaching Point**	**Model/ Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Critically Reading Our Texts, Our Topics, and Our Lives W.5.2, **W.5.9.b** RI.5.1, RI.5.2, RI.5.3**, RI.5.4, RI.5.6**, RI.5.8, RI.5.9 SL.5.1, SL.5.3 L.5.1, L.5.2, L.5.3, **L.5.6**	Share an example of an author clearly communicating her perspective on the topic. Explain that although an author's perspective will sometimes be explicit, it will more often be implicit.	"Readers, I want to teach you today that readers don't just think about the information in a text. They also figure out the perspective of the author of that text and how he or she might be swaying you to think a certain way about that topic, even when the author's perspective isn't explicit.	**Model:** Set students up to read and reread a sections of a text alongside you, working to determine the author's perspective on her topic. Demonstrate how you analyze the author's words and images to consider the author's perspective on a topic. Debrief, naming what you did in transferable language. **A.E.:** Channel readers to study a section of a text on their topic, reading and rereading that section to determine the author's perspective. **Link:** Debrief, naming the work the students just did in a way that's transferrable to other texts.	Evaluating the trustworthiness of sources.	Forming your own perspective on your topic. -Explain how thinking about an author's perspective can lead readers to consider their own perspective.
Session	**Connection**	**Teaching Point**	**Model/ Active Engagement**	**Mid Workshop Teaching Point**	**Share**

19 **Living Differently Because of Research** W.5.2, **W.5.9.b** RI.5.1, RI.5.2, RI.5.3 SL.5.1, **SL.5.4, SL.5.5, SL.5.6** L.5.1, L.5.2, L.5.3, L.5.6	Share your observations about student's tremendous growth as readers, and ask them to reflect with a partner on specific ways they have grown across the unit. Invite students to see themselves as participants in a broader intellectual community of people who research their topic.	"Today I want to teach you that when readers study a topic deeply, they allow the research they do to change the way they think and feel about their topic. You live differently because of the research you do."	**Model:** Remind students that in thirty minutes they'll be traveling around the school to present their unique perspective on their research topic to other students. Demonstrate how you decide what you want to contribute to the grand conversation about your topic. Set students up to watch, noticing the moves you make so they can replicate your process. Ask students to turn and talk, naming out the work you just did as a reader. **A.E.-** Introduce readers to the audiences for their presentations. Ask students to reread their notes and determine what contribution they'd like to make to the grand conversation on their topic. **Link:** Send readers off with a sense of urgency, letting them know they'll only have a short amount of time to create their teaching plan and rehearse for their presentation.	Send students off to teach.	Thinking about how research changes the way you live. -After students return from their teaching, draw the unit to a close, emphasizing that the research students did within this unit should propel them to live differently and take action. -Highlight a few ways you imagine your own research will make you live differently. Ask students to share ways their research will make an impact on their lives.

Grade 5 : Unit 3: Argument and Advocacy: Researching Debatable Issues	
Unit Description:	This unit helps children tackle more difficult informational texts with greater agency and independence. The unit begins with a one-day intensive "boot camp" on analyzing arguments. Students work in research groups to study a debatable issue, first learning about both sides of the issue, then choosing a position to research in greater depth, and finally debating the issue and reflecting on their learning to develop new questions and insights. Next, you'll help your students raise the level of their research to develop deeper questions and ideas and engage in more complicated conversations. Students will read more difficult texts with a critical eye, considering perspective and craft while evaluating arguments. A debate highlights students' growth and knowledge, and builds momentum for the final part of the unit. Later, students select a new issue to study. They'll think about patterns and connections across issues they have studied and consider larger issues of power. By the end of this unit, students will have learned how to compare the ideas and perspectives of many authors and how to formulate their own evidence-based, ethical positions on issues.
Essential Questions:	• How do readers research an argument? • How can book club members strengthen their conversation skills? • What does it mean to summarize an argument? • How do readers find new ways to analyze a text?
Standards:	**CCSS for Reading:** RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RI.5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. RI.5.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific,, or technical text based on specific information in the text. RI.5.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area. RI.5.5 Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events ideas, concepts, or information in two or more texts. RI.5.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.8 Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s). RI.5.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably. RI.5.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grade 4-5 text complexity band independently and proficiently. RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described. RF.5.4 Read with sufficient accuracy and fluency to support comprehension. **CCSS for Writing:** W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.5.4 Produce clear coherent writing which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) W.5.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting. W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic. W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase

	information in notes and finished work, and provide a list of sources. W.5.9.b Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which points[s}”). **CCSS for Speaking and Listening:** SL.5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly. SL.5.3 Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.4 Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (see grade 5 Language standards1 and 3 for specific expectations.) **CCSS for Language:** L.5.1 Demonstrate command of the conventions of standard written English grammar and usage when writing or speaking. L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. L.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.5.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition.)
Timeline/date:	7-8 weeks; January to February
Suggested Interactive Read Aloud:	Freedom Summer
Unit Read Aloud/ Shared Reading	NA

Bend 1: Investigating Issues					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Argument Intensive **W.5.1**, W.5.9.b RI.5.1, **RI.5.2**, RI.5.3, RI.5.5, **RI.5.8**, RI.5.10 SL.5.1, SL.5.3, SL.5.6 L.5.1, L.5.3, L.5.6	Recruit kids' commitment to the unit by suggesting that reading nonfiction is part of active citizenry. Refer to a popular TV show to make your point. Let students know that today they will enter into a new, more challenging phase of reading nonfiction.	"Today I want to teach you that a good argument has reasons to support it and evidence to back those reasons. When you analyze an argument, it helps to ask, 'What is the claim being made? What reasons support that claim? What's the evidence to support those reasons?'"	**Model and Active Engagement:** Involve the class in studying a text that you know contains an unsubstantial claim. Provide some questions for the student to use to help them analyze the text. Listen in on partnerships, coaching in to raise the level of the work. Highlight some of what you have heard, asking a partnership to share, if their thinking will benefit the class. Engage the class in a brief conversation about what they have noticed. **Link:** Send students off to continue to engage in analyzing itesm and argumentative texts, using these questions to help them.	Figuring out when a text is making an argument versus trying to persuade.	Noticing when texts are one-sided or offer different sides of an issue -Ask readers to come to the meeting area with their argumentative texts. Compliment them on starting to notice when texts are one-sided or lay out different perspectives on an issue. -Charge partners to identify one of their texts that seems pretty one-sided and another that lays out multiple perspectives. -Convene readers and ask a partnership to share work that seems like it will be beneficial to the rest of the class or highlight some what you've heard. **Homework:** Keeping your fiction reading life going.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Organizing an Ethical Research Life to Investigate an Issue** W.5.1, W.5.7, W.5.8, W.5.9.b **RI.5.1, RI.5.2, RI.5.3,** RI.5.4, RI.5.5, **RI.5.8,** RI.5.10 SL.5.1, SL.5.3, SL.5.6 L.5.1, L.5.3, L.5.6	Ask students to sit in the meeting area with their research groups. Let them know that today they will begin researching one issue in-depth as a group to prepare for a debate. Charge readers with discussing, in partnerships, what they know about launching into research. Then reference a chart that captures prior instruction on this.	"Today I want to teach you that when you are specifically researching an argument, you want to grasp the sides of that argument early in your research. One way readers do this is to focus initially on texts that lay out the argument clearly, and then red to learn about both sides."	**Model:** Set children up to watch you do two demonstrations. In the first demo, start by announcing your opinion and then look only for evidence supporting that opinion. Exaggerate! Ask kids to assess. Contrast your first demonstration with a second demonstration that highlights principled research. Summarize as a series of replicable steps. **A.E.:** Invite children to follow in your footsteps, using the baskets you've set up for each research group. **Link:** Send children off to read, reminding them to use the strategies they already know for reading nonfiction, as well as the lens of ethical research habits.	Reading texts that seem tangential.	Beginning to Wrap Your Minds around Your Issues. -Give students time to process what they have read so far. Tell them that tomorrow they'll be flash-debating their issue and they'll need to understand the two side of the issue well. **Homework:** Keeping your fiction life rocking.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Letting Nonfiction Reading on an Issue Spur Flash-Debates** W.5.1, W.5.9.b RI.5.1, **RI.5.2,** RI.5.3, RI.5.6, RI.5.8, RI.5.9,	Harken back to the TV news show you mentioned at the beginning of the unit as a way to explain how learning about an issue or argument can lead readers/viewers to flash-debates.	"Today I want to teach you that after reading about an issue for a bit, nonfiction readers can let their research spur quick flash-debates. This can help you clarify your thinking and know what further research you need to do."	**Model and Active Engagement:** Post a chart with some of the notes taken about the class topic. Get students involved in quick flash-debates about the class topic. Start the debates. Listen in, and coach students to listen to	Understanding the other side.	From preparation to Debate. -Convene readers and explain how the flash-debates will go. Be sure to let students know when it is time for the other partner to debate.

RI.5.10 **SL.5.1, SL.5.3, SL.5.4, SL.5.6** L.5.1, L.5.3, **L.5.6**			their opponent and to talk back to that position. **Link:** Sent students off to read, take notes, and prepare for a flash-debate at the end of reading workshop that will be held within their own groups.		-Let readers know that flash-debating can help them realize what they do and don't know about the issue. Channel readers to talk with their groups and jot down some of their new questions.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Mining Texts for Relevant Information** W.5.1, W.5.7, W.5.8, **W.5.9.b** RI.5.1, **RI.5.2,** RI.5.3, RI.5.6, **RI.5.8, RI.5.9**, RI.5.10 SL.5.1, SL.5.3, SL.5.4, SL.5.6 L.5.1, L.5.3, L.5.6	Convene readers and ask them to share the new questions that they jotted after reflecting upon the flash-draft debate. Suggest they need to read on with those questions in mind. Point out that researchers read a huge variety of texts with their research topics in mind, finding seemingly tangential topics to be, in fact, pertinent. Debrief by talking about kids own topics, and the array of tangentially related topics that might be pertinent to each research focus.	"Today I want to teach you that researchers read deeply about an issue, including background information, to become authorities on that issue. Whenever they read, they ask, 'How might this information apply to the argument?'"	**Model and Active Engagement:** Demonstrate how you read a part of an informational text to answer a question raised earlier and think about how the information might apply to the argument. Read aloud another excerpt and give students an opportunity to think about how the evidence in the text might apply to the argument Debrief quickly, pointing out replicable steps you have taken that you want others to follow. **Link:** Send readers off to research and read through the lens of their argument, thinking about how to apply new information to their arguments. Tell students they will hold debated in two days.	Thinking outside the box.	Readers share how their reading applies to their argument. -Involve the research groups in discussion the reading they have done today and how they have applied that reading to their arguments. -Remind readers that sometimes sources will be exactly suited to the argument, while at other times readers will have to push themselves to make connections. **Homework:** Looking for Connections.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

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5 Strengthening Club Work W.5.1, **W.5.7, W.5.8, W.5.9.b RI.5.1, RI.5.2,** RI.5.3, **RI.5.4**, RI.5.6, **RI.5.8, RI.5.9,** RI.5.10 SL.5.1, **SL.5.3, SL.5.4,** SL.5.6 L.5.1, L.5.3, **L.5.4**, L.5.6	Let students know that you have been noticing their clubs working and you think it is important for the class to spend time considering what makes for stronger book clubs.	"What moves can people make that help a conversation to deepen and grow richer?"	**Model and A.E.:** Show students a clip of a conversation from another book club talking about an issue.. (This Clip is provided online) Have students keep in mind the teaching point and play the clip again letting students talk about what they noticed while you coach in. Chart what students are saying. Ask students to rewind their conversations from yesterday and replay it, this time using some of these tips and trying to make sure that their conversation grows and that they do not stay on the same road, passing the same old tree again and again. **Link:** Send students off to read and research and prepare for a conversation in the Share which will be even stronger than the one they had in the meeting area.	Show students a chart of some of the kinds of conversations that can predictably pay off in discussing issues.	Today you want to hear conversations that are truly accountable to the texts. -Listen in and coach, in particular taking the part of proficient partner if you hear a student begin to say something that sounds a bit off to you.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 Readers Think and Wonder as They Read W.5.1, W.5.7, W.5.8, **W.5.9.b RI.5.1, RI.5.2, RI.5.3,** RI.5.4, RI.5.6**, RI.5.8, RI.5.9,** RI.5.10 SL.5.1, **SL.5.3, SL.5.4**, SL.5.6 L.5.1, L.5.3, L.5.4, **L.5.6**	Emphasize a particularly powerful kind of reading work by telling readers the story of a time someone you know read nonfiction and thought in response to it in a way that you admired. Remind readers of how they learned to shift from note-taking to reflection earlier in the year.	"And so, today I want to teach you that researching is a continual cycle of reading more, raising new questions, and having new ideas…..then reading more, this time with those new ideas in mind. You always want to shift from taking in information to reflecting on information."	**Model:** Ask readers to think along with you as you read a bit of text and shift from taking in information to thinking more about that information. **A.E.:** Involve readers in thinking in response to another section of text. Help them to do this by pushing them to use some common thought prompts that can support writing to think. **Link:**.Remind readers that it always pays off to think and wonder in response as you read. Put up a chart of prompts that can help students to this work, and then send them off to continue reading.	Questions that are always worth asking when reading nonfiction.	Using research groups to develop new thinking. -Gather students at the meeting area in their research groups. Launch them into conversations about their issues, reminding them to draw on the thinking they have been doing today. **Homework:** Pushing yourself to have deeper ideas.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Summarizing to Hold on to What Is Most Essential W.5.1, W.5.8, W.5.9.b RI.5.1, **RI.5.2**, RI.5.3, RI.5.8, RI.5.9, RI.5.10 **SL.5.1,** SL.5.3, **SL.5.4, SL.5.6** L.5.1, L.5.3, L.5.6	Remind readers of the importance of summarizing and let readers know that today will be a kind of boot camp to summarize arguments. Establish the reason for today's lesson: readers need the chance to practice complicated thinking work.	"Today I want to teach you that when readers summarize arguments, they use their own words to express the most essential parts of the writer's argument-the central idea or claim, and major points- all the while being careful to not distort or change any of what the writer meant."	**Model and Active Engagement:** Remind readers about what they already know about determining importance, and then read a text that the class will summarize today, asking them to be listening for what is most important. Teacher through guided practice. Channel children to reread the text with a partner to find the author's central claim/idea/argument. Coach with lean prompts to raise the level of their work. Set the class up to work with partners to identify the big	Summarizing Two-Sided Texts	Self-Assessing Summaries -Convene readers and ask them to use the learning progression to assess the summaries they wrote on sticky notes. After a few minutes, reconvene the class and ask a student to share work that you think will benefit the rest of the class or highlight what you have heard. **Homework:**

			points the author is making. Listen in, interjecting lean prompts that raise the level of what individuals do. Channel partners to:write-in-the-air" their own version of the summary of the article. Listen in, interjecting learn prompts that raise the level of students' work Debrief. Show the class what the reader did that you are hoping all readers have learned to do. **Link:** Remind students that every time they read a text, they should push themselves to understand it fully. Charge them with writing one summary of a text in preparation for their debate.		Summarizing in Everyday Life

545 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Arguing to Learn** W.5.1, **W.5.7, W.5.8, W.5.9.b** RI.5.1, RI.5.2, RI.5.3, **RI.5.6, RI.5.8, RI.5.9,** RI.5.10 SL.5.1, SL.5.4, SL.5.6 L.5.1, L.5.3, L.5.6	Let students know that today is their debate. This means they will first spend time preparing themselves and the later debating with their research group.	"Today I want to teach you that it is important not just to learn to argue, but also to to argue to learn. Preparing for and having a debate about an issue can lead you to new ways of thinking about ideas and give you new insights into that issue."	**Model and Active Engagement:** Provide a demonstration of what you mean, using one of the positions on whether there should be chocolate milk in schools. You can include a chart with steps involved. Engage students in considering a reason you wrote to support the position and having a quick turn-and-talk about how to rewrite it. **Link:** get students started on studying their reasons with the members of the research group who are going to take the same position as they are in the debate.	Get students starting debating at about midway through the workshop.	As students finish their debates, you might then gather them at the meeting area and remind them that, just as important as being able to take a clear position and support it logically, it is also important to let your research and debate work help you to think more deeply about your issue.
Bend 2: Raising the Level of Research					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Moving beyond Considering One Debatable Question** W.5.1, **W.5.7, W.5.8, W.5.9.b RI.5.1, RI.5.2, RI.5.3,** RI.5.4, RI.5.6, **RI.5.8**, RI.5.9, **RI.5.10** SL.5.1, SL.5.3, SL.5.4, SL.5.6 L.5.1, L.5.3, L.5.6	Harken back to the TV news show you mentioned at the start of the unit as a way of raising the notion that there is usually more than one question to debate around an issue.	"Today we will do an inquiry, and the question we will be asking is, 'How do readers push themselves to find different questions and ideas to discuss around an issue?'"	**Model and A.E.-** Invite four students to role-play a conversation that demonstrates how to generate new questions and ideas about an issue. Convene students and highlight what you heard, or ask a few students to share out what they said. Start a chart to capture students' observations. **Link:** Rally readers to begin a new cycle of work, researching the same topic but reading more texts and generating their own questions.	Sorting texts around new questions and ideas.	Deciding on New Ideas and Questions to Pursue and Making Reading Plans. -Charge research groups with choosing a question or idea to pursue and making a reading plan. Listen in and coach to raise the level of what groups are doing. -Ask a few groups to share the new

					questions and ideas they will pursue and their reading plans.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 **Raising the Level of Annotating Texts** W.5.1, **W.5.9.b** RI.5.1, **RI.5.2**, RI.5.3, **RI.5.4, RI.5.5,** RI.5.8, RI.5.9, **RI.5.10** SL.5.1, SL.5.6 L.5.1, **L.5.2, L.5.3, L.5.4, L.5.5, L.5.6**	Convene readers at the meeting area. Let readers know that as they prepare for today's conversations, there is a better way to mark up their texts to help them bring those texts into conversation.	"Today I want to teach you that readers mark up a text in a purposeful and deliberate way, to help them remember the big deas of the text, as well as the things they were thinking when they read it. The annotations that readers make should help them use that text in conversation."	**Model:** Distribute an article annotated differently by two students- one carelessly, and the other with thought and purpose. Ask kids to consider which will lead to a better conversation, and why. Confirm that the second version will likely be more helpful for the reader. Let students know again that annotation has to be purposeful and helpful to the reader. **A.E.:** Read an excerpt from a familiar text, asking students to annotate their copies as they listen. Have them check with a partner that their annotations are helpful.	Preparing for Conversation.	Having More Complex Conversations. -Gather readers in their research groups to begin their more complex conversations. Remind students to make sure their conversations are evidence-based. -Use the conversation time as an assessment window and a time to coach into students' talk. Charge groups with assessing how well

			Ask readers to turn and compare their jotting with a partner. Remind them to check that these are helpful, perhaps by having a conversation about the text. Tell students that there are many different ways to annotate, and that they should feel comfortable trying out different systems until they find one that works best for them. **Link:** Send readers off to prepare for their more complex conversations, being purposeful and deliberate about how they mark articles and take notes.		their conversations went and setting goals for their next conversation. **Homework:** Assessing Reading Work
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Reaching to Tackle More Difficult Text** W.5.1, W.5.7, **W.5.8, W.5.9.b RI.5.1, RI.5.2**, RI.5.3**, RI.5.6, RI.5.8, RI.5.9**, RI.5.10 SL.5.1, SL.5.3, SL.5.6 L.5.1, L.5.3, L.5.6	Ask students to talk about how they recognize a difficult text. Name a few things you hear, then let them know that the first step in tackling difficult texts is recognizing that a text is difficult.	"Today I want to remind you that when readers recognize that a text (or part of a text) is slightly more difficult, they draw on strategies that help them to deal with the difficulty. About all, though, readers read these slightly more difficult texts with agency, saying to themselves: 'I can do this.'"	**Model and A.E.-** Remind readers about strategies they have already learned for dealing with difficult texts in previous units, then offer some additional tips. Involve students in tackling a more difficult text with you, as you model doing so. Let them know this is a step-by-step process, and work through the steps of this process together. Display the slightly-too-difficult text for the class. Begin getting a bird's eye view of the text by reading the headings and talking through what the	Keeping yourself going.	Deepening Understanding By Talking about and Reading Difficult Texts with Others. -Convene readers with their slightly-more-difficult texts with others, then give them time to try this out for themselves. **Homework:** Dealing with Text Complexity

			headings might indicate this article is about. Pause to debrief and point out the replicable steps you have taken that you want others to follow. Continue previewing by reading the first paragraph, topic sentences, and last paragraph, pausing to remind students to think about what the text is about so far. After previewing, involve students in developing a rough summary of what the texts seems to be about so far, based on the bird's-eye view of it. Share on student's rough summary. Show students how when you go back to read more closely, you can connect new information with your rough summary. Ask students to being previewing their own difficult texts. **Link:** Send readers off, reminding them that any time they recognize a text is too difficult, they should draw upon their strategies to deal with difficulty.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12	Show students an example of how different newspapers	"Today I want to teach you that every text reveals an	**Model and A.E.-** Remind students that becoming expert	Tracing the Source.	Discussing Trustworthiness.

Who Said What? (Studying Perspective) W.5.1, **W.5.9.b** RI.5.1, **RI.5.2, RI.5.3, RI.5.4, RI.5.5, RI.5.6, RI.5.8**, RI.5.10, **RL.5.6** SL.5.1, SL.5.2, SL.5.3, SL.5.6 L.5.1, L.5.3, L.5.6	have covered the same event in slightly different ways.	author's perspective on that even, topic, or issue. Figuring out an author's perspective can help you to figure out how exactly his or her ideas fit into the issue. One of the best ways to figure out an author's perspective is to lay that perspective next to others and study connection and contradictions across sources."	on a topic means they can go back to read a source with new eyes and see more. Introduce the strategy of reading through the lens of perspective. Name some of the steps you will take to study perspective and show a chart that summarizes those steps. Show the first snippet of text for students to preview, thinking about the source of the text. Model considering what you know about the source and how that might inform perspective. Read a small snippet of the text aloud. Ask students to consider the writer's point of view and whether the language used around chocolate milk is positive or negative. Convene readers and highlight some of what you heard. Debrief, pointing out replicable steps that students can apply on another day, to another text. Show a second snippet of text and ask students to study perspective in the same way that you did with the first. **Link:** Send readers off to their research group's reading spot.		-Explain to readers that one way to sort and rank texts i by considering trustworthiness. Provide an example illustrating why one source might not be the most trustworthy. -Involve students in studying their texts within their research groups and discussing trustworthiness. -Listen in and coach as students work. After a bit, convene the class and emphasize again that studying multiple sources can offer a fuller picture of an issue. **Homework:** Considering Trustworthiness
550 **Session**	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 Considering Craft W.5.1, W.5.7, W.5.8, **W.5.9.b** RI.5.1, RI.5.2, RI.5.3, RI.5.6, **RI.5.8, RI.5.9**, RI.5.10, RF.5.4 SL.5.1, **SL.5.3,** SL.5.4, SL.5.6 L.5.1, L.5.3, L.5.6	Announce to readers that they will soon have a day of shared learning to communicate what they have learned about their issue. Offer a few options for how that sharing might go. Ask readers to think about the choices they have made in their own writing, and remind them that authors also make choices. Announce that students are now ready to analyze craft.	"Today I want to remind you that readers can think about, discuss, and write about texts on different levels. On one level, you can think about what they are about- their content. But another level of thinking about texts is to think more about how author's' choices have shaped their content and why."	**Model:** Let students know that it can help to start this work by looking at visual texts first. Play an informational video and ask students to look for the purposeful choices its creator has made. **A.E.:** Show the clip again, this time with the goals and techniques charts in front of them to raise questions about why a certain choice was made. **Link:** Reiterate the teaching point that readers can discuss texts on different levels. To think about and discuss craft, readers can use a template: "This author used (Fill in technique) to (fill in purpose)."	Reading informational texts through the lens of argument.	Deciding how to share students' learning. -Tell students that part of their research group conversation time will be spent deciding how they want to share their learning in two days. Remind them of the options they can choose. -If you are teaching The Research-Based Argument Essay, let students know that they will also soon be writing arguments about these issues in writing workshop.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Evaluating Arguments W.5.1, W.5.9.b RI.5.8, **RI.5.9,** RI.5.10 **SL.5.1, SL.5.3, SL.5.4, SL.5.6** L.5.1, L.5.3, **L.5.6**	Let readers know that another way to talk about texts at different levels is to know how to evaluate an argument, and remind them of their previous learning.	"Today I want to teach you that when you read to evaluate arguments, you need to read skeptically. It's the author's job to convince you of the validity of the argument, and once you understand the argument being made, you need to go back to evaluate whether or not it is convincing."	**Model and A.E.-** Explain a little more about what you mean by reading skeptically, and why it is important not to always read skeptically. Show students two different people working to make the same argument. Involve students in considering whose argument is stronger and why, while you listen in and coach. Highlight what you heard students saying about the stronger argument. Charge students with identifying the	Authors can make claims in informational texts, too. .	Final plans and prep for how we will share our learning. -Remind students that research groups have committed themselves to their plans for the day of shared learning, and let them know they will have time today to do their final prep work and practice. -Explain that the work of evaluating

			points Person B is making. Point out that Person B acknowledged another side. Debrief by pointing out that reading with a skeptical lens and asking questions can help to evaluate arguments. **Link:** Ask students to think of a text to reread to evaluate. Send them off to read and reread their texts at different levels, reminding them that they will share their learning two days from now.		arguments relates to the work of analyzing parts of texts in relation to the whole. -Set students up to discuss the importance of one part of their text to the whole. -Listen in and coach as research groups finalize their plans. Remind them to do whatever they need to do tonight to be ready for the day of shared learning. **Homework:** Practice for the day of shared learning.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 **Day of Shared Learning**	"Readers, right now turn and talk quickly with your group. Did you get your preparation done? Do you feel ready for	"Today, you are going to debate. You are going to face off while another group watches and judges. I know you are all excited. I know	**Model and A.E.:** Invite your students to do this work while you support them. Ask each group to select one of their reasons, one reason they	This will come early today. Your students have known about this debate, and they have been preparing. Use this part of teaching to move	As the debates wind down, gather the class together. You might being with a quick informal

W.5.1, **W.5.7, W.5.8, W.5.9.b** RI.5.1, RI.5.2, RI.5.3, RI.5.4, RI.5.6, RI.5.8, **RI.5.9**, RI.5.10 SL.5.1, **SL.5.4,** SL.5.6 L.5.1, L.5.3, L.5.6	today? Do all of you have your parts planned?"	you are all hoping to emerge victorious. One important part of having a strong argument is how to use evidence. If you want to have the strongest argument, you need to use your evidence well." "Today I want to teach you that to raise the level of debate, you need to select the strongest evidence for each reason."	plan to use in their argument today. Think, what evidence supports this reason. **Link:** Send students off for just a few more minutes to prepare with their groups.	them from the preparation into the main event.	conversation. "Judges" might begin. "Which side won the debate?" Why? **Homework:** Push readers to consider goal-setting in their fiction reading lives.

Bend 3: Researching a New Issue with More Agency

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
16 Diving into New Research with More Agency and Independence W.5.1, W.5.9.b RI.5.1, RI.5.2, RI.5.3, RI.5.6, RI.5.8, **RI.5.9,** RI.5.10 **SL.5.1, SL.5.3,** SL.5.6 L.5.1, L.5.3, L.5.6	Set children up to discuss in pairs what they have learned about their research issue, then what they have learned about investigative research. Announce that children will draw on the skills, strategies, and knowledge from their first study to make plans for a second one.	"Today I want to teach you that when researchers set out to study a new issue, they start by making a plan for how that study will go. They think about all that they know to do- about their repertoire of reading and research strategies- and they dive into new research with greater agency, drawing on all that they have learned from undertaking previous research studies. "	**Model:** Pretend to start a second study, plowing right into reading without overviewing the resources, deciding on a plan, or previewing a text. Expect kids to protest. Recruit kids to remind you of what you need to do as you launch a second study, channeling them to draw on charts to refresh their (and your) memory. **A.E.:** Channel groups to talk, figuring out plans for their second study, and then broadcast some of the good plans you hear. **Link:** Call on readers to use all they know, not just today	Readers reread parts that fascinate them.	Using the room to help researchers think. -Show readers that famous researchers use their offices as spaced to help themselves think. Tell readers that they research groups can find ways to use the classroom to help themselves to think. -Tell readers they have a few minutes to find a way to set their space up, but they can also continue to use the room as a learning

			but any time that they set out to research an issue.		environment across the course of their study. **Homework:** Revving up your fiction reading life.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 **Letting Conversations Spark New Ideas** W.5.1, **W.5.7, W.5.8, W.5.9.b** RI.5.1, RI.5.2, RI.5.3, **RI.5.4, RI.5.5, RI.5.6,** RI.5.8, **RI.5.9**, RI.5.10 SL.5.1, SL.5.3, SL.5.6 L.5.1, L.5.3, L.5.4, L.5.5, L.5.6	Begin with a story of a time when you spoke with someone and they changed your mind.	" Readers talk with fellow readers about their topic, then they reflect on the conversation, mining it for ideas and questions to carry forward as they read. The important thing is that they let their future reading be shaped not only by past reading and thinking, but also by conversations."	**Model:** Let them know that today they are going to spend a few minutes talking about killer whales, and then they are going to reflect on that conversation, pulling out the ideas and questions worth exploring and thinking about them as the class reads more about this issue. **A.E.:** "I think there are other ideas and questions to explore, don't you? What ideas did you grow during your conversation? Take a minute to talk with your partner and then we'll share out and add to our chart." **Link:** Set the groups up to talk so that they can transfer their new learning to their independent work. "Today is going to be a bit different, today you are going to meet	Teaching to channel students towards reading.	Todays share will be very short. Remind students that conversations don't just inform the reading work of the day, but instead lead one to read differently always, so t hat as they read tomorrow and the next they will continue to follow the questions and ideas set forth in their research group. **Homework:** Read fiction, maintaining the balance between reading informational and literary texts.

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			with your groups and talk first, and then you are going to read second. This will give you a chance to work with your groups and practice the work that we just did as a class."		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Talking and Writing Analytically across Sources W.5.1, W.5.9.b RI.5.1, RI.5.2, RI.5.3, **RI.5.4, RI.5.6,** RI.5.8, RI.5.9, RI.5.10, **RL.5.4, RL.5.6** SL.5.1, SL.5.3, SL.5.6 L.5.1, L.5.3, L.5.6	Convene readers at the meeting area with their craft cards. Hand out a snippet of text and charge readers with choosing one and noticing some craft moves. Convene readers and let them know that now that they have learned how to analyze a text for craft moves, the next step is to be able to compare and contrast craft moves across texts.	"Today I want to teach you that when you want to analyze texts across the same topic or event, it helps to study one carefully, then lay others next to that one, asking 'How are these authors' choices similar to the first author's? Different?' Then you can write about these connections and points of difference."	**Model and A.E.:** Show students another text about the same topic, remind them of what they notices about the first, and then charge the with comparing and contrasting the two texts. Listen in and coach to raise the level of work students are doing. Especially be prepared to refer them to their craft cards, if needed, Convene students and name out some of what they noticed. Begin to demonstrate how you might "write-in-the-air" a paragraph that compares these sources. Listen in and coach as students work to raise the level of what they are doing. After you hear them	Balancing reading and writing about reading.	Using craft to bolster your argument. -Gather research group together and give them time to talk about today's research. -Reconvene the class and show readers how to use craft to bolster their arguments. -Give groups a few moments to practice the work. **Homework-** Analyzing craft moves

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			write-in-the-air about one or two differences they have noticed, ask a student to share. Let students know that these are some prompts that can help them to compare across sources. Tell them that craft is one way of comparing across sources, but that there are also others. **Link:** Send readers off to read and suggest that they think about how they can talk across sources with their research group when they meet to discuss.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Reading Nonfiction with the Lens of Power W.5.1, **W.5.4, W.5.6,** W.5.7, W.5.8, W.5.9.b **RI.5.1, RI.5.2, RI.5.3**, RI.5.6, RI.5.8, **RI.5.9,** RI.5.10 SL.5.1, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Ask students to think of a time when they were reading a story and found themselves upset. Let them know that just as fiction can make readers upset, nonfiction also can stir up emotions.	"Readers, today I want to teach you that experienced nonfiction readers bring all their critical lenses to reading nonfiction, to talk back to texts. To do this work, readers are alert to moments when they are stirred to a strong emotional response, and they carefully analyze how the text may position the reader."	**Model:** Involve readers in thinking along with you as you model reading a text and pausing when it stirs up and emotional response, considering how the text is creating that effect. Demonstrate circling key terms that are stirring up your emotions and model thinking aloud about why they are having an effect on you. Debrief your work, letting students know they should do more than use language to manipulate readers' emotions. Remind them of	Remembering to consider the source	Patterns across issues. -Gather readers and let them know they are ready for more sophisticated work-noticing patterns across issues. -Push students to consider if the idea that you raised earlier about killer whales might also fit with the issue they are studying. Draw students' attention to patterns

			the moves you made that you want them to follow. **A.E.:** Push readers to read more of the text, pausing when they feel emotions stirred up, circling the key terms causing these emotions, and discussing how.why those terms are having an effect. Coach into raise the level of the work that groups are doing. After a few minutes, convene readers and highlight, or have a group share what they noticed about the text and its effect on them. **Link:** Send students off to read, noting which texts stir up their emotions and analyzing these. Provide questions students can ask to help them analyze how and why.		across issues by asking them to consider if their ideas about their issues could fit with the first issue they studied or any of the class issues. **Homework:** Finalizing debate preparations
Session	**Connection**	**Teaching Point**	**Model/ Active Engagement**	**Mid Workshop Teaching**	**Share**
20 **Advocacy** W.5.1, **W.5.9.b** RI.5.1, RI.5.2, RI.5.3, RI.5.6, RI.5.8, **RI.5.9,** RI.5.10 **SL.5.1, SL.5.3, SL.5.4, SL.5.6** L.5.1, L.5.3, **L.5.6**	Begin by letting your class know that today will be a day of rapid work and decision making. They'll need to select which issue they've studied that they would like to advocate for.	Today you will select an issue that you have studied that you would like to advocate for. Remember to consider your audience and decide what the best way to reach your audience might be. Consider What actual change do I want to see? Who can help me? What's a	**Model:** Share with students a few examples of how writing to advocate for a position can effect change, letting them know that their product might take many different forms, depending on their goals and their audience.	On these days you will play the roles of cheerleader, coach, and mentor, as you move from student to student, setting your students up for success .	Spotlight the work that particular students are doing that others can replicate. (This can be done during the mid workshop or the share.)

(Suggested to forgo traditional minilesson, removing the whole-class teaching portion which will allow students to immerse themselves in their work as advocates.)		plan I can propose that makes sense?			
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching**	**Share**
21 Readers Take Their Researcher-Debating Selves into the World **(Suggested to forgo traditional minilesson in favor of centers.**	Today's workshop will run a little differently. Instead of our usual mini lesson we will arrange students in debate centers around the room. At each center there would be one group debating, with another group listening and judging, the same way this occurred at the end of bend 2.	" Research- debaters, over the last weeks you've learned so much about evidence-based arguments and critical nonfiction reading. No longer do you read nonfiction just expecting it to be 'true'. No longer do you passively accept any claim that an author, or someone else, makes. No, you have become the kind of people who look for evidence, who weigh and evaluate arguments, who form their own, considered judgements on important issues."	Provide students with scenarios that would let the group know a situation with an audience that would want to learn more about the issue the group is debating. In each scenario, After students have been given about 5 minutes to review their scenario, pair groups up.	Move around the room, first to help groups get situated, then remind them that if they haven't studied a topic, they should play the role of audience and listen carefully and ask questions when it is time for that, and finally to get them into the swing of role-play, how to address different audiences.	Ask a few groups to share out how the experience of debating in front of a specific audience was different or similar to other debate experiences and what helped them to be ready for that. -Let groups know one last teaching point- As they go through life, they won't always know ahead of time when their research and debate skills will be called upon, so they will have to show agency, and they will also have to adapt to various audiences and contexts.

Grade 5: Unit 4 Fantasy Book Clubs: The Magic of Themes and Symbols	
Unit Description:	In this unit, students will launch into fantasy book clubs to become deeply immersed in the fantasy genre and further develop higher- level thinking skills to study how authors develop characters and themes over time. Students read analytically as they consider how authors begin a book by establishing the setting as both a physical and a psychological place. You'll lead students to think metaphorically as well as analytically, teaching them to explore the quests and themes within and across their novels. You'll also help students engage more deeply by considering the implications of conflicts, themes, and lessons learned. Later in the unit, you'll focus students on dealing with the challenges that harder novels pose. Kids will work on their habits as readers—going outside the book to build knowledge, or studying how authors introduce hard words and using strategies to learn new vocabulary as they read. In addition, readers investigate fantasy as a literary tradition and study how the thinking developed through reading fantasy novels will apply to other genres.
Essential Questions:	• How can I tackle the demanding and complex genre of fantasy reading? • What will my strategies and goals be that help me to make sense of multiple plot lines, layered characters, complex themes? • What strategies can I use to hold onto the story line when plot get tangled and the main characters seem confusing? • How can I deepen my thoughts about fantasy stories by thinking about the choices the authors have made— especially thinking about symbolism, allusion and craft?
Standards:	**CCSS for Reading** RL.5.1 Quotes accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact.) RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described. RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem). RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of grades 4-5 text complexity band independently and proficiently. **CCSS for Writing** W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5.) W.5.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting. W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic. W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase

	information in notes and finished work, and provide a list of sources. W.5.9a Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story, drama, drawing on specific details in the text [e.g., how characters interact]"). **CCSS for Speaking and Listening** SL.5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. SL.5.2 Summarize a written text read aloud or information presented in diverse media formats, including visually, quantitatively, and orally. SL.5.3 Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.4 Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.5 Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes. SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (see grade 5 Language standards1 and 3 for specific expectations.) **CCSS for Language:** L.5.1 Demonstrate command of the conventions of standard written English grammar and usage when writing or speaking. L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. L.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.5.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition.)
Timeline/date:	7-8 weeks; March to April
Suggested Interactive Read Aloud:	Train to Somewhere

Bend 1: Constructing and Navigating Other Worlds					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Researching the Setting W.5.3, W.5.9.a RL.5.1, RL.5.2, **RL.5.3, RL.5.5, RL.5.7**, RL.5.10 SL.5.1, SL.5.2, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.6	Stir up your readers for the unit. Share your passion for this genre by giving a little keynote. Give reasons why we read fantasy. pg. 5	"Readers, today I want to teach you that as fantasy readers, your first task will be to figure out not just where your story happens, but what kind of place it is. One way you can do this work is to investigate clues about the time period and important magical elements, using the covers, blurbs, and details from the beginning of the story for your research." pg. 6	**Model:** Explain some of the common settings of fantasy stories and demonstrate how you use this knowledge to research the setting of a shared text. **Active Engagement:** Set up children to work together to research and think about clues from the story you read aloud. **Link:** Send your students off, reminding them to research the settings as they begin their stories. pgs. 6-8	Taking into Account the Complexity of the Setting " A lot of your stories will range across more than one setting, and for each one, you want to figure out what kind of place this is" pg. 10	Ask children to figure out who has the power in their novels, and find evidence to support their ideas. Share Anchor Chart: *Sophisticated Readers of Fantasy*
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 Learning Alongside the Main Character W.5.3, W.5.9.a **RL.5.1, RL.5.2, RL.5.3**, RL.5.4, RL.5.5, RL.5.7, RL.5.9, RL.5.10 SL.5.1, SL.5.2, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.5, L.5.6	Tell a story about your reading experience, where a main character seems confused by his or her environment. pg. 13	"Readers, today I want to teach you that in complicated stories such as fantasy novels, often the main characters begin without a lot of knowledge, and they have a steep learning curve. As alert readers, when the main character is told important information or has dramatic new experiences, you can see those moments as opportunities for you to learn hand in hand with the main character. pg. 14	**Model:** Demonstrate in your read-aloud text how you learn with the main characters as they ask questions hear explanations, and have new experiences. **A.E.:** Remind students of text markers that indicate the character is learning, such as direct questions, explanations, and unfamiliar experiences. Set them up to try this work on a text excerpt of the read-aloud. **Link:** Give students a moment to talk about the learning curve of the main character in their book. Then encourage your students to	Remind them to infer ahead of the main character.	Channel students to take responsibility for their own independent reading lives.

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			use their pencils as they read, and send them off.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 Keeping Track of Problems that Multiply W.5.3, W.5.9.a RL.5.1, **RL.5.2**, RL.5.3, RL.5.5, RL.5.6, RL.5.9, RL.5.10 SL.5.1, **SL.5.4**, SL.5.5, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Tell a personal story about a time when problems began to multiply. Readers, have you ever set out to solve a problem, and then it seemed as if problems just kept multiplying? pg. 24	"Readers, today I want to teach you that as you tackle more complicated books, you will run into multiple plotlines. You will find it helpful to use charts, timelines, and other graphic organizers to track multiple problems and plotlines, and to gather data as scientists do, in charts and tables that allow close analysis."	**Model:** Share a transcript of a club conversation, that demonstrates the many problems that arise **A.E.:** Bring your students to a recent chapter of the read-aloud text to practice this work. Begin keeping public records/charts to support the read-aloud. **Link:** Set students up to make thoughtful decisions about the work they'll do.	Remind them to use flash debates to defend their positions.	Ask students to look at exemplar notebook pages to get ideas to try for their own books. Homework Make your own chart or tool to analyze problems in your story. pg. 29
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 Suspending Judgment: Characters (and Places) Are Not Always What They Seem W.5.3, W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.5, RL.5.6, **RL.5.9, RL.5.10 SL.5.1, SL.5.2, SL.5.3,** SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Tell a brief story of reconsidering a character who seemed good or evil. pg. 31	"Readers, our work for today is to answer this question: 'What can we learn about characters if we study them over time, delving deeply into their formation, motivations, and actions?'"	**Model:** Invite children into an inquiry, using a shared text to explore character traits. **A.E.:** Pull up Harry Potter video clip. **Link:** Send children off to read, encouraging them to make choices with their club about when and how to add this work to their club's reading work. Share Anchor Chart: *Sophisticated Readers of Fantasy…*	Remind them that it's not just people you want to revise your opinions of-you might also want to be careful about believing in places! Places can be more than one way, or not what them seem at first, just like people!	Invite children to begin capturing initial ideas about themes. Homework: Prepare to do your best club work. pg. 36

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Session	Connection	Teaching Point	Recommended Structure	Suggested Lenses	Share
5 **Reflecting on Learning and Raising the Level of Book Clubs** W.5.3, **W.5.9.a** RL.5.1, RL.5.2, RL.5.3, RL.5.9, RL.5.10 **SL.5.1**, **SL.5.4, SL.5.5**, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	To mark the end of this bend, it is suggested that you have a day where children reflect on their progress, and set goals. pg. 37	Let your readers know that they'll be showing off with their club-showing off their writing about reading, their conversation, and their new best thinking-and how much they've read.	Partial Fishbowl	-how the club uses its conversation to make sense of tricky parts of the book -how the club conversation leads to big ideas -how club members quote and cite specifically from the text -how the club entertains multiple ideas and evidence and weighs or ranks these -how the club's writing about reading is useful for developing thinking -how the club is demonstrating grade-level work via the learning progression	"What reading and thinking work is this club doing particularly well?" -you can video the discussion and have students analyze ** See sample book club videos from website:* http://readingandwritingproject.org/resources/units-of-study# (watch a small group conversation to see students tracking a theme across and within *Bud Not Buddy* and *Tiger Rising*, which can be found among the videos under "Reading Literature") pg. 38

Bend 2: More Than Dwarves: Metaphors, Life Lessons, Quests and Thematic Patterns					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 Here Be Dragons: Thinking Metaphor-ically W.5.3, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.4,** RL.5.5, **RL.5.6, RL.5.7, RL.5.9,** RL.5.10 SL.5.1, SL.5.2, SL.5.6 L.5.1, L.5.2, L.5.3, **L.5.5,** L.5.6	Share a story that demonstrates metaphor, such as "Here Be Dragons" term on old maps, which symbolized the host of unknown dangers that travelers might encounter. pg. 40	"Readers, today I want to teach you that in fantasy stories, characters face different kinds of dragons-some are literal, while others are metaphorical dragons symbolizing conflicts faced by those characters. Experienced readers look for these conflicts, and consider whether some of them are becoming themes in their novels.	**Model:** Demonstrate the difference between real dragons and metaphorical dragons. Foster the idea that all characters have dragons. **A.E.:** Give your readers a chance to try thinking metaphorically about characters' dragons, in the read-aloud text and/or their own stories. Recap their conversations, elevating students' responses to include minor characters and inner troubles. **Link:** Inspire your readers to think about the dragons in their own lives, as well as the lives of their characters.	Remind them that characters' perspectives can limit their understanding.	Channel club members to think about ways to make their club work more effective. Anchor Chart *Sophisticated Readers of Fantasy…* Homework: Set specific homework for each member of your club. pg. 27
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Readers Learn Real-Life Lessons from Fantastical Characters W.5.3, **W.5.9.a** RL.5.1, **RL.5.2, RL.5.3**, RL.5.5, **RL.5.6, RL.5.9,** RL.5.10 SL.5.1, SL.5.2, SL.5.4,	Tell a story about a fellow reader who speaks of books in terms of their themes and life lessons. pg. 48	"Readers, today I want to remind you that fantasy stories might have fantastical plots-but they are also about themes and life lessons. Insightful readers mine these stories for lessons that might apply to their own lives."	**Model:** Recall some familiar fantasy tales and retell them in terms of themes and lessons. Then demonstrate how you consider which of these might apply to the life you lead. **A.E.:** Set children up to consider, rank, and analyze themes and life lessons that are particularly relevant to their lives.	Readers learn from mistakes characters make, not just their achievements	Invite students to think about books that they remember best-and then create their own textual lineage charts. Homework: You're textual lineage-Which book matters the most? pg. 57

SL.5.5, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6			Anchor Chart: *Sophisticated Readers of Fantasy..* **Link:** Review the choices readers might make, emphasizing their need to consider what work they want to accomplish.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Quests Can Be Internal as Well as External W.5.3, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.5,** RL.5.6, **RL.5.9,** RL.5.10 SL.5.1, SL.5.2, **SL.5.4,** SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Set students up to think about patterns in fantasy novels or movies, especially in terms of obstacles that characters face. pg. 60	"Today I want to teach you that experienced fantasy readers know that most fantasy stories follow a quest structure. What's often most interesting to these experienced readers, then, is to investigate the internal quest as well as the external."	**Model:** Demonstrate steps in investigating quest structure, including creating a timeline of obstacles, both external and then internal. **A.E.:** Invite children to quickly jot one of the quests a character is *on*, and to discuss it with a partner. **Link:** Remind students to add this work to their repertoire of interpretation approaches. Suggest they make a quick plan with their club. Anchor Chart: *Sophisticated Readers of Fantasy…*	Noticing that other structures in stories often give readers crucial information	Ask one student to share how she connects a character's quest to the story's theme. Homework: Using a quest from your story to help develop a theme. pg. 67

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 Comparing Themes in Fantasy and History W.5.3, W.5.6, **W.5.9.a** RL.5.1, **RL.5.2, RL.5.3, RL.5.5, RL.5.6, RL.5.9**, RL.5.10 SL.5.1, SL.5.2, **SL.5.4,** SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Share observations that themes are appearing again and again in stories. pg. 68	"Readers, today I want to teach you that knowledgeable readers assume that some themes are so important, so universal, that they appear in more than one book, and across history as well. Sophisticated readers, then, are alert for these themes, and they bring their knowledge of history to what they're reading to compare how these themes play out."	**Model:** Invite children to explore universal themes that may relate to both their fantasy novels and history. **A.E.:** **Link:** Remind students of the reason for doing this work at all, and send them off.	Create records of our thinking so other readers can borrow it	Invite students to think about characters' perspectives and how they might relate to themes. Homework: Write about a big idea about characters, quest structures, or theme. pg. 76
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Self-Assessing Using Reading Progressions W.5.3, W.5.5, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.5,** RL.5.6, RL.5.9, RL.5.10 SL.5.1, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	It is suggested that you revisit your work on assessment literacy with your students. -You might start with a connection that reminds children of the work that top athletes do when they want to excel. You play a video of Shaun White practicing his tricks as he gets ready for a snowboard competition. Or invite children to think of any experience when the revised their work by holding it up against and expert's.	"Today I want to teach you that you don't have to wait for someone else to give you feedback on your thinking. You can evaluate it yourself. Often, when students want to excel, they pause in the midst of their work to ask, 'Is there anything I could do better?' and they hold their own work up against a mental model of strong work."	**Model:** Have on hand a snippet of writing that represents to your thinking about theme. Together, with the children, evaluate your sample, band come up with one of two ways to raise the level (finding specific quotes as evidence, exploring more than one theme), and then add something right then and there to revise. **A.E.:** Have children get out the entry they composed for homework last night and start evaluating all the parts of it, using the Learning Progression tool. pg. 79	It is suggested that you turn students to some playful work that will celebrate their mid-point in the fantasy unit.	Set clubs up in paired groupings, so one club can present book introduction and scene to another. pg. 82

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			Link: Emphasize that this kind of immediate revision demonstrates how quickly learners can raise the level of their work when they deliberately set out to do so.		

Bend 3: When Fact and Fantasy Collide					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Using Information to Better Understand Fantasy Stories W.5.3, W.5.5, W.5.7, W.5.8, **W.5.9.a RL.5.1, RL.5.2, RL.5.3,** RL.5.4, RL.5.5, RL.5.6, RL.5.9, RL.5.10, **RI.5.1, RI.5.2, RI.5.3** SL.5.1, SL.5.2, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Explain that many fantasy writers use nonfiction to help them develop ideas for their novels. pg. 84	"Just as writers of fantasy refer to nonfiction texts to develop the worlds of their stories, readers of fantasy can refer to nonfiction texts to more fully understand the world they are reading about. As readers of fantasy, you can use reference texts, online factual information, or other nonfiction texts to build a full image of the characters, settings, and events you are reading about."	**Model:** Demonstrate how to research and use information from nonfiction texts to more fully understand the world evoked in a fantasy story. **A.E.:** Set students up to revisit an earlier class fantasy read-aloud, alongside nonfiction. With the students, read an excerpt of a companion nonfiction piece, giving them time to discuss the new ideas they got about the fantasy piece by reading nonfiction. Excerpt from http://metmuseum.org/toah/hd/zimb/hd_zimb.htm **Link:** Remind students about the teaching point, as well as making clear that this is not something that can be done everyday as a fantasy reader.	Fantasy creatures and words can appear in more than one book, by different authors. pg. 89	Invite students to share their discoveries from today's nonfiction research. Homework: Continue your nonfiction-fantasy crossover work pg. 90

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 **Using Vocabulary Strategies to Figure Out Unfamiliar Words** W.5.3, W.5.9.a RL.5.1, RL.5.2, RL.5.3, **RL.5.4,** RL.5.10, RF.5.3 SL.5.1, **SL.5.6** L.5.1, L.5.2, L.5.3, **L.5.4,** **L.5.5, L.5.6**	Tell a story about a time when you were impressed by someone's expert vocabulary knowledge acquired through experience, such as by playing video games. pg. 91	"Today I want to teach you that specific vocabulary plays an important role in everything you read, especially in fantasy novels. You need to pay close attention to words that are new to you, figuring out what those words mean by using your whole toolkit of vocabulary."	**Model:** Explain that running across challenging vocabulary words in fantasy is common, but it can be intimidating. Share some familiar strategies for dealing with difficult vocabulary, positing them in the world of fantasy reading. Introduce a poem or other text that is filled with tricky vocabulary, but is still understandable. Model using more than one strategy on a segment of the text to decipher unknown words. **A.E.:** Set students up to try the same work-read a stanza of the poem, using strategies from the chart to help decipher unknown words. Give lean prompts and gentle coaching as students work, making sure to give students plenty of room to try and fail. **Link:** Compliment students on their perseverance in working through the poem.	Remind students to carry what they have learned from other books as they read new books.	Make students famous who used checklist. Remind other students that using the checklist is something they can *always* do as part of reading workshop. Homework: Revisiting metaphors-when and why authors use them pg. 98

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			Remind students of the teaching point, as well as other skills they know and can practice. "Let's add a bullet about vocabulary strategies to our anchor chart." Anchor Chart: *How Fantasy Readers Use Elements from the Real World to Understand Fantasy (and sometimes vice versa)*		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Fantasy Characters Are Complex** W.5.3, W.5.9.a **RL.5.1, RL.5.2, RL.5.3, RL.5.6,** RL.5.9, RL.5.10, RF.5.4 SL.5.1, SL.5.5, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	You might begin by telling a story about a reader in the classroom who explains how characters are never fully evil or good. Or, perhaps, talk about a friend who was more than one way. As you describe this reader's encounter with characters, or your relationship with a friend, you will want to emphasize that this is what life is really like.	"Readers, today I want to teach you that as the books we read become more complex, the characters also become more complicated. Just like real people, they are not just all evil or all good-they are nuanced. This means that powerful readers delve deeply into their characters' strengths, flaws, and motivations across the whole arc of the story."	**Model:** You might remind students that they learned this very point in the Bend II chart "To Grow Ideas about a Character, Readers. . . " from the first unit of Grade 4, "Interpreting Characters" This would be a perfect place to demonstrate another way to do some writing about reading. **A.E.:** You might consider setting up your students up to analyze a different character from your class read-aloud. **Link:** You would likely want to send them off remembering that fantasy characters, despite their magical worlds and strange powers, are just as complex and imperfect as human beings in real life.	Today is a good day to circle back to any teaching you feel students might need a refresher in.	You might choose today to remind students to look at their checklists to see how they are doing with the goals they set earlier in the unit. Homework: You might ask students to do a little more reflection into character complexity at home. pg. 102

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14 Investigating Allegories in Fantasy Stories W.5.3, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.4,** RL.5.5, RL.5.6, **RL.5.7,** RL.5.9, RL.5.10 SL.5.1, SL.5.2, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.5, L.5.6	"Readers, I know we have spent a couple of weeks now eating, breathing, and dreaming fantasy. I just want to get a quick snapshot sense of what you think of when you hear the word fantasy. What is the first word (or words) that come to mind?" pg. 105	"Today I want to teach you that fantasy readers keep an eye out for repeated or highlighted images, objects, characters, or settings. When fantasy readers see these things, they pause and ask themselves, 'Could this be a symbol of something else?' and 'How does this symbol connect to a possible theme for this story?"	**Model:** Demonstrate how to find symbols, interpret meanings, and consider how symbols might fit with a bigger theme. **A.E.:** Ask students to try analyzing symbols in a different painting or text. **Link:** Explain to students that the work they were able to do with the painting or text the class studied is the same type of work they can do with their fantasy books. pg. 109 Anchor Chart: *How Fantasy Readers Use Elements from the Real World to Understand Fantasy (and sometimes vice versa)*	Special objects in fantasy deserve special attention	Toggling between the small and large (small details and big ideas) -Invite students to think about small, symbolic details-and then connect them to big ideas or themes. Homework: Finding symbols in your own, everyday life pg. 111
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Interpreting Allegories in Fantasy Stories W.5.3, **W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.4,** RL.5.5, **RL.5.6,** RL.5.9, RL.5.10 SL.5.1, SL.5.3, SL.5.4, SL.5.6	Remind students of the work they did previously around metaphor. pg. 112	"Today I want to teach you that fantasy readers can gain new insights into the real world by finding, understanding, and interpreting the metaphors and allegories that exist in fantasy. You can do that by noticing characters, objects, settings, and creatures that might have multiple meanings.'	**Model:** Define the literacy terms metaphor and allegory. Demonstrate spotting metaphor and allegory on a familiar text. Make clear the trail from finding the metaphor or allegory and then interpreting possible commentary the author	Checking on goals based on the checklist.	Remind students that club members help each other to become stronger by asking questions and challenging each other's ideas. Homework: Continue to read through the lenses

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L.5.1, L.5.2, L.5.3, **L.5.5,** L.5.6 573			might be making about the real world. **A.E:**. Guide students practice identifying metaphor and allegory in the class read-aloud, then make the same leap into interpretation. **Link:** Remind students that the work they did today connects with the work they've been doing in the last few sessions-connecting the fantastical world to the real one.		of metaphor and allegory.

Bend 4: Literary Traditions: Connecting Fantasy to Other Genres					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Paying Attention to How Cultures Are Portrayed in Stories W.5.3, **W.5.9.a** RL.5.1, **RL.5.2, RL.5.3,** RL.5.4, RL.5.5, **RL.5.6, RL.5.7, RL.5.9**, RL.5.10 SL.5.1, SL.5.6 L.5.1, L.5.2, L.5.3, **L.5.6**	Tell a story about a student, or another reader you know, who realizes that cultural differences might have an effect on fantasy stories. pg. 122	"Readers, today I want to teach you that expert fantasy readers not only pay close attention to the cultures the stories they are reading come from, but they also pay attention to how other cultures are portrayed. They also take note of how similar characters, settings, even plotlines vary across fantasy stories from different cultures. By paying attention to those things readers can learn more about their own and other cultures."	**Model:** Explain that story literature, whether fantasy or not, has a lot to teach us about culture, and readers, can use the opportunity to learn more. Ask students to consider alongside you the class read-aloud text, through the lens of culture. **A.E.:** Invite students to revisit their own texts or another text, looking for what can be learned about culture. **Link:** Complement the students on the work they have down around stories and culture. Remind students that culture isn't the only thing to think about. They should also remember that there are always other big things to think about when fantasy is involved.	Turning to nonfiction to investigate historical or cultural references.	Lead a discussion on cultural theories and understandings gleaned from reading fantasy books. Homework: Text features: Thinking, Creating, Writing

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Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 Identifying Archetypes **W.5.3, W.5.9.a RL.5.1, RL.5.2, RL.5.3, RL.5.5,** RL.5.6, **RL.5.9**, RL.5.10 SL.5.1, SL.5.2, SL.5.3, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Tell a story about a time when knowing about archetypes was fun for you. pg. 129	"Fantasy readers use what they know about the genre every time they read. Knowing about and expecting archetypes can help readers go beyond simply noting characters, plots, and settings and move into making astute predictions, inferences, and interpretations. They can do this by using their knowledge as a type of shortcut to analysis,"	**Model:** Ask students to brainstorm common archetypes they know from literature. Explain that archetypes can be used as a tool to help fantasy readers do more thinking work. **A.E**: Set students up to watch a video clip that is rich in archetypes. Record the archetypes students noticed on the chart. **Link:** Reiterate that archetypes are a launch pad to stronger thinking. Anchor Chart *How Expert Fantasy Readers Connect Fantsy and the Wilder Literary Canon*	Thinking about unexpected archetypes	Readers can reach toward their goals by using tools and revisiting their work with the help of those tools. Homework: Using the lens of archetypes to examine parts of your own life. pg. 135
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Reading Across Texts with Critical Lenses W.5.3, **W.5.9.a** RL.5.1, **RL.5.2, RL.5.3, RL.5.6, RL.5.9**, RL.5.10 SL.5.1, SL.5.2, SL.5.4, SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Describe characters you like in the read-aloud, and compare them to other favorite characters pg. 136	"Readers, today I want to teach you that one way readers analyze a story is with critical lenses, such as being alert to stereotypes and gender norms (or rules). One way to do this work is to consider characters' actions and appearances."	**Model:** Demonstrate analyzing a character in terms of how he or she fits stereotypes and gender norms. **A.E.** Give your students a chance to practice this work, reminding them of some characters and stories that might get them started. **Link:** Tell your readers that they can read critically whenever they encounter	Comparing and contrasting with a critical lens Anchor Chart *How Expert Fantasy Readers Connect Fantasy and the Wider Literary Canon*	Ask the students to share what they used to think-and how they're thinking has changed. Homework: Read something new, using an eye for archetypes

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			text or stories, including television and film.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 **The Lessons We Learn from Reading Fantasy Can Lift Our Reading of Everything** W.5.3, **W.5.9.a RL.5.1, RL.5.2, RL.5.3**, RL.5.4, RL.5.5, RL.5.6, RL.5.7, **RL.5.9,** RL.5.10 SL.5.1, **SL.5.4,** SL.5.6 L.5.1, L.5.2, L.5.3, L.5.6	Ask students to share what they noticed about archetypes across their various forms of reading. pg. 144	"Today I want to teach you that buys strengthening fantasy reading skills, readers can actually improve their skills and everything reading everything. As experienced fantasy readers, you could now use your skills of dealing with difficulty, interpretation, and cross tech study with almost everything else you read, including realistic fiction, poetry, even nonfiction."	**Model:** Have students take a virtual tour of the charts from the unit, reminding students of all they have learned and asking them to share with a partner. Anchor Chart *How Expert Fantasy Readers Connect To See With the Wider Literary Canon* Let students know that they can take the skills on the road. **A.E.:**. Introduce baskets of text from a variety of genres for students to explore, using their new fantasy reading muscles. Coach students as they read, calling out to the larger group occasionally. **Link:** Set students up to finish their fantasy reading and then segue into other genres.	Not taking fantasy reading skills for granted	Gather students to circle the classroom library. Give them a virtual tour of the text contained there. Explain to students that today is a good day to start making their next set of reading plans. Homework: Review your journey as a fantasy reader

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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Reflections**
20 Happily Ever After: Celebrating Fantasy and Our Quest To Be Ever Stronger Readers W.5.3, **W.5.9.a** RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.7, RL.5.9, RL.5.10 SL.5.1, **SL.5.4, SL.5.5,** SL.5.6 L.5.1, L.5.2, L.5.3, **L.5.6**	Today is the day to celebrate all of the work on this unit in fantasy book clubs. pg. 152	"Welcome, reading heroes and heroines. Enter if you are prepared to attempt your final quest." Or you might simply greet the students at the door with your most serious face into declare, "The day has dawned on the final trial of your fantasy reading know-how. When you cross this threshold you will be leaving the fifth-grade hallway and entering into the realm of fantasy reading challenge, conversation, and reflection."	Reflection Quest Choose what best matches your students' needs and preferences: -Invite students to dress up as their favorite fantasy characters. Students mix and mingle with other characters, having book talks in making recommendations as they imagine their character might. - Have students go back to no book entries, sticky notes, learning progressions, even class-created charts from the beginning of the year and revise them with their newly expert eyes. How might they go back and imbue all of their learning onto those original documents? -Encourage clubs to do Reader's Theater of key scenes from their fantasy novels, being sure to leave time for each club to explain the significance of the scenes they choose chose to dramatize.	Students will be revisiting key lessons, ideas, and conversations. These could include: ● A copy of one or all of the whole-class read-alouds with your sticky notes with prompts left in the book, as well as any charts that were created as part of those conversations. You may place a card next to the book suggesting the club revisit the text, reminding themselves of conversations they had about the book, and anything new they would add to those conversations, or using their learning progressions to have a "fresh" conversation about the book. ● A display of the most popular books students read in their book clubs. These could be divided into club-specific baskets, or else display the array of books that were read during the unit by all students. There might be a card displayed on the table directing students to sort through the books and rank them from their least to most liked. Encourage them to think of other ways to rank the books (scariest, hardest, strangest). ● A computer with video clips the students might have viewed during the unit, cued up to be watched again. There could be a card asking students to rewatch the video clips, this time with the eyes of expert fantasy of yours, caring everything they know about interpreting that genre to their discussions. ● A gathering of student-created sticky notes and notebook entries. You might ask students to look over these artifacts and	

			-Create artistic realizations of keep beams, concepts, or ideas from this unit. Students compete, sketch, or even create photographic still stills the gift fellow readers a window into the most important take-always from this unit.	create their own. Or you might also ask them to choose one artifact to build off of, perhaps having a juicy conversation or writing a longer piece. ● A collection of images, either artworks viewed in earlier lessons or else artwork associated with books the students read in read-aloud or in clubs. Students might be set up to study the artwork through the lens of archetypes, but they could also be asked to create their own, new fantasy-expert lenses. They could focus on objects, settings, or individual characters. ● A short stack of copies of class charts from the unit alongside a few markers and blank paper. In this area, students could be asked to look back at those familiar charts either revise them or else create new charts that they feel would be useful for either their own future fantasy reading or else for next year's fifth- grade readers. ● A station that asks students to leave behind their favorite artifact from the unit, along with an index card describing the artifact and what it tells about other fantasy readers about that student's journey and reading fantasy. ● A station with samples of the reading checklists and an instruction to talk through what they accomplished from the checklist and what they plan to work toward in the future. **Reflections** "Reading fantasy has taught me…"

Grade 5: Author Study: Reading Like a Fan	
Unit Description:	In this unit of study, students will articulate their identities as readers. They will be asked to identify one book, and one author who speaks to them- and then become experts and insiders on everything this author has written and everything this author stands for. It is a powerful thing for a child to be able to say, “Oh, my favorite author is so-and-so,” and to be able to tell exactly why his favorite author is special, to list titles by the author, and to comment on how the author has changed the student’s way of living in and seeing the world. This unit of study taps into the power of studying an author’s work closely, of eagerly anticipating reading another book by this author, and of being enriched by the craft and life lessons this author’s book provides.
Essential Questions:	● How does an author’s own life shape what and how s/he writes? ● How can studying one author influence our own writing or life experience? ● How can I connect to an author and his or her body of work in a way that inspires me to become enriched by the craft as well as the themes that this author embraces in their writing?
Standards:	CCSS for Reading RL.5.1 Quotes accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact.) RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. RL.5.6 Describe how a narrator’s or speaker’s point of view influences how events are described. RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of grades 4-5 text complexity band independently and proficiently. CCSS for Writing W.5.1-Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.5.1.a-Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. W.5.1.c-Link opinion and reasons using words, phrases, and clauses (e.g., *consequently*,*specifically*). W.5.3-Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.5.4-Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. CCSS Speaking and Listening- SL.5.1-Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

	SL.5.3-Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.4-Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.6-Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. CCSS Language- L.5.1-Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.5.2-Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.2.D-Use underlining, quotation marks, or italics to indicate titles of works. L.5.3-Use knowledge of language and its conventions when writing, speaking, reading, or listening.
Timeline/date:	4-5 weeks
Suggested Interactive Read Aloud:	The Stranger By Chris Van Allsburg (note: students may have had this IRA in grade 2. Grade 5 should focus on DOK using text-dependent questions- see link). Queen of the Falls By Chris Van Allsburg
Unit Read Aloud/ Shared Reading:	Other Chris Van Allsburg titles

Bend 1: When Readers Read More Than One Book by the Same Author, They Come to Know That Author					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Being a Fan**	When you are a fan, such as a fan of a musician, you will listen to that singer's songs over and over and memorize every word. When you are a sports fan, you try to see every game, or buy and wear your favorite team or player's jersey. As readers, we can also be a fan of an author, and do similar things. (p. 123)	"Today I want to teach you that when you're a fan of an author, you try to read every book that was written- sometimes more than once- poring over and marking favorite parts to reread and share- parts where you laughed, cried, or were surprised." (p. 123)	**Model:** Choose two Chris Van Allsburg books with which students are already familiar. Model your thinking about the themes within the two texts and how they are similar or different. **A.E.:** Have partners compare and contrast other story elements between the two texts, characters, settings, or problems faced. Share a few of the ideas that partners discovered. **Link:** Set students up to think about the author they will study in this unit, and prepare to do this very same type of thinking as they begin reading like a fan.	Today students will generally be perusing the author and title choices you have arranged, preparing to make their author choice. Keep groups to about 4-5 students, and if more than that want to read the same author's works, allow for it by having them switch titles.	Share with your partner the author you chose and why you made this decision. Have groups formed to move ahead for session2.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Thinking About Characters Across an Author's Books**	When we read stories with interesting characters, of course much of the thinking we will do will be about those characters and how they behave. Additionally, when we are reading several or many works by one author, it is important to do more.	"Today I want to teach you that readers can move past studying characters in several books by that author. Readers can than ask themselves: 'What does this character want? What are his struggles? How are things similar to or different than those of the characters in other books I've read by this author?'" (p. 124)	**Model & A.E.:** I want to show you how this thinking can be done by just comparing the settings across more than one text. I might begin just by asking myself, "What is the settings of these stories?" and "Does this author always create this	Clubs should meet for a "Meet the book" chat, and make a plan for the week's reading. As you circulate remind students that their club's success hinges on each member's ability to stay on	Groups could share one idea they have in mind about the author after meeting their book today.

	Authors often use patterns in their stories and if we can find those patterns, we can better know the kind of writing to expect of that author in the future.		same world or similar worlds?"(Demonstrate this work using two titles of your choice.) Now let's try with characters. "Who is the hero of this story?" and "Is this hero like the hero or heroine in another book by this author?" (Allow a few minutes for partners to share their thinking.) **Link:** Studying characters' struggles can reveal more about them as people, as well as reveal themes the author might approach in the writing. (p. 124)	the agreed reading schedule.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 Noticing Strong Responses	You have probably heard teachers say this, "Reading is about making meaning.", and it's true. Reading is much more than sounding out strings of words. But really reading, really getting into a book, means even more than this. To read deeply as readers, we need to feel deeply. We need to read with an awareness of how we are reacting, feeling, and responding to the characters and events in the story.	"Today I want to teach you readers pay careful attention to specific parts in their text that evoked a strong response - ones that made us laugh out, feel sad, or suspect something was about to happen that would twist the story in an unexpected direction. Readers then consider whether multiple books by this author have similar parts." (p. 134)	**Model:** Using a Chris Van Allsburg (or other) text of your choice, reread a few passages that evoke emotion and describe for your students the feeling you have as well as the reason you are feeling this. Encourage students to realize that these are the times that they would want to jot a sticky note, and perhaps even write a response in their journals about their feelings and reactions. **A.E.:** Allow students a few minutes to look through their book club reading so far. Have they had strong feelings and reactions?	"Readers, it's not enough to just notice the settings in the books your author writes Think about what these settings tell you about the author and what his or her books are really about Push further. What do you know about the real world settings that compare to these made-up settings that can tell you even more about the author?"	How were your conversations helped by having jotted about parts of the text that evoked a strong response?

			Did they jot? Did they not jot? If students discover a place where they did have a feeling or strong reaction ask them to make a quick jot about that now. Then share quickly with a partner. **Link:** As you meet with your clubs today, please notice how helpful these jottings are in supporting discussions about your texts, and especially about these important parts of the text.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Studying Plot Structures**	Readers, in this unit, our last of the year, I challenge you to think back to all you have learned about reading analytically, and to pull out some of those already learned strategies and see how they fit for you as you read the work of one author.	"Today I want to teach you that another way to study an author's body of work is to consider what structural patterns exist across those texts. One author might favor flashbacks, another might tell stories through multiple perspectives, and another might tend to include twist endings. Studying the plot structures of many books written by the same author can reveal patterns- and breaks in patterns- giving readers extra insight into how that author writes." (p. 125)	**Model & A.E.:** Readers who find an author whose work they love to read and reread generally have found that the author is doing something in their storytelling or crafting that appeals to that reader so much that they are left always wanting more of it. When we think of well known authors we often tend to think of some writing characteristics they use so often they become known for it. For example, who is an author who writes humorous, fantasy stories with many made-up words and gross humor? I bet at least a few of you thought of Roald Dahl, because these are	Share some other questions that may help students continue in this line of thinking: If the story quick paced with events happening one after the other, or much more slowly with detailed descriptions interspersed allowing for time to move more slowly? Do characters have to make a difficult choice? Am I left with questions often as I read, even right from the start? Who is telling this story? Does this change?	Groups share out a pattern they were discussing about their author's work.

			things he is known for doing in his writing, and many children love those things about his writing style. Let me show you some of this thinking around Chris Van Allsburg (demonstrate for students asking questions of yourself, such as “Is there a lot of action in this story?” or “Is there a lot of dialogue?” or “Is there a lot of description?”. “Does this author use flashbacks, or flash forwards?” Allow students to add to your thinking as appropriate. **<u>Link:</u>** As your club continues to read your selections, keep those patterns that authors use in mind. Not just patterns of these and characters, but patterns of craft, such as how do they hook you from the start?		
Bend 2: Reading Many Books by a Beloved Author Means Apprenticing Oneself to That Author’s Craft					

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 Noticing Structural Patterns Across Texts	One way we can honor those authors we love is to try some of the same techniques in our own writing. In order to do this though, we must first be vigilant readers, looking for and naming the craft moves our favorite authors use so we can then try them on for size in our own writing. We call this kind of reading, "Reading Like a Writer." and when we try those moves in our writing, we are "Writing Like a Reader."	"Today I want to teach you another way readers get to know a particular author's books better and become even stronger readers. They do this not just by studying those books with their clubs, as writers. Readers think about how they've structured their own stories in the past and then look at the structures of the books they have read by the author to see if patterns emerge." (p. 127)	**Model & A.E.:** Teach students to notice author's craft as they are reading as a way to get to know their author's better and develop a deeper appreciation for their work. Using a brief pre-selected passage from a Chris Van Allsburg book, notice some crafts like repetition, symbolism, sentence variation, and word choice. Notice crafts such as chapter beginnings or endings that are similar or different, and point them out, annotating your copy to show your thinking. Then have students work with partners (or cubs) to annotate further using a different craft move. **Link:** Set students up to choose a short piece of text from their chosen author and do similar work.	Display "Techniques and Goals" visual charts from the previously taught writing units to support students in comparing and contrasting author's craft.	How will reading like a writer help you become a stronger writer?
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 Writing Fan Fiction	There are times when I am reading a book, especially a book that I am really feeling deeply connected and involved with, that I actually feel like there is something missing. For instance, if you have ever looked forward to reading a particular scene you have anticipated, or a particular interaction of characters but then the author either omits or quickly summarizes and leaves you wanting more than what was provided. Very often as readers we might also think, "I wonder what would have been different if this had happened in a different way?"	"Today I want to teach you that readers who really love an author's work will sometimes write alongside that author- writing fan fiction that could be inserted into existing stories. To do this work, readers study the characters, setting plot, and style of the author." (p. 128)	**Model:** Invite students into the world of fan fiction. Fan fiction is one way for a reader to pay homage to an author they admire. Writers of fan fiction might choose to fill in the gaps in a story, or write from a different perspective. **A.E.:** Talk with a partner (or club) now, and see if there is a scene that might be missing, one that could be retold by a different character, or a craft move that could be mimicked. **Link:** Today as you meet with your club, be thinking about what scene you will rewrite as a tribute to the writing your author does.	none	Share an idea with your club for a scene you might rewrite and how you would change it from the original text.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7	We have talked extensively about author's craft moves	"Today I want to teach you that one way that readers apprentice	When you have a writing idea, your club may	none	Discuss with your partner (or club) how

Authors' Craft Moves	and looked for evidence of those craft moves that authors tend to use over several texts. Another way fan fiction can be created is to choose a craft move an author uses often, and see if you can write a scene for the story that mimics the craft move the author is known to use.	themselves to an author is to pore over sections that stick with them, make them respond in a strong way, or pause for admiration. They then look to see if there is evidence of this or other craft moves the author tends to make across a text." (p. 135)	disband and move to writing. We will not spend more than today, and tonight on this work, so get your idea and go with it!		your work on rewriting a scene is progressing. What went well, and what was challenging?
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Imitating Writerly Moves	One way that being a reader who "reads like a writer" can help make your writing stronger is by writing fan fiction. When you practice those craft moves your favorite authors use, you will then find you are comfortable doing more of the same in your own writing pieces.	"Today I want to teach you that just as a close eye for an author's craft helps you become stronger readers, it can help you as writers. You may find yourself marking places in a book not just because it moves you as a reader but because you want to try what the author is doing in your own writing." (p. 129)	**Model:** Model finding a craft move in a Chris Van allsburg book that you could then demonstrate writing in a short piece of your own. **A.E.:** Give students a few minutes to plan (no writing) using that same craft in an idea of their own. Ask for volunteers to share their "writing" idea. **Link:** Continue reading like writers today in your clubs, and be on the lookout for any craft moves you think you would like to try in the future.	none	Share the craft moves of interest.
Bend 3: Becoming an Author Expert					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 Recurring Themes	As a reader of an author of focus, once a book is completed, you should find yourself asking, "What is the theme of this story?" and "Should I expect that the author might address the same or a very similar theme in the next one?"	"Today I want to teach you that once readers are experts on an author, they can lay out the books they have read and note what issues and themes come up, and whether some of these run through several of the books." (p. 130)	**Model:** Challenge readers to discover themes across texts, noticing which of these the author comes back to time and again. Share some of the themes in the Van Allsburg books shared. **A.E.:** Have students talk in groups about other themes that run through other Van Allsburg books. **Link:** If you have mostly completed at least two books by your author, start a list of themes that you have seen and be ready to add on to this list as you go.	As you read, discuss, and list themes, do keep in mind that some authors have a few themes they tend to revisit again and again. Is your author one of them?	Share themes discovered. Which ones are most compelling?
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Using an Author's Writing Trends to Anticipate Future Reading	Just as some musicians are known for wearing outrageous costumes, and some athletes are known for daring plays, so authors can be known for touching on certain topics, themes, or for writing in a particular style.	"Today I want to teach you that as readers begin to understand the themes and topics that an author tends to return to, they start to build a sense of what the author is "known for". Readers can use that knowledge to anticipate how the next book they plan to read by an author will fulfill or be different from their expectations about this author's work." (p. 135)	**Model:** As you get to know your particular author, you will be able to build a sense of what the author is known for, comparing everything new you read by the author to what you already know about them. **A.E.:** How would you describe your author to someone who has never read him or her? Share with a partner. **Link:**. As you read more by your author, continue to think about those traits they use consistently, or very often. Add to or change your description of	When we read a piece by an author we know so well. We should be able to recognize their writing, even when we are not aware we are reading something by them. When this happens, you can be assured, you are reading an author with a distinct writing voice.	Share how you might describe your author's writing style.

			your author as we continue this unit.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Looking Across the Extent of an Author's Work	When I have been a fan of an author in the past, and have read so many titles by that author, I often find I am able to compare new moves the author uses with the older readings I completed earlier. I often think, "What is this author doing that is new?", or "In what way is this part like a part in another book by him/her?" (p. 135)	"Today I want to teach you that readers can use their knowledge of an author's body of work- the topic choice, themes, craft moves, plots, settings, and characters- to compare and contrast the author's books." (p. 135)	**A.E.:** Today will be a different type of reading day. Using the authors that students know well at this point. Choose several excerpts (from books they are not currently reading) and see if groups of students can match the writing piece with the name of the author who wrote it. This will probably be best in groups that mix up the members of the book clubs. **Link:** Book clubs resume meetings	none	Wrap up with book clubs today by comparing the story elements between your author's books. How are the same? How are they different?
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Learning About Yourself Through Your Favorite Authors	Encourage students to connect to their author or particular books, exploring the personal connections readers make.	"Today I want to teach you that readers look to the places that resonate for them most, and ask themselves, 'What is it about me that this part of the text is speaking to? You may not know the answer right away, so it can help to write long about that part or talk to other people about it. These moments can help you realize you care more about some things than you might have ever known." (p. 135)	**Model:** Share a quick writing about how your favorite author has done more than just entertain you. Share how you learned distinctions between different concepts, or were inspired by the passion they had for a topic, or how a story touched you so deeply you lived differently because of it. **A.E.:** Have club members discuss what lessons the author teaches readers	none	none

			again and again across several books. Urge them to connect these lessons with the issues that they themselves see or face in everyday life. **Link:** When you group is prepared, you may disband and begin writing a literary essay that explains your connection to a particular book or author.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Reading Like a Fan for Life	Use today to segue into summer reading plans, and how this is such a special unit to end with because students have been set up to continue reading an author they are now an expert on, or to find a new author to discover and learn from and about.	"Today I want to teach you that your love of authors doesn't have to stop just because the author study is over. You can continue to live with your author, gathering books that you haven't yet read. You can find new titles by asking your club members or the librarian, or by going online and visiting your favorite author's website. Or you could find another author to study to become an expert on!" (p. 135)	Allow sufficient time for book clubs to wrap up their discussions.	none	none

Appendix

Appendix A

New Fairfield Public Schools
Mini-Lesson Checklist

The mini-lesson is a key foundation of the reading workshop. It specifically delivers the reading curriculum through the "teaching point," which is in student friendly language. The mini-lesson should be explicit and concise (less than 15 minutes) while emphasizing the what (skill), why (purpose) and how (strategy) students can incorporate the teaching point into their independent reading.

Component	Our Mini-Lesson Checklist
Architecture	❑ Structure is evident: connection, teaching point, active engagement, link, and closure ❑ The share is included after independent and/or collaborative practice. ❑ The mini-lesson should include a clear visual for students. This may move from the concrete (manipulatives), pictorials (charts, graphs, pictures, arrays, etc.) to abstract (algorithm)
Connection	❑ Teacher tells students about how this lesson will fit into the work students are doing and as well as provide real world connection/application.
Teaching point	❑ The Mini-Lesson is drawn from the current module of Study, the Math CCSS, and is necessary for at least 80% of the class (based on data) ❑ The Mini-Lesson is clear, focused and presents a singular teaching point: clearly and succinctly states the what (math concept), why (purpose) and how (strategy) together ❑ The Mini-Lesson incorporates what brain science has shown to be most helpful when learning something new (e.g., multiple modalities and repetition of explicitly-stated teaching point at least 7 times before Independent Practice) ❑ Teacher models by showing and thinking out loud.
Active engagement	❑ The teacher effectively and actively engages students using a variety of methods that span the spectrum of metacognition ❑ Teacher guides students in the use of tools and manipulatives to aid in problem solving and calculation. ❑ Students are in partnerships. They know their partners before the lesson commences, including what to do if a partner is absent. ❑ Students quickly move in and out of partnerships and contribute with respect and with eye contact ❑ Teacher circulates among partnerships to listen and, if necessary, participate
Link	❑ Teacher restates the explicit teaching point (What, Why, How) together ❑ Teacher uses multiple modalities and clear, concise language ❑ Teacher refers back to anchor chart and/or wipe-off board ❑ Students are sent off to apply or attempt to apply the Mini-Lesson focus
Independent practice	❑ Students are given time to independently practice the concept ❑ The teacher listens and observes student learning : conferring and/or small group instruction ❑ No more than two, if any, mid-workshop interruptions, and they immediately apply to the whole class in relation to the explicit teaching point
Closure	❑ The teacher carefully selects 2-3 students who demonstrated the Mini-Lesson focus to share while the whole class is on the rug. ❑ Teacher ends by restating the explicit teaching point (What, Why, How) together ❑ Optional: mathematicians reflect on the day's math concept and it's connection to past and future concepts

New Fairfield Public Schools



K-5 Writing Curriculum

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Acknowledgments

It is with special thanks and gratitude to the distinguished New Fairfield teachers and leaders that developed this curriculum.

Liz Antonelli
Tammy Allen
Robyn Biasetti
Michelle Brown
Tracey Cote
Kathy Curran
DeAnna Crum
Marcia Mishico Draxdorf
Audrey Hill
Laurie Hudson
Mary Ann Hydinger
Jessica Krompinger
April Lalonde
Roberta Linkletter
Pam Lionetti
Debra Lynch
Lindsey Mapes
Dr. Jason McKinnon
Roseann Petruso
Sandy Potts
Jennifer Rohwedder
Pat Shollar
Justine Smith
Stephanie Taylor

Respectfully submitted to the Board of Education in August 2016.

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Overview

When children write, their thinking, progress, skills and proficiency are immediately visible. While reading skills need to be assessed in different ways, growth in writing is evidence-based and on the page in front of us. Our writing curriculum has been written based on units of study and structured according to the research-based principles of writing workshop. Therefore, each lesson has a clear teaching point where a teacher can deliver a mini-lesson. The mini-lesson emphasizes explicit modeling using a mentor text, which is followed by guided practice, independent work and feedback. The workshop approach also allows for student conferences and small group strategy sessions. In sum, this curriculum supports the workshop model and the methods that scaffold student writers.

The Writer's Workshop

The Writer's Workshop is structured similarly to the Reader's Workshop. It emphasizes a Gradual Release of Responsibility[1] whereby the teacher models clear instruction during a concise mini-lesson and students practice various stages of writing during an independent period in the lesson. Essential to the success of Writer's Workshop are the management techniques and predictable routines that allow young writers to strive for independence. Therefore, the classroom environment needs to have a meeting area where mini-lessons occur. Since writing instruction requires a lot of modeling, an easel and chart paper are mandatory equipment, along with ways for students to view mentor texts and pieces of writing. For instance, these may include a document camera and smart board.

The Connecticut Core standards place a strong emphasis on close reading and evidence-based instruction that require students to make references to texts and evidence in reading and writing. It is even more important that teachers use charts that display teaching points and strategies. These visuals increase student success and support student independence during writing. Anchor charts that display the main ideas in a unit, or connect units together, can remain visible around the room. Other management considerations include writing centers, paper, writing notebooks, tools for publication, and systems to streamline the process. All of the features need to be carefully planned and visible in a classroom to increase the reliability of the Writing Workshop.

The Mini-lesson

Mini-lessons should look and sound the same in every classroom. While the content of a mini-lesson may change, the architecture of a mini-lesson remains the same. First, mini-lessons should be less than 15 minutes and contain four components:

1. Connection
2. Teaching
3. Active Engagement
4. Link

The connection is effort by the teacher to connect today's teaching to previous learning. Often, the connection may include an anecdote or metaphor that sets the stage for the teaching point. The last and most important component in the connection is the teaching point. It basically starts with the sentence,

[1] Pearson and Gallagher (1991)

“Today, I want to teach you…” and then we name the teaching point that crystallizes the most important lesson that the mini-lesson aims to teach. The teaching point should convey the procedure or set of steps that the student will demonstrate in their writing. The teaching point and steps are captured in a chart so students have a visual road map to guide them during independent writing.

Teaching

We must provide clear models and demonstrations for students. This is effective teaching. In writing, that means we either provide mentor texts or demonstrate writing in person. Throughout the demonstration, it helpful to talk aloud and explain the task as if students are doing it with you. Modeling the task and the metacognition associated with the demonstration will lead to greater student independence when it is time for them to transfer this skill into action.

Active Engagement

In order to provide guided practice and scaffolding during the mini-lesson, we want students to try the task before we release them to work independently. Often, students can discuss the strategy with a partner by ‘turning and talking.’ Alternatively, students may find a place in their own writing where they could do the work from the demonstration.

Link

The link is a summary of the mini-lesson which launches students to work independently. In addition to repeating the teaching point, teachers include a few steps that are also reflected on the anchor chart. In order to channel the students to be productive, the link needs to encapsulate the mini-lesson and inspire students to get to work.

Conferring with Students

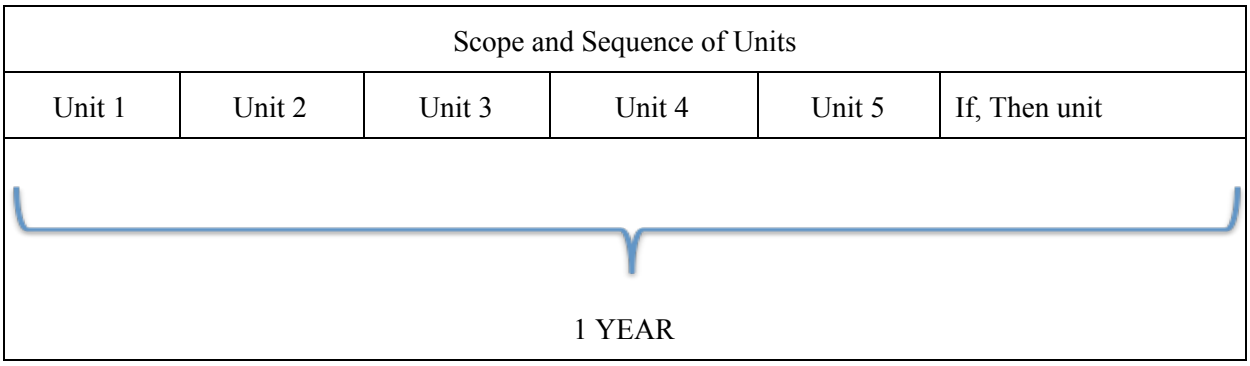
When the mini-lesson is complete, students get to work and try the strategy from the mini-lesson in their own writing. During the independent portion of the writing lesson, the teacher confers with students or meets with writers in small groups. In order for these structures to work effectively, there needs to be clear management practices in place. While we cannot go into detail in this curriculum document, we do wish to emphasize that high quality feedback accelerates a student’s progress. The teacher-student conference also provides an opportunity to actively teach students how to be problem solvers and self-manage the writing process. More information on conferring and small instruction can be found in “Guide to the Common Core Writing Workshop.”

How is our curriculum structured?

Depending on the grade level, there are four to six units of study that are available for teachers. Each unit contains 18-22 lessons and represents approximately 6-7 weeks of instruction. The units support several cycles of drafting, revision, and publication[2] and align to the three focus areas specified in the Connecticut Core Standards: narrative, opinion and information writing. We encourage teachers to use additional units of study from the 'IF, THEN' series, which have been expanded by our curriculum writers. These additional units have be selected to reinforce a particular genre if teachers conclude students need more experience.

All teachers are required to use this curriculum document, which embeds the standards for writing within each narrative, opinion or informational unit. Figure 1 explains how the units, plus the additional If, Then unit, frames a school year. Finally, these unit summaries serve as guides for the Teacher College resource: Units of Study for the Teaching of Writing. Together, the unit summary and it's full companion, serve as a complete curriculum resource and teaching guide for faculty.

Figure 1 Scope and Sequence of Units



The K-5 Writing Units Calendar found in Table 1, provides a timeline for when a unit starts and finishes. The calendar sets the agenda for the year and has been adapted from Teacher's College to meet our needs in New Fairfield. It is important that all teachers follow this calendar and stay within the timeline so that On-Demand writing assessments are administered to all students pre and post unit. On-demand writing assessments are required for only three units. These units are identified by the shaded cells and bold type in Table 1.

[2] TC Units of Study

Table 1 K-5 Writing Units of Study

New Fairfield Public Schools
K-5 Writing Units Calendar

Grade Level	September	October	November	December	January	February	March	April	May	June
K	**Unit 1**: Writing Pattern Books	**Unit 2:** Launching the Writing Workshop (Book 1)		**Unit 3: Writing for Readers (Book 2) Narrative**		**Unit 4: How to books: Writing to Teach Others (Book 3) Information**		**Unit 5: Persuasive Writing of all Kinds: Using Words to Make a Change (Book 4)**		**Unit 6**: Revisit narrative writing with **Unit 2.**
1	**Unit 1:** Small Moments (Narrative)		**Unit 2: Writing Chapter Books (Nonfiction) Information**		**Unit 3: Writing Reviews (Opinion)**		**Unit 4: From Scenes to Series (Narrative)**		**Unit 5:** Science Information Books (Nonfiction)	
2	**Unit 1:** Lessons from the Masters: Improving Narrative Writing (Book 1)		***Unit 2:** How To Guide for Nonfiction Writing		**Unit 3: Writing Gripping Fictional Stories (Narrative)**	**Unit 4:** Poetry: Big Thoughts Small Packages (Book 4)		**Unit 5: Writing About Reading (Book 3) Opinion**		**Unit 6: Writing as Scientists Do: Lab Reports and Science Books (Book 2) Information**
3	**Unit 1: Crafting True Stories (Narrative)**		**Unit 2: The Art of Informational Writing**		**Unit 3: Persuasive Speeches, Petitions, and Editorials**		**Unit 4:** Adapting and Writing Fairy Tales (Narrative)		***Unit 5:** If, Then unit	
4	**Unit 1: The Arc of Story: Writing Realistic Fiction (Narrative)**		**Unit 2: Boxes and Bullets Personal and Persuasive Essays (Persuasion)**		**Unit 3: Bringing History to Life (Information)**		**Unit 4:** The Literary Essay: Writing About Fiction (Opinion Unit)		***Unit 5:** If, Then unit	
5	**Unit 1: Narrative Craft (Narrative)**		**Unit 2: The Lens of History, Research Reports (Information)**		**Unit 3: (Book 4): Argument: The Research-Based Argument Essay**		**Unit 4** (Book 3): Shaping Texts: From Essay Narrative to (Memoir)		***Unit 5:** Literary Essay: Opening Texts and Seeing More (Opinion)	

*New Unit: needs to be written

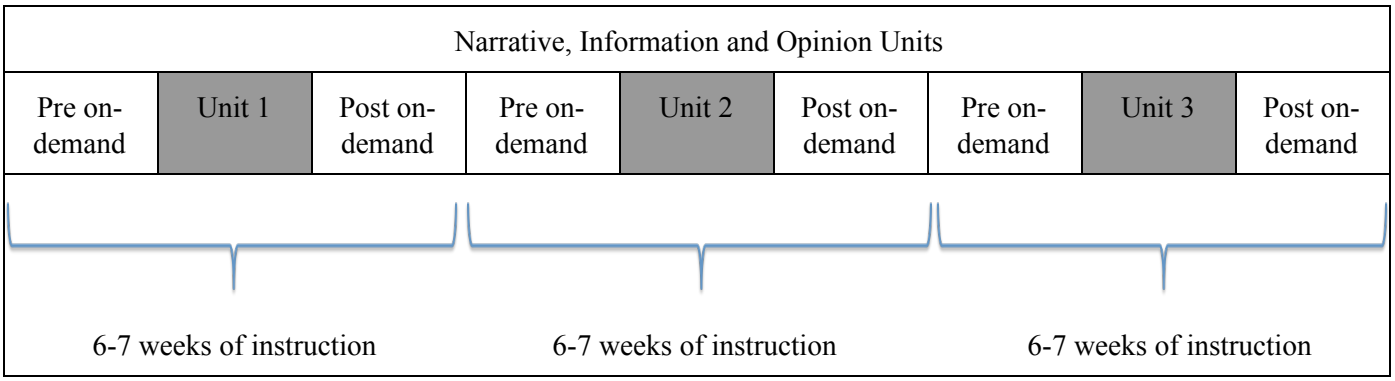
Bold- Pre and Post assessment required and entered into dashboard

On-Demand Writing Assessments

The purpose of the on-demand writing assessment is to learn what students can do independently. When we ask students to respond to on-demand writing prompts, we are not aiming to produce great pieces of writing for publication. Instead, we are aiming to produce great writers. When students receive feedback following an assessment and when teachers adjust their teaching to take into account the results of an assessment, we can significantly improve teaching and learning.

On-demand writing assessments are required before and after three writing units: narrative, information and opinion. The structure is visible in Figure 2.

Figure 2 Pre and Post On-demand Assessments



Administering the On-Demand Assessment

1. Your grade level should administer the on-demand writing prompt during the same window of time. Please consult with your reading teachers so they can help you coordinate this date and adjust the writing calendar accordingly.
2. Please use the same writing prompt across your grade level, along with grade-level specific instructions for this prompt. You can modify this prompt, if necessary, as long as everyone uses the same language.
3. If you decide to discuss the prompt the day before the assessment to prime students, please use a consistent approach.
4. If students require help selecting a topic or spelling a word, please use the same prompt, "Just do the best you can and keep going." You can record in your notes if a student is having difficulty and this is information you can act upon later.
5. Students should not write their name on their work. Please develop a coding system with a letter and number. For example, P4 or P22. The letter could represent a teacher's last name.

The Norming Meeting

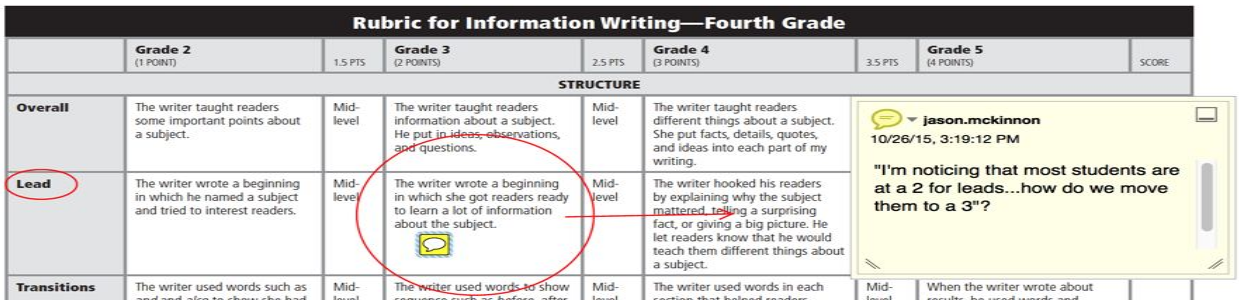
We will use the writing rubric "as is" with no changes. The key to evidence-based teaching and creating a culture of improvement is to promote *conversations* about students' progress and how to adjust your teaching to support that progress. Please schedule a block of time to review and score student prompts and bring a folder of your student writing to the meeting. A reading teacher will facilitate this meeting, so arrange this meeting with their assistance.

When you have convened your grade level team, you will follow the below protocols with your grade level leaders or reading teachers serving as facilitators:

Protocols

1. Assess one student's writing piece[3] using the rubric, working as a group. This piece of writing should be preselected by the facilitator and copied for the group. Review the student writing together while examining the rubric to see, for each descriptor, the text is at the proficient level or if it is more accurate to describe that trait as a 1, 2, or 4.

(*In addition to scoring student writing, you are also using the rubric as a tool to draw conclusions about your class. For example, do you notice that leads are weak?)*



Rubric for Information Writing—Fourth Grade

	Grade 2 (1 POINT)	1.5 PTS	Grade 3 (2 POINTS)	2.5 PTS	Grade 4 (3 POINTS)	3.5 PTS	Grade 5 (4 POINTS)	SCORE
STRUCTURE								
Overall	The writer taught readers some important points about a subject.	Mid-level	The writer taught readers information about a subject. He put in ideas, observations, and questions.	Mid-level	The writer taught readers different things about a subject. She put facts, details, quotes, and ideas into each part of my writing.			
Lead	The writer wrote a beginning in which he named a subject and tried to interest readers.	Mid-level	The writer wrote a beginning in which she got readers ready to learn a lot of information about the subject.	Mid-level	The writer hooked his readers by explaining why the subject mattered, telling a surprising fact, or giving a big picture. He let readers know that he would teach them different things about a subject.			
Transitions	The writer used words such as	Mid-	The writer used words to show	Mid-	The writer used words in each	Mid-	When the writer wrote about	

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"I'm noticing that most students are at a 2 for leads...how do we move them to a 3"?

2. Work individually to score 2-3 other pieces of writing[4], then come to a consensus as a group. Each time you score a piece of writing, record your score on an individual rubric. As a group, you can record everyone's rating for a particular indicator on a shared rubric. Discuss the differences on the rubric while trying to come to a consensus. A half-point difference is an acceptable difference of opinion. The goal in this process is for the group to align itself. If you are reaching consensus after working with 3 papers, the group is considered normed.

3. Work alone to assess student writing from another teacher's folder. Now that teachers are calibrated as a group, teachers can score individual student work from another teacher's folder. There are two common biases that often occur when scoring student writing: halo effects and fatal flaws. First, when a teacher knows a student's work or the student, a teacher can be influenced by a student's effort or improvement based on previous work. Second, a fatal flaw can be messy handwriting or the absence of paragraphs; neither of these categories are assessed on the rubric, but can influence a student's score. A teacher should only score 30% (n=7) of their own students' on-demand writing work.

4. Devise a plan to analyze on-demand writing assessments as a grade level or PLC. Once you have scored on-demand writing assessments, identify the major adjustments you might make to your teaching to scaffold student improvement. Finally, work together to identify 3-4 benchmark pieces that exemplify level 3 and level 4 work for each type of writing. These benchmark pieces may be strong exemplars of overall writing or provide good examples of leads, transitions, endings, etc.

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[3] This first piece of writing should be "at standard" overall.

[4] Also pre-selected by the facilitators from the classrooms. The pieces are identical, so teachers are coming to consensus as a group.

Writing Checklists

Student self-assessment has long been recognized in research to improve student achievement. Whereas on-demand writing rubrics are considered formative assessments that guide the teacher, a student checklist is more helpful for students than multicolumn rubrics. The writing checklists associated with the units of study provide students with a concrete scale to measure progress. Students are able to estimate their level of skill according to granular evidence; it reminds students of what they are already able to do and what they are aiming toward.

Using the checklists

The writing checklist is not intended to teach students how to write; this occurs during mini-lessons and the writing workshop. Checklists are reminders for students that encourage self assessment and goal setting.

- As a general rule, teachers should make decisions about which writing checklist to use based on the time of year and student ability. For instance, at the beginning of the year, first-graders can use the kindergarten narrative checklist that they used at the end of the kindergarten. That way, they are reminded of the standard of work they were held accountable for at the end of the year[5]. Fourth-graders would start with the end of third-grade narrative unit, and so on.
- By the end of the first bend in the unit of study, or later in the year, students can use the checklist for their grade level.
- For more advanced students, you might ask students to use the writing checklist from the next grade level, or use a double checklist as a bridge to higher expectations.
- These conversations should occur at grade level meetings or in PLCs to promote consistency and support brainstorming. More information can be found in the Writing Pathways: Performance Assessments and Learning Progressions text.

Adapting checklists for students with IEPs

The on-demand writing performance tasks are considered grade level benchmarks that measure student achievement according to grade level standards. Where students fall in these assessments can be determined by learning progressions and provide us with important information. Therefore, on-demand tasks should not be modified.

Writing checklists are considered a tool to help students self-assess their own learning and set goals. Therefore, writing checklists can be modified by the teacher to suit a student with an IEP. Teachers can modify student checklists in various ways. Some might cut the checklist into manageable strips and teach two or three items from the checklist at a time. Other teachers might decide to prioritize only a few goals to make learning more manageable or emphasize procedural and concrete skills rather than deeper concepts. What's important is that students with IEPs choose their own goals and judge their own work with the support of a teacher.

In summary, teachers should plan to use writing checklists to facilitate student goal setting and self-assessment during each unit of study. More information will be provided in supporting documents.

[5] Calkins (2013)

Units of Study

Kindergarten Units of Study

Grade K Unit 1: *Writing Pattern Books*	
Unit Description:	This unit will introduce Kindergarten writers to the concept of using pattern books to write. Children will explore the features of pattern books and learn how to organize their thinking and writing around a topic. Children will begin by making lists of items that go with a topic.
Essential Questions:	How do writers gather ideas for writing? How do writers turn ideas into books?
Standards:	W.K.1 Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is . . .). W.K.2 Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic. W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened. W.K.5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed. W.K.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). RL.K.10 Actively engage in group reading activities with purpose and understanding. RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.K.3a Demonstrate basic knowledge of one-to-one letter-sound correspondences by producing the primary sound or many of the most frequent sounds for each consonant. RF.K.3c Read common high-frequency words by sight (e.g., the, of, to, you, she, my, is, are, do, does). RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.1a Print many upper- and lowercase letters. L.K.1b Use frequently occurring nouns and verbs. L.K.2d Spell simple words phonetically, drawing on knowledge of sound-letter relationships. L.K.5 With guidance and support from adults, explore word relationships and nuances in word meanings. L.K.5a Sort common objects into categories (e.g., shapes, foods) to gain a sense of the concepts the categories represent.
Timeline/date:	**September**

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Writers Generate Ideas for Writing** W.K.1, W.K.2, W.K.8, SL.K.4, SL.K.5, L.K.5a, SL.K.6	It is so very exciting to come to Kindergarten! Some of us have big brothers or sisters who have already started school, and they have come home and talked about all the exciting things they get to do in school. For others of us, we are the big brother or sister who is starting school and we will get to share our stories with our little brothers or sisters. One of the things we are going to do this year as Kindergartners is learn to write: lists, stories, books, and so much more! Give me a thumbs up if your are excited to be a writer and begin this adventure! **Materials**: Paper Crayons and/or colored pencils Chart paper	Today I want to teach you how writers think about a topic or idea for writing about. Writers spend time thinking and choose a topic or idea that means something to them.	**Model:** When I am getting ready to write, sometimes I have lots of ideas for things I could write about. So how do I decide which one idea I want to write about? I start by getting my ideas on paper so I can see them all before I choose the one I will write about that day. As a grown up, I can write these things in a list. As a Kindergartner just beginning school, though, I was not ready to write everything in words, so I drew a picture instead. You can do that too. I am going to list some things that are important and special to me. (Model drawing/writing several ideas on chart paper. Ex: family, pets, things I like, etc.) We will begin our writing journey today by making a list. You can put things on your very own list that are special and mean something to you. Children move to their tables to begin working on their lists.	Circulate among children as they work, supporting as needed with words of encouragement to try and get all children to record ideas (mainly in the form of drawings, but welcoming any attempts at writing). After about 5-7 minutes, gain the attention of the class and review teaching point. Highlight one or two examples from student work. Encourage children to work for a few more minutes.	Bring the children back to the carpet. Review teaching point again. Ask for a few more examples of what children put on their lists. Remind children that writing in Kindergarten is a very exciting time, and soon they will even be able to write books!

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Writers Choose Topics with Meaning** W.K.1, W.K.2, W.K.8, SL.K.4, SK.K.5, L.K.5a	Yesterday we learned that even in the very first year of school, in Kindergarten, we are writers. That is SO exciting! And then we learned that writers have lots of wonderful ideas for writing, and one way to get ready to write is to make a list of those wonderful ideas on paper and then choose one to write about. **Materials**: Paper Crayons and/or colored pencils Chart paper	Today I want to teach you that writers choose a topic that is important and special to them.	Yesterday I started my list and I put these things on it (review what you included in your list). I could write about all of these things, but today I want to pick the one that is really important and special to me. Example: family I will start a new list of the people in my family, because they are very important and special to me. (Model drawing family members and pets if appropriate, or mention that pets are considered part of a family.) Point out how you only added things to your list that went with your family because that was what you picked as important and special to have on your list today. Discuss other things that could be on lists. Prepare children to think of one topic that is important to them to make a list about today.	It is very possible that children will veer off topic and include unrelated things in their list. This can be addressed as you confer with children individually. At mid workshop, stop the class and tell the children you want to add your best friend to your list. Guide children to see that a friend is not part of your family and therefore does not go on this particular list. You will then point out that maybe tomorrow you can start a friend list, because that is a topic that is important and special to you and has meaning as well.	Bring the children back to the carpet and have two or three share their topic ideas. Try to select children who chose unique or unusual topics to begin to stretch class thinking on other things children can choose to write about.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Writers Create Pattern Books** W.K.1, W.K.2, W.K.8, RL.K.7, SL.K.4, SL.K.5, L.K.5a	We have been working hard and thinking about all the wonderful and important things we can write about. Yesterday we selected a topic that was important and special to us to include in our list. Now we are going to say more about that topic in a special way. **Materials:** Pre-assembled pattern books of 4-8 pages in length, with a cover including an area for name and title - tomorrow's lesson Crayons and/or colored pencils Chart paper	Today I want to teach you that writers choose a topic and then think about a story pattern to go with it. A pattern is something that happens again and again the same way.	I love my dog (or someone else's!), so I really want to make a book about him. (Introduce pattern book format) Let me think what I really love about him. Model thinking about what what he can do (eats, chews, fetches, sleeps) as you sketch each idea across pages. First, help children understand how important their drawings are for the reader. They will need to include details to help the reader think and understand what is happening in the picture and the story. Now decide that the pattern for this book is My dog . . . So on the first page I could write My dog eats. Then on the second page I want to keep the pattern going so I would write My dog again followed by the new information about my dog. My dog chews. Listen to my pattern! (reread what has been written) So next I would write My dog fetches. And now I can't just switch to He sleeps because that doesn't match my pattern. What should I say? (Wait for responses.) Yes, My dog sleeps. So now I have a pattern that makes all the pages go together. Let's try this in our writing today. Send children off with a blank book to begin their work on a pattern book.	Stretching ideas and pictures across pages is the minimum expectation. Writing at this point is for those who are ready. Please be certain children understand this. There may be children who simply try to copy your pattern or who make just pictures. Remind these children that they are writers who possess wonderful ideas that are important and special. Encourage them to make their pictures across pages, adding lots of detail so readers can get the meaning, and to tell you about them. Try to generate the pattern together and scribe for the child. If you have several children who struggle, pull them together and confer with the group.	Find 1 or 2 samples of student work that have carried a pattern across the pages of the book. They can be student written or scribed. Help children notice the pattern and how it carries across the pages back in the group on the carpet.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Writers Create Pattern Books With Meaning** W.K.1, W.K.2, W.K.8, RL.K.7, SL.K.4, SL.K.5, L.K.1a, L.K.5a	Wow! We came up with some great pattern books in our writing workshop yesterday! But sometimes it gets a little tricky to figure out a pattern for our books. **Materials:** Pre-assembled pattern books of 4-8 pages in length, with a cover including an area for name and title Crayons and/or colored pencils Chart paper	Today I want to teach you that writers of pattern books give their books meaning, (helping it to make sense for the reader) sometimes selecting a title, or name, to give a book meaning.	Yesterday I decided to write about my dog and what he can do. I figured out that I could use the pattern, My dog . . . and then tell what he could do. But sometimes it gets tricky to figure out a pattern. Hmmm. What if I want to write about our classroom? Model and draw across pages as you proceed. I could write I see a teacher. I see a pencil. I see a book. I see a class. But it doesn't make sense to put all those things together in a pattern book. So, how do they go together? (This is HUGE. We want to guide children toward thinking for meaning as they write.) They are things I see in school! So, I can give my book a name or title that tells how they all go together. I could call my book School! As you are writing today, you might be thinking about a title or name to help everything in your book go together. Quickly review page planning and patterns as well before sending children off to write.	Circulate among children, supporting where needed but encouraging independent work. Remind children of all that they know how to do as they work. If children are stuck for ideas, have them take out the lists they have already generated and select an idea from the list to write about.	Select 1 or 2 books with titles today and discuss how the title did or did not pull the story together. If the title did not help, compliment the child for including a title and as a class generate ideas for selecting a different title to add meaning, or discuss what changes might make the title work.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Writers Use Labels in Pattern Books** W.K.1, W.K.2, W.K.3, W.K.8, RL.K.7, RF.K.3, RF.K.3a, RF.K.4, SL.K.4, SL.K.5, SL.K.6, L.K.1, L.K.1a, L.K.1b, L.K.2d, L.K.5a	We have learned that sometimes a title helps us figure out how things go together in a pattern book. But sometimes we might need even more information to write pattern books. **Materials:** Pre-assembled pattern books of 4-8 pages in length, with a cover including an area for name and title Crayons and/or colored pencils Chart paper	Today I want to teach you that writers sometimes use labels to write pattern books.	Do you remember when I made a list about my family? I put the people who were in my family on my list. If I make a pattern book about my family, I can call the book My Family and make a page for everyone in my family. I can also add a label to tell the reader who each person is. Model drawing the people in your family, one to a page. Then go back and show how you can put a name on the writing line under each picture to indicate who it is. When you read the story back, you might say, “This is me. This is ___. This is ___,” and so on, so that children see and hear that the pattern is still there. Encourage children to try to add labels to their pattern books today.	As you confer with children today, you may want to pause mid workshop to point out a child or two who has added labels to their pattern books. Emphasize how this makes it much clearer for you as a reader to be able to read the labels to understand the story.	Invite 1 or 2 children who have included labels to read their pattern book to the class during share today.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Writers Use the Word Wall to Write** W.K.1, W.K.2, W.K.3, W.K.8, RL.K.7, RF.K.3, RF.K.3a, RF.K.3c, SL.K.4, SL.K.5, SL.K.6, L.K.1a, L.K.1b, L.K.2d, L.K.5a	We have been learning some very important words in Kindergarten that help people to read. The are called sight words or snap words. We can use these words in our pattern books, too. **Materials:** Pre-assembled pattern books of 4-8 pages in length, with a cover including an area for name and title - tomorrow's lesson Crayons and/or colored pencils Word wall Chart paper	Today I want to teach you that writers use the word wall to help them write.	The word wall is a very important thing for writers to use as they write pattern books, or any kind of writing or books! Just about every classroom has a word wall. (Point to the word wall in your classroom.) Sometimes teachers even make little kid-sized word walls that can stay on the table or in a writing folder to help writers when they write. Let's see how we can use our word wall. (Locate any words you have learned as a class up to this point.) Demonstrate with a new pattern book how you can think about formulating your idea. Now model how you can look up at the word wall and copy down the letters of a word to use in your writing. Help children understand that this is one more thing that will help them as they write, and it is there for them to look at and use. Encourage kids to use it today as they write.	Support writers as necessary, but always encourage children to work at being **INDEPENDENT.** We want them to believe that they are capable and we are there to support their ideas and provide the tools to do the work. Remind children what they are capable of doing and let them know you will be back to check on them. Every child can produce some type of drawing or more. Praise the effort and encourage children to go further.	Bring the children back to the carpet. Ask children to look once again at the word wall. Ask children to describe how the word wall is helpful to writers. How else is it helpful? (we read the words, we have a spot in the room to find the words we are learning, etc.)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Writers Plan Out Their Pattern to Carry it Across Pages** W.K.1, W.K.2, W.K.3, W.K.8, RL.K.7, RF.K.3, RF.K.3a, RF.K.3c, SL.K.4, SL.K.5, L.K.1a, L.K.1b, L.K.2d, L.K.5, L.K.5a	Writing pattern books is so very exciting! We have learned how to take wonderful and important ideas from our brains and turn those ideas into books! Kindergartners writing books - AMAZING!!! **Materials:** Pre-assembled pattern books of 4-8 pages in length, with a cover including an area for name and title - tomorrow's lesson Crayons and/or colored pencils Chart paper	Today I want to teach you how writers plan out the words they will use on a page.	Some boys and girls in Kindergarten are ready to do more in their books than making pictures and telling about them. Some are adding labels. And some are ready to use the word wall and add more words. If you are not ready to do that, that's okay. BUT . . . make sure your listening ears are turned on! I want you to listen and watch and think as I show you how to do this, because it won't be long before you are ready, too! After we pick our wonderful and important topic or idea, we want to think of a pattern to tell about it. So, I am going to make a book about my cat. My cat is big, brown, furry and playful. So I will make a picture on each page to show those things. (Model.) I want to help my reader by drawing a big cat since that is what the page will say. And I will color the cat brown because that will help the reader, too. Quickly finish illustrations. Now I will plan my pattern. I think I will use, My cat is . . . Draw lines for each word and another line for the word big, tapping each line as you go. Reference word wall and write the words in. Model stretching out the word big. Do the same on the next page so kids see you planning for 4 words on each page. Thumbs up if you are ready to make a new pattern book and use all that you can to make your story come alive for your reader!	Support the diverse efforts you will see across the class. Point out drawing with details, use of a title, use of the word wall, use of a pattern and use of the lines to support the pattern across pages. Encourage all writers to do their very best work, and to challenge themselves to be brave and try something new as a writer.	Highlight a book today that used the lines and shows an attempt at writing pattern sentences. Remind the children that everyone will eventually be able to do this!

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **Writers Play With Patterns** W.K.1, W.K.2, W.K.3, W.K.8, RF.K.3, RF.K.3a, RF.K.3c, RF.K.4, SL.K.4, SL.K.5, L.K.1, L.K.1a, L.K.1b, L.K.2d, L.K.5, L.K.5a	Writing pattern books is lots of fun! And sometimes we can do things to our patterns to make our books even more fun! **Materials:** Pre-assembled pattern books of 4-8 pages in length, with a cover including an area for name and title - tomorrow's lesson Crayons and/or colored pencils Lap Book 4 (*The Baby Animals*) Chart paper story of	Today I want to teach you that writers play with patterns.	What? Writers play with patterns? Like you play with toys? Well, not exactly! But writers can make pages of their books that do a twist of the pattern! (Share and read Lap Book 4 with a pattern twist ending to show children what you mean.) Yesterday I made a book about my cat. I said that my cat was big, my cat was brown, my cat was furry, and my cat was playful. Now, if I wanted to add a twist, I might turn my pattern around by adding something like, My cat is NOT a dog! Or, we can even put the title on the last page to add a twist. If we take a look back at the book I wrote about School, I might add a last page that says, I see a school! That adds a twist, too. So today, as you are working on your pattern book, see if you can play with your pattern. Be brave and have fun with it!	Support children as they work, and encourage effort from everyone, reminding children that everyone works hard at writing what they are ready to write. And once they can do something, they challenge themselves to try something new. Positively encourage children to always help themselves believe and grow as writers.	Bring children back to the carpet. Highlight a pattern book with a twist, and any instance of a child willing to stretch and grow as a writer. All effort deserves recognition!

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 **Writers Put All Their Learning Together to Make Pattern Books** W.K.1, W.K.2, W.K.3, W.K.8, RL.K.7, RF.K.3, RF.K.3a, RF.K.3c, RF.K.4, SL.K.3, SL.K.4, SL.K.5, SL.K.6, L.K.1, L.K.1a, L.K.1b, L.K.2d, L.K.5a	Writers, you are growing and doing amazing things everyday! We have some pretty awesome pattern books to show for it! **Materials:** Pre-assembled pattern books of 4-8 pages in length, with a cover including an area for name and title - tomorrow's lesson Crayons and/or colored pencils Chart paper	Today I want to teach you that writers put all that they know about making pattern books together to write a pattern book.	So today, our challenge is to see how many of the important things we have learned about pattern books we can include in our very own books. Are you ready for this challenge?!!! I think you are! So, let's review what we have learned. Pattern books have: (List these on a big chart so they are available for reference.) ● Pictures with details ● Patterns ● Titles ● Labels ● Snap words ● Lines for each word in a pattern ● Pattern twists Oh my goodness! We know some great stuff about making pattern books! Again, the challenge is how many of these things can you show in your pattern book? I CAN'T wait to see what you all can do!	Continue to support and challenge children as they work. Remind children to stretch themselves and try something new. Refer back to chart as needed. At mid workshop,stop everyone and act very excited. Inform the children that you have just come up with a fabulous idea! Tomorrow you will give everyone the opportunity to share their very best pattern book with the class. But that's not the best part! Then everyone will be able to place one of their pattern books in the classroom library for others to read! Inspire children to continue to do their best work in anticipation of this big event!	During share today, have children begin practicing reading their best pattern book to a partner in preparation for tomorrow's celebration.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 **Writers Celebrate By Sharing Their Work With Others** W.K.1, W.K.2, W.K.3, RL.K.10, RF.K.3c, RF.K.4, SL.K.3, SL.K.6,	Today is the big day! This is the day we celebrate our hard work on pattern books!	Today I want to teach you that writers celebrate the very important work of making pattern books by sharing their work with others.	Give children the opportunity to share their best work with the class. Support as needed so all feel successful. Make a big deal of placing the books in a special basket for future reading. Compliment all on their bravery and hard work, and let them know that with a positive attitude, they CAN write anything!!!	**N/A**	**N/A**

Grade K: Unit 2 (Book 1) *Launching the Writing Workshop*	
Unit Description:	This unit introduces children to the writing workshop. Children will learn that the writing process starts with content, an image, and then drawing representationally to put that meaning onto the page. They will move into small moments stories and then finally will learn to revise and edit a few stories for publication.
Essential Questions:	What does it mean to be a writer?
Standards:	W.K.2 Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic. W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened. W.K.5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed. W.K.6 With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers. W.K.7 Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them). W.K.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.5 Recognize common types of texts (e.g., storybooks, poems). RL.1.3 Describe characters, settings, and major events in a story, using key details. RI.K.1 With prompting and support, ask and answer questions about key details in a text. RI.K.2 With prompting and support, identify the main topic and retell key details of a text. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. Feelings. SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.K.2a Capitalize the first word in a sentence and the pronoun I. L.K.2c Write a letter or letters for most consonant and short-vowel sounds (phonemes). L.K.2d Spell simple words phonetically, drawing on knowledge of sound-letter relationships. L.K.5 With guidance and support from adults, explore word relationships and nuances in word meanings. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts. L.1.1d Use personal possessive, and indefinite pronouns (e.g., I, me, my; they, them, their; anyone, everything). L.1.1e Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
Timeline/date:	October - November

Bend 1: We Are All Writers

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **We Are All Writers: Putting Ideas on Paper with Pictures and Words** **W.K.2** RI.K.1 RI.K.2 SL.K.1 SL.K.4 SL.K.5 L.K.1 L.K.2	Introduce the writing workshop by telling children that every day they'll gather for a minilesson and learn to write books like those we read in our class. Point out that you are going to call the children writers, and as writers, they need time to write. Every day you will do what writers do in something called writing workshop. **Materials List, p. 2**	When writers write stories, they think of something they know about, and then, with drawings and writing, put what they know on paper. Generate a list of possible topics with students. Select one for modeling. Writers generate a list of topics.	**Model:** Demonstrate how you go about making a teaching text - coming up with ideas, picturing those ideas, and then getting ready to put what you know on the page by writing and drawing. **Active Engagement:** Encourage children to think of a topic they could teach others. Model thinking about a topic and have children visualize their topic and share with a partner. Remind children that they now need to put their idea on paper, drawing it and writing words.	Point out to children that some of them are working just like real writers. Call attention to specific examples of what writers do and how they look as writers.	Encourage writers to share their story with classmates, holding them up to be admired. Tell children that writers do not work alone. They find people who will listen to their writing and tell what they like or suggest something to add. Writers also get ideas from looking at what other writers do.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Writers Know that "When We Are Done, We Have Just Begun"** **W.K.2** **W.K.5** RFS.K.1 RFS.K.2 RFS.K.3 SL.K.1 L.K.1 L.K.2	Teach children the saying, "When you are done, you have just begun." You will teach children how they can keep going and add to their work. Remind children that today and every day, the writing workshop will begin with a minilesson. Describe how you will always show and teach something that writers do often, and it is something they can do as well. Explain the format of the minilesson - listening and learning first, followed by trying it, and then going off to work on one's own writing, using what was learned that day in their writing. **Materials List, p. 9**	Writers learn that after they write what they know about a topic, they can look back on their writing and see if they can add more. Writers revise.	**Model:** Demonstrate looking back on yesterday's writing, seeing if you can add more. "Reread" each item in your drawing, pointing as you name the item, and then gathering more content to add. Emphasize that as a writer, you need to decide whether to add more to a piece currently being written or to start a new one. **Active Engagement:** Ask for a student volunteer and use that writing piece to engage students in "helping" that student to remember what he can do when he thinks he is finished (do more, reread, add on). Partners share what the student can do. Encourage children to make decisions about their writing and to work on their pieces or begin new ones.	Be supportive of all efforts, including those that might not be teaching topics. Engage children in conversations about their work, and provide feedback that continues to empower children as writers.	Introduce the concept of table monitors (alternating students at each table assigned to collect writing and writing tools) and have class watch the first group assigned. Introduce the "When We Are Done, We Have Just Begun" anchor chart and review what writers can do. (page 16)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Carrying on Indepen-dently as Writers** **W.K.2** **W.K.5** RFS.K.1 RFS.K.2 RFS.K.3 **SL.K.1** L.K.1 L.K.2	Establish clear expectations and routines for children to follow in writers workshop, in order for them to function independently. Children need to know what is expected of them during different parts of the workshop. As children gain independence, they should be encouraged to be problem solvers. **Materials List, p. 17**	I want to teach you that when writers have problems and don't know what to do, they say, "I can solve this myself." They come up with solutions to the problems and then get back to writing.	**Model:** Demonstrate solving a problem during writing time and figuring out what to do. Emphasize that children are the boss of their own writing and can solve their own problems. **Active Engagement:**. Review some of the problems posed earlier and recruit the children's help in solving them. Remind children that they are writers who come up with their own solutions.	Check to make sure that children include their name on their work, just as authors do. For those children who are working quickly through multiple pieces of writing, gently remind them of the expectation to convey information in their writing for their readers. Also, introduce the sound of a productive workshop (talking softly while working).	Encourage children to help you solve the problem of where to store ongoing and finished writing and establish routines for this. Introduce date stamps and teach writers to date their work today and moving forward.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Writers Call to Mind What They Want to Say, Then Put That onto the Page** W.K.2 W.K.5 RL.K.1 SL.K.1 SL.K.5 L.K.1 L.K.2	Writers get started on a piece of writing by thinking of the topic they want to teach others. You close your eyes and picture something you want to put onto your paper and then make drawings to show your idea. Share about a child who pictured what he/she wanted to write before she began and put it onto a page with detailed illustrations. Talk about how this was pictured in the child's mind and then put on paper. Remind the children that the more we can picture what we want to say, the more readers can picture it as well. **Materials List, p. 25**	I want to teach you that once writers have something they want to write about, it helps to get that topic in their mind before they write. Sometimes writers close their eyes, picture the topic they want to write about, and then put all the details into the picture and words.	**Model:** Begin a piece of shared writing about a familiar topic (playground) with the children. Model how you visualize the topic, then record the details, checking your mental image for more specifics. **Active Engagement:** Invite the children to continue to envision the topic by closing their eyes. Have them turn to a partner and share by drawing what is important on the rug with an imaginary marker, telling about what is being drawn. Discuss generating a label for the drawing. Model stretching and writing the label. Continue to generate more ideas for what can be labeled in the picture. Send children to work on their writing.	Introduce an attention-getting ritual to the class. Talk about and then demonstrate singing,"Stop, look, and listen," and the class responds, "Oh yeah." Practice. Continue by explaining that writers can add more. Use a child's work to show what he/she is doing as a writer. Point out the idea and how adding more related things teaches about what you know. Confer with children by listening to the content of their writing, with your focus toward the goal of helping the writer do more.	Use the attention-getter to gain the children's attention and come to the meeting area. Using a child's writing, teach children that their drawings can depict actions. Follow clean-up routines.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Stretching Out Words to Write Them** W.K.2 **RFS.K.1** **RFS.K.2** SL.K.1 SL.K.6 L.K.1 **L.K.2.c,d**	Writers write with pictures and words. Writers slowly say whatever it is they want to write, listening for the first sound, and then use letters of the alphabet to record that sound. The expectation for children's work has now increased. Drawings become more representational and labels should be composed of letter-like shapes that go left-to-right. **Materials List, p. 33**	I want to teach you that writers use words as well as pictures to teach people what we know. Writers write words by saying the word slooowly and then writing down the first sound they hear.	**Model:** Compare stretching a word to stretching a rubber band, nice and slow. Choose a word from the class writing to demonstrate. Stretch and write the letter. Relate the sound to a familiar name in the class, or a known sight word as a reference. **Active Engagement:** Encourage students to work on labeling another item on the class text, slowly stretching the word out and hearing the sounds. Send students off to write. (Mini class name charts can be provided to students as a resource.), Remind them to picture what they are writing about to add details, or to write words to label things in their writing.	It is vitally important to follow up the minilesson with one-on-one conferences to reinforce the teaching. Sit with individual students to model and guide the student in listening to and stretching words in order to write them down. (pp. 38,39)	Ask children to reread what they have written to a friend, showing the new details they have added. Remind students of routines for cleaning up when finished. Return to the class writing and encourage children to think of what more can be added to the piece.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Writing Even Hard-to Write Ideas** W.K.2 W.K.5 RI.K.1 RFS.K.1 RFS.K.2 SL.K.1 SL.K.5 L.K.1 L.K.2c,d L.1.d,e	This lesson will continue the theme of helping children persevere in the face of difficulty. **Materials List, p. 41**	Sometimes writers get stuck when they want to write or draw, and actually decide not to tell about a great topic, They get an 'oh-no' feeling about an idea that is hard. Today you will learn that writers don't just quit. They keep trying.	**Model:** Begin this lesson by retelling the story *The Little Engine That Could*, focusing on persevering when trouble is encountered. **Active Engagement:** Give each child a white board and encourage children to draw a picture of a specific topic. Share the pictures, noting that all look different, but that everyone tried and did not give up. Relate the experience to writing as well.	Refer back to the "When We Are Done, We Have Just Begun" chart. Review items on the chart as a class. Guide children in thinking about how they can add more to their work. Support children through conferences, focusing on being risk-takers.	Spotlight a child who worked to overcome a struggle and have the child share how he/she persevered. Suggest the use of a strategy for the class piece and have children discuss through a turn and talk. Conclude today's lesson with a reminder to persevere in all future writing.

Bend 2: Writing Teaching Books

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Turning Pieces into Scrolls and Books** W.K.2 **W.K.5** RI.K.1 **RI.K.7** SL.K.1 **SL.K.2** **SL.K.3** L.K.1 L.K.2	Writers add to their work by adding more pages. They also learn to read their work with a partner, using their partner's responses to lead toward additional revision. This will also improve listening and speaking skills. (p. 48) **Partnership chart** **"I Can Revise My Teaching Book " Chart** **"When We Are Done, We Have Just Begun" Chart** **Materials List, p. 48**	When writers want to teach more, they add more pages to their books.	**Model:** Use the writing of one student in the class to demonstrate turning a page of writing into a book. Show how a new teaching point can be a new page of writing. Demonstrate stapling pages together to make a book, suggesting that others will do the same. The making of scrolls can also be demonstrated at this time. **Active Engagement:** Using the nonfiction book, *Farm Animals* (or a similar book if this is not available), begin a discussion about how the book is set up to provide information related to the topic. Notice that each page is about a different animal. Refer back to class book and recruit children to suggest ways to extend the book.	All learning takes time, and writing is no different. As you confer with children, you'll want to highlight successes and focus on all kinds of approximations. Carry a couple of favorite published books along with you and refer to them as you guide children to consider things they might do and use in their books. Remind children to make sure all of their pages go together. Also invite children to make a cover page with a title.	Call children back to the meeting area and have them sit with their partner. Remind children what writers do when they revise. Engage children in helping you to figure out if selected photographs you have all go with one topic or two. Have children take turns with partner to be a reader or a listener and determine whether their books contain one or more topics.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
8 **Planning Teaching Books Page by Page** W.K.2 **W.K.5** RFS.K.1 RFS.K.2 SL.K.1 SL.K.2 SL.K.6 **L.K.1** L.K.2	Establish the routine of 1 and 2 partners (p. 58) for the various aspects of writers workshop. Students will work on writing information books for a few days with the end goal of publishing the best of their books. **Materials List, p. 57**	I want to teach you that writers of books take time to plan how their pages will go. Writers know from the start that they will be writing a whole book.	**Model:** Let students know that today you will teach by coaching them, rather than by demonstrating for them. **Active Engagement:** Begin by encouraging children to come up with topics for teaching books This can be done with a partner. Coach children to get a blank booklet and touch each page, talking about what they might write on each one. Send children off to write, reminding them of the importance of planning before they write.	Establish a "writing partner meeting area." Reflect on student learning up to this point. Are children developing strategies taught? Children begin with a work in progress .Tell a partner what has been written and what they imagine adding to the writing today. **Teach 3 things for remembering what writing was about:** 1. Draw specific information about a topic. 2.Write words and labels. 3. Reread many times along the way. Decide how you will record student writing for purpose of conferring (p.62).	Show children how they can add to pieces they thought were finished. Demonstrate how a teaching page from their writing folder can be turned into a book. Have children look through their folders and find one. Mark with a Post-it for work the next day.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Asking and Answering Questions to Add More** W.K.2 **W.K.5** RI.K.1 SL.K.1 **SL.K.2** SL.K.5 L.K.1 L.K.2	Writers work with partners to ask questions and write and draw more to answer those questions. Details make a work stronger. **"I Can Revise My Teaching Book" chart** **Materials List, p. 65**	Partners help writers after a book is written by reading a writer's book and then asking the writer questions that help the writer know what to add on.	**Model:** Ask the class to ask questions about your writing. Point out that questions help writers discover what they can add to their writing. (pp. 66-67) **Active Engagement:** Guide partners in asking questions about each other's work. Remind children to ask "where" or "how" or "why questions about the pictures and the words. Send children off to writing, reminding them of their choices in how they work on their books.	Reflect on your role as a teacher in the conferring process. Ask guiding questions and allow the child to own the writing, refraining from making specific suggestions. You are ultimately teaching writers skills that will help them forever.	Interview a child about his writing process. Elicit questions from the class, modeling and guiding the questioning as children participate. Point out that children can interview each other and learn from each other, and they also can try out ideas for their own writing.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
10 Stretching Out Words to Write Even More Sounds W.K.2 **RFS.K.1** **RFS.K.2** **RFS.K.3** SL.K.1 L.K.1 **L.K.2c,d** L.K.6	You have encouraged children to listen to the first sound they hear in a word and to record that sound. In this lesson, you will demonstrate how writers stretch a word out beyond that sound until the word is satisfactorily represented on a page. *Introduce **mini alphabet charts** as a writing tool. ***Enlarged alphabet chart with each child's name printed next to the letter with which it begins.** **Materials List, p. 73**	I want to teach you that brave writers need lots of practice in hearing sounds and matching them to letters. To get the letters down, writers say the word they want to write, stretching it like a rubber band. Then they record the first sound they hear and reread. Then they stretch the word again to hear the next sound.	**Model:** Demonstrate using the mini alphabet chart to stretch out some words to add to a class story in progress. (p.75) **Active Engagement:** Invite children to help stretch another word. Begin with the first letter, saying the sound, and have children pretend to write the letter on the palm of their hands. Reread and stretch to hear the next sound. Repeat the process to complete the word. Try a few more words in this way before sending children off to write on their own. Remind children of the tools available and the task of readying a piece for publication.	Be patient with student progress in word stretching. As you confer, encourage the children to do the stretching instead of you. Your ultimate goal is independence on the part of the students. Remind children to be brave! Collect writing folders to analyze where in the writing process children are. Use this information to confer with children and direct future learning. (p.78)	Point out specific instances where you witnessed children using tools to help themselves write. Encourage children to look around the classroom at the labels that currently exist and encourage children to add known sight words to these labels (ex: door becomes the door). Remark on the bravery you have witnessed in children's writing today.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Making Writing the Best It Can Be W.K.2 W.K.5 W.K.6 W.1.2 RFS.K.1 RFS.K.2 RFS.K.3 SL.K.1 SL.K.6 L.K.1.f L.K.2.a,c,d	You are preparing children for a soon to be held publication celebration. **Information Writing Checklist (p. 131 *Writing Pathways*)**	Invite children to turn and talk with a partner about one thing they have learned to do as writers for each finger on a hand. Follow up these strategies by introducing publishing - the strategy for what to do when you feel you are done.	**Model:** Introduce the information writing checklist. Model using the checklist to help plan writing. Remind children that they are looking for one thing to work on. **Active Engagement:** Partnerships may also try using the checklist together to go over one person's writing. Send children back to their work areas when they have determined something to work on, and the others stay in the meeting area until they have chosen an area to focus on.	Conferring today will focus on guiding each child to prepare their work for sharing in the public celebration. Find ways to highlight the hard work that the children have accomplished. Children may also use this time to practice reading their books aloud to a partner.	Consider hosting your mini celebration with an older grade of students. You may even want to group students by story topic. Display books after the celebration.

Bend 3: Writing Stories

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 Getting Ideas for Stories and Practicing Storytelling W.K.3 W.K.5 RL.K.1 RL.K.2 **RFS.K.3** **RFS.K.4** SL.K.1 **SL.K.4** SL.K.6 L.K.1 L.K.2	You will now be teaching your students to write stories instead of writing teaching books. Storytellers also plan for what they'll write and then use pictures and words to put that story on the page. Storytellers have the same strategies for writing as they did for authoring teaching books. Share selected story with children. *__Materials list (p.88__)	I want to teach you that one way writers get ready to write true stories is to first practice telling the stories. They tell all the little things that happened, including what people said and did.	**Model:** Tell a story of something that happened to the class to model how a story sounds. Reinforce all the of the parts that make a good story. **Active Engagement:** Have children tell the same class story with their partner, remembering events from their own perspectives. Have partners alternate telling events from start to finish. Select one partnership to tell their version and point out all the things they did to tell their story well. Ask children to come up with an idea for their story before sending them off to write.	As you confer with students, remind children of all the ways they can add to their stories by referring back to the "When We Are Done...:" chart. Now add "Meet With Our Partner" to the chart as another way to gain input for adding more to stories. (p. 94-95)	Highlight the work of some writers who have done things like write words, include details, or any other thing worthy of note. Encourage children to make a plan for incorporating some of these things in their writing if they haven't already.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
13 Planning Stories Page by Page: Planning and Telling Stories Across Pages **W.K.3, W.K.5 RFS.K.1, RFS.K.2 RFS.K.3** SL.K.1,SL.K.4, SL.K.5,SL.K.6 SL.1.4, L.K.1,L.K.2	Tell writers that today they will move from writing one-page stories to writing books. **Materials List (p. 98)**	I want to teach you that, just as writers plan how information books will go, writers also plan how stories will go. They touch each page as they tell their story. They turn the page to say the next thing that will happen.	**Model:** Using a pre-selected story, invite the children to notice that a good story builds slowly and grows from page to page. Express the need for a plan for writing a book. Demonstrate how to plan a story across the pages by deciding what will go on each page. Elicit student support for turning the pages for each new part. **Active Engagement:** Remind the children of a class experience and deliberately tell a too-short summary. Ask the children to partner to tell the story across pages of a booklet. Share an example with the class. Send those ready off to write. Have others not ready to write observe classmates briefly before sending them off.	Help children to analyze their writing and be certain that all of their pages go together. Help children understand that more than one story might pop up in their writing. It means that they have more ideas for new stories. Guide children in choosing what goes with their current story and removing those pages that don't. Children can share stories with a neighbor at their table.	Highlight a child who told a story across his fingers and needed more than three pages. Help children understand that they can add pages to their books to write their stories.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14 **Adding More Details to Pictures and Stories** W.K.3 **W.K.5** W.1.3 RFS.K.1 RFS.K.2 RFS.K.3 RL.K.3 RL.1.3 SL.K.1 L.K.1 L.K.2	Telling children to add details to their writing can be baffling. They need instruction in specific ways to add details. (p. 107) **How To Write a True Story Chart** **whiteboards** **Materials List, p. 106**	I want to teach you that when writers write stories, they try to write them so that readers feel like they are right there with them. To do this, they think about where they were, who they were with, and what they were doing on each page. Then they put those details into the pictures and words.	**Model:** Begin with a story from your own life that is lacking in detail. Point to the chart and call children's attention to how it will help you remember what to draw and write. Model process. **Active Engagement:** Have children try storytelling a shared class experience with their partners. Use whiteboards to record details. Remind children to look up at the chart if they forget what to say. At the conclusion of the activity, have children picture the details in their minds while one student shares his whiteboard writing. Send children off to write with a reminder to write with details.	.Some children will still be drawing and may not exhibit movement toward drawing *and* writing. Gently remind these children how writers make the time to do both each day. Call attention to how writers show action in their pictures. Demonstrate with an action and call upon children to notice what happens to the body. Encourage them to use these details as they draw.	Guide children in understanding that writing partners can offer helpful suggestions to improve another's stories. Have one partner offer suggestions to the other partner as a writing teacher would. Then reverse roles.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 Stretching and Writing Words: Hearing and Recording Sounds in Sequence **W.K.3** W.K.7 W.K.8 **W.1.3** RL.K.3 RL.K.5 SL.K.1 L.K.1 L.K.2	Remind children of the important work they have been doing as writers, recording sounds they hear to add labels and words to their writing. Today you will help students develop another important strategy - spelling words fully.	I want to teach you that writers spell words fully so that they can read their stories and so that others can read them too.	**Model:** Say the word as slowly as you can, listening closely to the sounds you hear at the beginning, and write those sounds down. Say the word again and now listen for the sounds you hear in the middle, and then again at the end of the word. This helps you write all of the sounds you hear in a word, and it makes the word easier to read. Demonstrate. Restate and slide finger across a word as you reread. Provide practice in the group. **Active Engagement:** Remind children of the strategy as they begin to work, and help them to understand to use this process whenever they write.	Encourage children to be brave and to tackle all words, even those that seem very difficult.	You may decide to have a child reenact the strategy of stretching out a word to write it down, or you may want to have every student in the class practice the strategy again. Acknowledge the differences in spellings in the class to show similar and different thinking among students.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
16 Bringing Our Writing to Life: Adding Dialogue with Speech Bubbles W.K.3 W.K.5 RFS.K.1 RFS.K.3 RFS.K.4 **SL.K.3** SL.K.6 L.K.1 L.K.2	Dialogue invites readers into a story, allowing them to experience it firsthand. **How to Write a True Story Chart (p. 123)** **Materials List, p. 119**	I want to teach you that writers make characters talk. You can do this by putting speech bubbles by whoever is talking, and add bits of talking that the people said.	**Model:** Model adding speech bubbles and bits of dialogue to a previous story. Reread the page and include the dialogue. Point out to the children that drawing a speech bubble holds a place for them to write what a character will speak. **Active Engagement:** Invite children to share a story that was brought to the rug, rehearsing it first, and then telling a partner. Invite them to use a "puppet hand" to act out the dialogue. Advise children that speech bubbles can be used in *any* of their stories.	What do your ELL students know about writing, and what do they need? You may have to start with asking children to read back their writing or drawing. You may even have to model what you mean, depending on the child's needs. For nonverbal responses, you may need to point to pictures and try to elicit responses based on your observations and ask the child for confirmation. You also want to try and build academic language.	Have children help you write a story on a chart, demonstrating their understanding of the strategies they have been taught thus far. Ask children to share their work with their partner, giving each other tips on things they might add the next day. Children can be given Post-its to jot down the ideas and place them where they will be added in their stories.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 **Using Everything to Make Pieces the Best They Can Be** W.K.3 **W.K.5** **W.K.6** W.1.3 RFS.K.1 RFS.K.2 RFS.K.3 SL.K.1 L.K.1 L.K.2 L.K.3	Share with children the story of making a cupcake for a friend (p. 127). Use this metaphor to prepare children for today's teaching point. **"How to Write a True Story Chart" (p. 129)** **Narrative Writing Checklist** **(p. 185 *Writing Pathways*)** **Materials List, p. 126**	I want to teach you that writers reread their stories and use everything they know about good writing to make their piece the best it can be.	**Model:** Choose a story that was previously written by you to demonstrate "fixing a story up." Compare it to the "How to Write a True Story" chart and model some fixing up that can be done on each page. **Active Engagement:** Have students work in partnerships to name what you have on the last page and what is needed. Remind children of the work that writers do to get their pieces ready to publish. Send children off to work.	Studying student writing will help you to notice patterns and trends that will inform instruction and how and with whom to conference. Continue to encourage partners to be writing teachers as well. (p. 132)	Show children how to sort their work into piles of pieces they want to publish and those that they do not. Ask students to choose a piece of writing to work on and to publish at the end of the unit. End the session by having children share with their partner the first thing they plan to work on in their writing time the next day.

Bend 4: Preparing for Publication

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
18 Editing W.K.3 **W.K.5** **W.K.6** W.1.3 **RFS.K.1** **RFS.K.2** **RFS.K.3** SL.K.1 L.K.1 L.K.2	In this lesson you will help children see the importance of what they are doing as writers. You will continue the editing process, helping children to see the value in their writing. **A pointer** **Narrative Writing Checklist** **(p. 185 *Writing Pathways*)** **Materials List, p. 136**	I am going to teach you all about how writers edit (Checking everything to make sure people can read it) their writing. Writers try to spell words so that they can remember them and so others can read them too. They reread each word and make sure the word looks right. They might even need to change some words to make them more readable.	**Model:** Model editing your own piece for the class so that children see what strategies to use. **Active Engagement:** Invite children to interactively join you in editing a new text (or a new page in the same story. Send students off to edit their writing by rereading and making sure their words look right.	The goal is not for perfection, but to have the children fix up a few words so that their writing is more readable. You are also teaching them to spell as they edit. Direct students to "fancy up their writing" with color as well. Confer with individuals or small groups.	Invite the children to share their work with others to see what their classmates have done.
19 Reading into the Circle: An Author's Celebration W.K.3 W.1.3 RFS.K.1 RFS.K.2 RFS.K.3 **SL.K.1** **SL.K.6** L.K.1 L.K.2	The day that does the most to teach children that they are writers is the day we celebrate children's published work.	Do not make your celebration elaborate. Place the emphasis on the importance of reading and sharing your work with an audience.. One approach for sharing might be to have each child read a single page into the circle of classmates and then break into smaller groups to share their entire pieces.	Children may rehearse reading their stories prior to the celebration. The day of the celebration, welcome your invited guests and proceed as planned. At the conclusion of the celebration you may want to have a basket for the books to placed in to become part of the classroom library.		After the celebration you may want to remind the students of the hard work they did in the writing workshop. Consider ways to display this important work.

Grade K Unit 3 (Book 2): *Writing For Readers*	
Unit Description:	In this unit, children will learn strategies for making clearer, richer stories, and will strengthen the conventions and mechanics of their writing.
Essential Questions:	How do I make my writing easier to read? How do I make my writing more powerful and clearer for my reader?
Standards:	W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened. W.K.5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed. W.K.6 With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers. W.K.7 Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them). W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed. RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.1.6 Identify who is telling the story at various points in a text. RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.2d Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three phoneme (consonant-vowel-consonant, or CVC) words. (This does not include CVCs ending with /l/, /r/, or /x/.) RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.3c Read common high-frequency words by sight (e.g., the, of, to, you, she, my, is, are, do, does). RF.K.4 Read emergent-reader texts with purpose and understanding. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. Feelings. SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.1b Use frequently occurring nouns and verbs. L.K.1c Form regular plural nouns orally by adding /s/ or /es/ (e.g., dog, dogs; wish, wishes). L.K.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.K.2a Capitalize the first word in a sentence and the pronoun I. L.K.2b Recognize and name end punctuation. L.K.2c Write a letter or letters for most consonant and short-vowel sounds (phonemes). L.K.2d Spell simple words phonetically, drawing on knowledge of sound-letter relationships. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts. L.1.1d Use personal possessive, and indefinite pronouns (e.g., I, me, my; they, them, their; anyone, everything). L.1.1e Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
Timeline/date:	November - December

Bend 1: Writing Stories that People Can Really *Read*

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Writing For Readers** **W.K.3** RFS.K.1 RFS.K.2 RFS.K.3 SL.K.1 L.K.1, L.K.2	Bring the group together on the carpet and ask children to go through their folders with their partner, sharing what their writing looked like at the beginning of the year and what it looked like more recently. Share with the children that they will be learning how to make their stories even better. Model reading a student written story where the last page could not be deciphered. Explain how frustrating that is for a reader. **Materials List, p.2**	I want to teach you that writers use all their writing muscles to make sure people don't put their writing down. Your writing is easy to read if you can read it like a book from your book bag. If you can't figure out what your writing says, then you need to fix it up so other people won't have the same trouble.	**Model:** Demonstrate for the children how a reader looks at a book (student written) and thinks about the pictures and wonders about what the words will say before reading. Then model trying to "read" the words, pointing under print and using word-solving strategies. **Active Engagement:** Children read their most recent piece, running a finger under each word and thinking about what it could say, using pictures as additional support. Remind children that some writing will be hard to read and some books will not even contain words. Explain that this will be a piece for the hard to read pile. Ask kids to make two piles: the easy to read and the really hard to read writing. Children share with a partner about why writing fits into these piles. Share with children that getting help with spelling may make things easier for them but does not help one practice becoming a stronger writer. Send children off to continue working on dividing the work, figuring out why pieces are easy or hard to read. (p. 8)	Your first goal will be to get children working together in partnerships to reread previously written writing. Be sure children are helping each other by sharing a piece between them, using the pictures and word-solving strategies as they work. Be mindful of the stages at which children are approaching their work (strings of letters, hearing only starting or ending sounds, no print). Support children by turning discouragement into resolve to write. Conferences focus on building independence to say a word, isolate the first sound, find and write that letter, reread the word and repeat to hear the next sound, continuing to complete the word. Reread the word and praise by telling the child he/she is writing readable writing! You may want to group similar writers together and model the process on chart paper.	Tell the children about something a writer did to make his/her writing more readable. Model what the child did on chart paper so that children can see the process. (p. 12)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **How to Write True Stories That Readers Really Want To Read** **W.K.3** **W.1.3** RFS.K.1 SL.K.1 L.K.1, L.K.2 **L.1.2.e**	Asking children to write more conventionally could inadvertently raise the stakes too high too quickly. One way to lessen this risk is to make sure you help children write true stories while also helping them make those stories more readable. At this point, you may wish to teach more minilessons on narrative craft (use advice given in conferring and small group work as additional class minilessons). Invite children to the meeting area with their writing folders. Ask children to reread their writing from the previous day. Comment on how the writing is becoming easier to read. **Materials List, p.13**	I want to teach you that even when you are working really hard to hear all your sounds and write so others can read it, you still need to remember everything you already learned about writing great stories. You can do this by rereading old charts to remind you of all the things you can do.	**Model:** As writers, you already know how to get started writing. Now, I am going to mostly teach how to spell words and how to leave spaces between words and to use punctuation as you write your true stories. Model being a Kindergarten writer getting started with a blank booklet. Refer to the chart (and pass out mini versions). Children may or may not add to charts to make them personalized. **Active Engagement:** Ask children what to do next, referring to chart as needed. Review telling events in order and tell across fingers and use details. Remind children to refer to their individual charts if they get stuck and do not know what to do as they head off to write, and also to draw first using the three planning pages.	You will need to balance your attention between all aspects of the writing process as you confer with the children. Your support will change during during each writing workshop day and may address what a child is doing at the beginning, middle or end of a workshop. You will want to continue to encourage independence. Expectations may have to be temporarily lowered for those children not doing anything - anything can be a topic as long as the writer tells what happens, first, next and last. (pp. 18, 19)	Invite children back to the meeting area with the writing they have been working on. Remind children that writers plan. Referring back to the "How to Write a True Story" chart, teach children how to use the chart to assess one's own progress and also to plan for future writing. Reread the list and children will give a thumbs up if they remembered to do those things in their writing. If they didn't they give a thumbs down and will do it next time.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **Drawing Stories For Readers** **W.K.3,** W.K.5 RL.K.1 RFS.K.7 SL.K.1, SL.K.5 SL.K.6 **L.K.2.c,d**	Gather children in the meeting area. To warm up for hearing and writing all the letters in a word, the children are going to work to write a word like pencil with a partner. Model clapping out the parts in the word and then listening for the first sound. Children write on their white boards. Reread what is written, say the word again, and keep going. Comment on how focusing so carefully on a word like this sometimes makes it hard to remember the rest of the story. Today's lesson on drawing will help with that. **Materials List, p. 21**	I want to teach you that if you get busy writing one word, and forget the whole story you wanted to write, you can look back at your picture to remind you of your story and all of the words you wanted to write. But, the picture will only help you remember the story if you were thinking about the words when you made the picture.	**Model:** Point out to the children that before you draw a picture, you first think of what it is that you did. Your picture shows who did what, and writers say the words as they draw. Story writers first picture the whole story. Demonstrate how you draw the start of the story, thinking of words to describe your picture in your mind. Tell the children that you want to be thinking about three things: the characters, the place or setting, and what happened. Say the story aloud as you draw the pictures. Refer to the chart to show all of the steps involved. **Active Engagement:**. Ask the children to picture what will happen next in your story, remembering the three things. When they are ready, have them draw page two of the story on their white boards, saying the words to themselves as they draw. Elicit conversation around whether anyone thought of additional ideas that could be added to the picture. Send children off to work on their own writing.	Introduce the concept of a sketch to the children back at the meeting area. Solicit ideas on what sketching means and then explain how a sketch is a quick drawing that an artist does. It is done to quickly show an idea and then the artist comes back later to make it better. Using a sketch will allow you to get right to your words and writing them down. You can go back and add details to the picture after you write. Encourage the children to use this approach as well. Send them back to their writing.	Celebrate that the students said the words of their story while drawing their pictures. Comment on the fact that now, as children look back on their pictures, they can usually remember the story. Model how you can refer back to the picture to remember your story. Ask children to go back to the first page of what they wrote today to see if they can read the words. Ask partners to support each other in this.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Writing Sentences That Tell a Story** **W.K.3** RL.K.1 RL.1.6 SL.K.1 **L.K.1** **L.K.2.a,b**	In this lesson, you will be helping children move to writing full sentences. This lesson will demonstrate how all of the components of writing work together. Start a chart of all the things that the children know make writing easy to read. Have children compare a piece of writing to the chart and add any points that may have been missed. Rally children for the challenge ahead. **Materials List, p. 30**	I want to teach you that a writer says a sentence in his or her mind, then writes it, writing word after word.	**Model:** Model reading the pictures of your story and saying aloud the short sentences you plan to write. "Forget" what you wanted to write but model looking back at the picture, and being reminded by the illustration. Demonstrate saying a word, recording it, leaving a space, then saying the next word. Reread and put a period at the end of the page. **Active Engagement:** Students help in writing each part of the next sentence. Children confer with a partner and contribute to the class story. Remind writers to use all they have learned to make writing that is easy to read. Send children off to write.	Call children back to the meeting area. Using a copy of Mo Willems *Don't Let the Pigeon Drive the Bus!,* share with children that this author writes just like they do. Share that speech bubbles are used to show when the pigeon is talking. Also share that special punctuation is used and introduce the purpose of a question mark and exclamation mark. Send children back to their writing and encourage them to use speech bubbles and ending punctuation.	Have a few children sit in the middle of the rug as they write, and ask the rest of the class to watch them work. Notice what the writers are doing and discuss what was observed.
5 **The Power of Rereading** W.K.3, W.K.5 RFS.K.1 SL.K.1 L.K.1, L.K.2	Tell students that working to make writing readable is hard work, but writing in ways that other people can really read is so amazing! Looking back at the picture helps to remember the story, but today they will learn another thing that writers do to hold onto the whole big story. **Materials List, p. 41**	Here is my tip: writers reread - often. Writers write a little, and then read a little, flipping back and forth between being writer and reader of the story.	**Model:** Introduce the magic pencil- one end for writing and the other for tapping at words when rereading. Model rereading and tapping, thinking about what you will write next and then writing it. Also model how known sight words can be written quickly, and tapping out sounds helps to stretch a word as one writes. **Active Engagement:** Children practice writing in the air with magic pencils. Refer back to teaching point before sending children off to write.	At the end of today, all of you will flip your magic pencils to the reading side and you will read other people's writing - if you can. So, you will want to reread your writing often as you work today, because if you can't read it, others won't be able to either.	Celebrate writing readable stories by setting up a Readable True Stories Museum (student work displayed at each child's seat for others to come around and read). Children will flip their magic pencils to the reading side and go around and read what classmates have written.

Bend 2: Tools Give Writers Extra Power

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Checklists Can Help Writers Make Powerful Stories** **W.K.3,** W.K.5 **W.K.6** **W.1.3** **RL.K.1** **RL.K.2.b** **RL.K.3** SL.K.1 L.K.1.f, **L.K.2**	Reassure children that as you prepare for new learning, some things will remain the same (writing true stories every day, following the same format). Share pictures of people doing heavy work with the help of tools that make the work easier. **Materials List, p. 50**	I want to teach you that writers use tools to help them write the best that they can. One of the tools that help writers write powerful true stories is a checklist. Writers know that checklists can help them make their writing the best it can be.	**Model:** Share pilot story whose plane was going to crash by following a checklist (p. 53). Tell children that writers have checklists to remind them of what writers do to make a good story. Share part of the checklist for kindergartners, modeling how it is used with a piece of student work. **Active Engagement:** Children use the checklist and reread their own narratives with a partner. Send children off to work when they feel ready to fix up or rewrite their work.	Discuss how writers add details to what they write by going back and thinking about what more they can add. Pull together those children who may need more work understanding the difference between all-about and narrative writing. Encourage others to include a person's reaction to the events that occurred in their writing.	Focus on a new item on the Narrative Writing Checklist to help review student work. Read the checklist and compare it to a particular writing piece. Solicit student responses about whether or not the writing reflects what is on the checklist. If not, brainstorm ways that students might fix up the writing.
7 **A Vowel Chart Can Help with the Middles of Words** W.K.3, W.K.5 **RFS.K.2d** SL.K.1 **L.K.2.c** L.1.2c	Begin this session by singing "Old MacDonald" and really stress the chorus - E-I-E-I-O. Point out to the children that this song is about a farm but it can also be about special letters called vowels. Sing the song again, substituting A-E-I-O-U for the other letters, and introduce the vowel chart. **Materials List, p. 59**	I want to teach you that vowels can help you spell the middles of words. A vowel chart can help you hear the vowel sound and come up with the right vowel to put on your paper. **See side note in italics on p. 63 for important information about teaching word families.**	**Model:** Share a kindergartner's story that is difficult to read (sentence with several vowels missing). Elicit student help to read. Remind students that when the middle of a word is hard, it is often because vowels are tricky. Show and model how to use the vowel chart to determine which vowel to use. **Active Engagement:** Children try using the vowel chart with partners. Invite children to help you add vowels to the writing they tried to read earlier.	Share with the children that stretching a word and figuring out a vowel sound is not necessary for snap words. Compliment readers who are using the strategy appropriately. Remind children to use the vowel chart to help them. **Include vowels in every part of a word.** Model for children that a vowel is necessary for every part that a word has. Use a word like dinosaur to model the process.	Encourage children apply this new vowel per word part strategy to old pieces of writing. Gather together with writing folders and ask children to hunt for vowels in previous work. Encourage children to add vowels to this work during the next or another writing session.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Writing Readable Stories Using Word Walls** W.K.3, W.K.5 **RFS.K.3.c** SL.K.1 **L.K.1.b,c** L.K.2.c,d **L.1.2.d**	Spelling matters. We need to spell words accurately so people can read our writing. Tell writers that writing is not always hard work, There are many words that writers just know. **Materials List, p. 69**	I want to teach you that every writer has words that he or she just knows and can write easily, in a snap. Writers don't stretch out those words - they just write them down quickly. Word walls are a great tool for writers because they remind writers of the words they know in a snap.	**Model:** Demonstrate how a word wall is used. Show how you make a word wall even more personal by modeling with one student in the class. Include things like family names, favorite items, etc. **Active Engagement:** Children read through their writing, searching for their own personal words known in a snap. Guide writers to notice how many words they can write without needing to sound out. Help children understand that the word wall is not for story ideas, but a place to check words for spelling. Send children off to write, using their word walls as a resource.	Because reading and writing are reciprocal processes, you may want to spend some time during writing around word work. Increasing a child's sight word knowledge frees a child up to focus on meaning rather than word reading. Notice and comment on word wall use as children continue to work. Confer with children as they work.	Inform children that the more words they know in a snap, the faster and easier it is to write, and the more they can write. Model the steps to take when adding a word to the word wall (p.76).
9 **Writing Stories with True Words: Making Stories Talk** **W.K.3** **W.1.3** RFS.K.3.c SL.K.1, SL.K.4 SL.K.6 SL.1.4 **L.K.1, L.K.4** L.K.6	Contrast a bland story lacking detail with a vibrant story full of rich detail. Ask children to elaborate on the differences in each and think about what made one story more interesting than the other. Have children discuss what they notice. **Materials List, p.78**	Today, we are learning that writers need to write with their own true, storytelling words even though that means they have to work a little harder to spell those true words. It helps to story-tell your story to your partner, using your best storytelling voice. Listen to your own storyteller voice, and put that voice onto the page.	**Model:** Demonstrate writing a boring using only word wall words. Ask children if this is how to proceed. Invite children to help complete the story using storytelling words. **Active Engagement:** Recruit the children to help provide true storytelling words to change the story you were writing. Acting out the story might help the children to better visualize the story as well.	Remind students to use storytelling language in their writing and to use their writing partner as a resource, in addition to using the word wall. Encourage children to think like a writer, stretching out words and listening for sounds. See p. 83 for writing samples.	Highlight a student who tried out a new strategy in his or her writing. Celebrate the use of storytelling words in the work of others.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 **Using Reading Partnerships to Support More Conventional Writing** **W.K.3,** W.K.5 W.K.6, W.K.7 W.1.3 RFS.K.1 **RFS.K.2** **RFS.K.3** SL.K.1, SL.K.2 SL.K.3, SL.K.6 L.K.1, L.K.2	The expectation for writing will now increase for the children. Have children sit in reading partnerships and explain that you are now going set the expectation for writing so that kids (not teachers) can read their writing. **Materials List, 87**	. Today I want to teach you that when writers are working to make their writing more readable, it helps if the writer has a partner who works with the writer - like a team - to get the job done. Explain to the children that they are in their reading partnerships (and for several days to come) because they will be reading their books just like readers.	**Model:** Demonstrate for the children how they will share a book with their partner and read each other's work. They will be doing this to test out the books that they are writing for readability. Show the children how they will read and write, and write and read. Remind them of the tools that will help them to do this work. **Active Engagement:** Ask children to take each other's work and take turns reading a page and writing to make the work more readable. Let children know that it is often easier to help someone else fix up their writing than it is to fix up your own. Help children understand that the reading together occurs at the very end of writing time. They can begin a new story if necessary. Dismiss students to write when they both have a story idea.	Quality feedback from the teacher will improve the overall quality of the student writing. Different children will need to work on different things. Focus on those individual areas that will improve writing for each student. Remind children that they will soon be sharing with partners. Ask them to consider if the quality of their work is truly readable and to continue to make it so.	Send students into their partnerships to begin reading together, reminding them of the purpose or making writing more readable. Circulate among partnerships to ensure productivity. Highlight a group that was working productively with specific praise.
11 **Letter to Teachers: Using a Partner to Hear More Sounds in Words** W.K3, W.K.5 **RFS.K.1** **RFS.K.2** **RFS.K.3** SL.K.1, SL.K.6 L.K.1, L.K.2	This session is designed to help you teach your students how to help their partners hear more sounds in the words that they are stretching out. You will encourage supporting a partner without doing the work for them.	I want to teach you how to work with a partner to help each other. Our goal is to get more sounds into the words we write.	**Model:** Select a student to help you demonstrate sitting side by side with your demonstration sample between you. Take turns being the reader and the writer (address productive partnership behaviors as well). Have your partner read your work (containing invented spelling and some missing words) and ask for feedback. Your partner should tell you which words need to be looked at but should not do the correcting. That is your job as the writer. **Active Engagement:** Send children off to do this very important work.	Be on the lookout for partners who are fixing words for the writer rather than nudging the writer to hear more sounds and write more letters. Also, use this time as a coaching opportunity for those who need it.	Highlight an especially effective partnership. Remind students that they can and should all be working like this with their partners.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 **Putting It Together: How to Make Readable Writing (Guided Inquiry Lesson)** W.K.3, W.K.5 **RFS.K.1** **RFS.K.2** **RFS.K.3** **RFS.K.4** SL.K.1 **L.K.1, L.K.2**	Have students consider all the ways they have learned to make writing easier to read. Refer to prepared chart and then have students turn and talk to share some of the ways they have learned to do this. **Materials List, p.98** ***(Big chart and narrative writing checklist)**	Today, writers will ask themselves, "What have I learned to do that makes my writing more more readable? What could I still learn that would help my writing become even more readable?"	**Model:** Coach children in a step-by-step way to use early reading behaviors to read their writing. Look back through all writing done so far. 1.Read, pointing under each word. 2.Check the picture and see if you can remember the story. Figure out what the letters might say. Try another if you can't figure it out. 3. Keep reading through all stories written. **Active Engagement:** Encourage attending to spelling of word wall words. Read the drawing if help is needed holding onto the story. Channel students to notice the things they have done that make their writing more readable. Have children refer to big chart for evidence and share with a partner. Notice things that can still be done like leaving spaces and adding sounds to words. Have children mark pages where they need to work with a Post-it. send back to tables to work.	Observe students to determine needed support. One possible area to consider is looking at how writers use end punctuation to help people read their writing. Demonstrate.	Guide children to self-assess their growth as writers, using the narrative writing checklist with one selected piece. Help children go through the checklist, giving a thumbs up if there is visible evidence and thumbs down if not has not yet been done. Help children to understand that this means they still have good work to do. Share this writing secret: Writers are always looking to get better. One way that writers do this is by reading over writing they have already done, and noticing if they've done a good job or if they need to work on the writing.

Bend 3: Partnering for Revision: Making Stories More fun to Read

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
13 Writers Search Their Mental and Drawn Pictures to Make Their Stories Better **W.K.3** **W.1.3** RL.K.1, RL.K.2 SL.K., **SL.K.4** SL.K.6 L.K.1, L.K.2	Celebrate the writing that the children have done so far. Tell them that when writers really love their writing, they revise that writing. **Materials List, p. 106** **(colored revision pens)**	I want to teach you that writers revise stories. A writer returns to a story thinking, "How can I make this even better." One way writers revise is they picture what happened in their mind (and sometimes by making a drawing) and then put what they picture onto the page.	**Model:** Model the steps taken in the revision process. Select story for revision. Reread, thinking how it can be made even better. Encourage children to envision a moment of the story. Name the revision strategy you will use. Add or change writing to reflect thinking. **Active Engagement:** Engage children in helping you revise your story. Children turn and talk about process. Show how you add suggested revisions. (p. 109) Summarize and send off to work.	As you move among students, name and praise any attempts to revise. Your vision for revision will likely differ from that of your students. Try to turn what you do into a strategy that writers can use on their own. Think of a strategy as a few steps that can help a child do something to their writing. Celebrate and name the attempts at revision that you observe.	Gather back on the rug to share revision with partner. Remind children that revision is about making a story better and adding important details that make a story better. Children will refer back to areas where they used the revision pen to see and talk about how the revision made their story better and share that with their partner.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Writers Use Flaps to Make Better Stories W.K.3, **W.K.5** **W.1.5** RL.K.3 SL.K.1, SL.K.2 SL.K.5, SL.K.6 L.K.1, L.K.2	Share the story of a workman using a tool belt to be able to do his job properly. Relate this to how writers need lots of tools to do their job. Today children will be adding some revision tools to their tool belts. **Materials List, p. 114** (revision strips, scissors)	"Today I want to teach you that paper flaps are a kind of revision tool that can make your stories better. Writers think carefully about where to put those flaps and use them in many different places in a story to help tell a better story."	**Model:** Share story about a child who reread his writing and revised by adding on to the end of his draft with one or more flaps. p.115-116 Demonstrate adding a revision strip to a work in progress. **Active Engagement:** Invite children to reread and ask themselves how they might revise to make a story better. Turn and talk. Discuss adding revision strips. Send children off to work.	Your focus for conferring will be on helping writers to transfer more of the story from the pictures to the words. Help children to realize their storytelling power. Place ownership on the student and encourage independent work. Check back in with those students you have met with to gauge progress. Remind all children to make their writing easier to read.	Highlight one student who used the revision flaps to make the writing better. Showcase using the flaps for things like speech bubbles. Reread the piece without and then with the added flap(s). Review ways to use this "tool."

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 **Writing Amazing Story Beginnings** W.K.3 **RFS.K.2** SL.K.1 L.K.1 **L.K.2.a,c,d**	This lesson is designed to encourage children to try and mimic mentor leads for beginning a story. Tell children that a strong beginning draws the reader in and makes them want to hear more. Studying the beginnings of authors of favorite stories will help develop ideas for strong leads. **Materials List, p. 120** ***A Chair For My Mother*** **story transition words**	"Today I want to teach you that one of the best ways to become a better writer is to look closely at the work of authors we love and to think, 'What did this writer do that I could try?' Because the lead to a story is really important, authors study other writers' leads and learn ways to revise their own."	**Model:** Read from the selected or other familiar text and help children really listen to and process the opening lead. Ask children what they notice that the author does. **Active Engagement:** Ask class to help one student revise his beginning. Read from child's writing. Confer with partner. Share out a suggested change. Remind children to grab their readers' attention with a strong beginning. Send them off to write.	As you confer with writers, you may want to pull a group who need support in understanding what their job is in this setting. Explain your role and then explicitly state and model with students what your expectation is for them. Explain that children often just tell their topic, but they need to say the topic and also what they are trying to so as a writer. Meet with each child in the group, providing a time to practice this.	Comment on one student's revisions and changes to stronger beginnings with the group. Remind class of the importance of strong beginnings and how each new page goes with the one before it. Encourage the use of transition words as children move from part of the story to the next (explain meaning of transition).
16 **Writers Work with Partners to Answer Readers' Questions** W.K.3, W.K.5 W.1.3 RL.K.1 RL.K.2 RL.K.3 SL.K.1, SL.K.2 SL.K.3 L.K.1, L.K.2	Share with the children that during the last lesson you found a long line of kids behind you needing help. You have been thinking about that. Children are losing writing time waiting in line and that's a problem. **Materials List, p. 128**	"Driving to school today, I realized what I need to teach you. I want to teach you that there's not one writing teacher in this room - there are ___ of you. To be a writing teacher, you need to *really listen* to the writer's draft, trying to really understand it, and you need to notice the places where you go, 'Huh?' and to help the writer make those parts clear."	**Model:** Help children understand that to be a good writing teacher, they will need to be a good listener. Demonstrate how to pay attention to one's own reactions as a reader of a partner's writing. **Active Engagement:** Children will be Partner 1 and 2. Each will be paying attention to his/her own reactions as the partner reads. Remind children who are not responding in any way that they can comment with feedback. Also remind students that the Narrative Writing Checklist is there to help them know what to pay attention to and notice in a partner's stories.	You will want to do some quick assessments of student writing. Select one lens to view work through. "Is it readable?" "If not, why not?" Or, "Have children been revising?" Children not yet revising will benefit from a guided practice small group where you walk one child through an actual revision of his/her writing. Observe and support others in group. "Some revision" kids can be encouraged to carry revision across all pieces. Kids with lots of revision may need feedback on whether or not their revisions are effective.	Give partners one more strategy for their revision work - Post-it notes with exclamation marks or question marks on them. These can be used to show writers where their writing is strong or where there are questions.

Bend 4: Preparing For Publication

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 Writers Use All They Know to Select and Revise a Piece to Publish W.K.3, **W.K.5** W.K.6 RFS.K.1 RFS.K.2 RFS.K.3 RL.K.3 SL.K.1, SL.K.2 SL.K.3 L.K.1, L.K.2	Complement the children on how hard they have been working to write 'Easy to Read' stories. Now comes the time to break out every writing tool they have been using to do the big work or getting just one story ready to be presented. **Materials List, p. 136**	"Today I want to teach you that writers get ready to publish by choosing the story they want to share with the world. Then, they use all they know to make their stories come to life and be easy to read."	**Model:** Model with a draft story of you own how to make the writing extra special. Reread it and remember the time you wrote about it. Think about why that time was special. Notice if something is missing and add more. **Active Engagement:** Remind children what they will do to ready their own writing for publication. Have children begin rereading on the rug and send those ready to work off as they appear ready.	Have the Narrative Writing Checklist handy as you confer with children. Help children consider ways to revise the story using the checklist as a guide. Consider taking the staple out of a story so that children can see all pages at once as a visual strategy for revision. Remind children to place the pages in order from left to right so that it makes sense as it is read.	Teach the students about the power of titles as you bring them back to the carpet. Titles are a way to get readers interested in your story. Brainstorm an effective title for the class story.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Ending with Feelings W.K.3, W.K.5 W.K.6 W.1.3 RFS.K.1 RFS.K.2 RFS.K.3 SL.K.1, SL.K.2 L.K.1.f L.K.2.a,c,d	Share with the children that when people read stories they often read the endings with feeling. Writers put those feelings there for readers to find. The children can do this as writers too. **Materials List, p. 142**	"Because I read endings as if they are the most special words in the world, when I write, I always go back and revise my endings to make them worthy. Today I want to teach you that one way writers write strong endings is to end their stories with a feeling. Sometimes writers just tell how they feel, but other times, writers do what Mem Fox did in *Koala Lou*. They use dialogue or actions to show a feeling."	**Model:** The children can get ideas from other authors about what authors do. Read the selected book and encourage children to notice what the author does at the end. Notice that a strong ending sometimes uses a strong feeling. Endings matter. **Active Engagement:** Children turn and tell partners what the author did in a second book to make a nice ending. Guide children to add a strong ending to their writing today.	Consider holding the same 'teaching strong endings' lesson to different small groups repeatedly today, as endings are so important. Notice and comment on the work that children are doing. If children finish the strong ending on their selected piece, encourage them to go back and add an ending to other stories.	Share the visual chart on feelings with the class when they return to the rug. Help children to see that there are "shades" of feelings like there are shades of colors. As writers, children need to pay attention to shades of feelings and use words that describe them in their writing.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
19 **Writers Make Their Pieces Beautiful to Get Ready for Publication** W.K.3, **W.K.5** W.K.6 **RFS.K.1** **RFS.K.2** **RFS.K.3** SL.K.1, SL.K.6 **L.K1, L.K.2**	Remind students of all they have learned during this unit of study and what they will be celebrating. Using cooking and food presentation as an analogy, help students understand that they want to make their stories just as appealing. **Materials List, p. 148**	"Today I want to teach you that before writers share their stories with an audience, they spend time making sure their writing is as clear and beautiful as possible - just like chefs work hard to make a meal look as good as it tastes! Here are three ways you can do that: you can add missing bits to your drawings, you can add color to your pictures, and you can check your words to make sure they are not too messy to read."	**Model:** Using the class text, ask children to come up with specific ways to prepare it to be shared with an audience. Reread the story and encourage students to be thinking about adding missing bits to the pictures, adding color, or fixing up messy words in order to make it ready to share. **Active Engagement:** Ask children to look at their own stories and find a place they will make beautiful. Reread the story and find one place that can be fixed or have something added. Have students turn and tell their partner what they plan to fix up and then begin work on it. Encourage children to remember the three things they will focus on.	Consider making a deadline-work recording sheet to track student progress (1st paragraph p. 152). This will help to help you keep kids on track with reminders about the work they still have left to do. You are trying to teach kids how to finish a project. Support those still far behind today, either in small groups or individually. Make sure the rest of the class stays on track as well with reminders that the work they do today needs to be meaningful (coloring, drawings, and words).	Before sharing with an audience, writers practice reading their stories with a partner to build fluency.Have children turn and face their partner and take turns reading to each other. You will circulate among the partnerships and coach the reading, focusing on reading speed, appropriate voice and quieting the voice at the end of the story.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
20 **Letter to Teachers: A Final Celebration: Bringing True Stories to Life** W.K.3, W.K.6 **RFS.K.1** **RFS.K.2** **RFS.K.3** SL.K.1,**SL.K.4** **SL.K.6** L.K.6	Remind students of the growth they have made over the past several weeks. Refer back to the sorting of work into easy and tricky to read piles. Have children notice how their easy to read piles have grown. Inspire children to want to share this important work with others. Suggest the possibility of displaying work on a bulletin board in the hallway. **Materials List, p.156 (writing checklist and Post-its)**	Share with children that they will be selecting three pieces of work to reread and flag an area in the writing with a Post-it to showcase something important that they have learned. They might even write a little note to the readers, explaining what they did.	**Model:** **NA** **Active Engagement:** **NA**	Your work today will likely involve providing basic support to your students. As you view student work, you will want to notice and make a big deal about all that your students know how to do. You will also see the needs of your writers and what learning and support still needs to take place going forward. Partnerships can work together if their work is productive.	**The Celebration** Welcome to the true stories museum! Invite administration, other students, and/or families to come view student work. Place “ask me” Post-it notes on areas of work where students worked especially hard. Visitors stop and view the work and each child will share. You might even toast the authors with apple juice!

Grade K Unit 4 (Book 3) : *How-To Books: Writing to Teach Others*	
Unit Description:	In this unit, children will learn to use writing to teach others the steps for doing things. They will study mentor texts to learn and try out elaboration techniques to strengthen their writing. They will also find everyday topics to write about that can be helpful to others, and children will share their writing in the form of gifts to others.
Essential Questions:	How do I teach what I know to others through writing? How can books by authors help me make my writing stronger?
Standards:	W.K.2 Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic. W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened. W.K.5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed. W.K.6 With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers. W.K.7 Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them). W.K.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure. W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. W.1.7 Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions). RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.1b Recognize that spoken words are represented in written language by specific sequences of letters. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.K.3a Demonstrate basic knowledge of one-to-one letter-sound correspondences by producing the primary sound or many of the most frequent sounds for each consonant. RF.K.3b Associate the long and short sounds with common spellings (graphemes) for the five major vowels.RF.K.3c Read common high-frequency words by sight (e.g., the, of, to, you, she, my, is, are, do, does). RF.K.3c Read common high-frequency words by sight (e.g., the, of, to, you, she, my, is, are, do, does). RF.1.3a Know the spelling-sound correspondences for common consonant digraphs. RF.1.3b Decode regularly spelled one-syllable words. RF.1.3d Use knowledge that every syllable must have a vowel sound to determine the number of syllables in a printed word. RF.1.3e Decode two-syllable words following basic patterns by breaking the words into syllables. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. Feelings. SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.1d Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how). L.K.1e Use the most frequently occurring prepositions (e.g., to, from, in, out, on, off, for, of, by, with). L.K.1f Produce and expand complete sentences in shared language activities. L.K.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.K.2c Write a letter or letters for most consonant and short-vowel sounds (phonemes). L.K.2d Spell simple words phonetically, drawing on knowledge of sound-letter relationships.
Timeline/date:	February- March

Bend 1: Writing How-To Books, Step by Step

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
Writers study the Kind of Writing They Plan to Make W.K.2, W.K.5, **W.K.8,** RI.K.1, RI.K.6, RI.K.9, RI.1.6, RI.1.9 SL.K.1, SL.K.2, SL.K.3, L.K.1, L.K.2	This is new work. Children now need to pause to consider what kind of writing (genre) they are working with. Writers study the kind of text they intend to make, noting whatever they can about that text, and then write accordingly.	"Writers, today I want to teach you that just like there are different kinds of dogs, there are different kinds of writing. Before a writer writes, the writer thinks, 'What kind of thing am I making?'"	**Model:** Show children that there are different kinds of writing, illustrating with enlarged versions of a familiar narrative and how-to text, encouraging children to note the differences. Sh**1**are with the children that today they will be making how-to books, but that they will do that work all on their own. Encourage children to choose a topic - something they will teach others to do - and brainstorm a few ideas together. Read part of a quick narrative and then read the "How to Draw" chart, touching the numbers as you read. You may also share a past student how- to book. **Active Engagement:** Remind children to think about the kind of thing they are making and encourage children to help each other as they study what goes into a how-to book and then write one as best as they can, selecting the how-to book that suits their particular level of writing.	Your main goal today will be to rally kids' energy for the exciting new work of this unit. You will celebrate approximation. Some children will immediately take to this kind of writing and others will learn as the unit progresses. Your focus will be on getting kids to notice the features of how-to books. Help those children who struggle with topic choice by encouraging them to think about school routines like morning meeting or how to partner read and making a how-to book about one of those ideas.	Have a photocopied page from a familiar how-to book ready to tape onto chart paper. Ask children to identify differences between narrative and how-to writing. See p. 10 for chart ideas.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Writers Use What They Already Know: Touching and Telling the Steps Across the Pages** **W.K.2,** W.K.5, W.1.2, RI.K.1, SL.K.1, SL.K.4, SL.K.5, L.K.e,f, L.K.2	Invite children to the carpet with their writing folders. Review how-to writing list. Read an example of how-to writing, checking for necessary features. Ask children to look at their writing and see if they included how-to features. Encourage fix up or finish up work before beginning a new book today. Children share ideas with partner.	"Today I want to teach you that when you write a how-to book, there are *new* things to do," and gesture to the how-to chart, "but it also helps to use some of the *old* techniques you *already* learned when you were writing stories. You *still* say what you are going to write across the pages - touch and tell - and you *still* draw the pictures, saying the words that go with a picture. Only this time, each picture and page is another step."	**Model:** Demonstrate how to make a how-to text, from topic generation to saying each step while touching one page at a time, and then sketching. Debrief, asking children to tell what was just done as a writer. **Active Engagement:** Have children practice generating steps of a how-to book with their partner from starting a topic to its completion (example: steps taken in a fire drill). After rehearsing entire book, children are ready to get started. Send them off to write.	Take a moment to observe your students at work. Ideally all children are working at or near an independent level. Offer group advice or nonverbal cues to encourage independence. Try table conferences for children needing deep support. Indicate that you are confused by the lack of writing and ask why some are not writing. See p. 17 for further support and conferring ideas.	Remind students that the earlier writing that was pondered as a class was aligned to the how-to chart. Have children look at their own writing, and as you review the steps on the chart, have them identify where that feature is in their book with their partner. If it is missing, encourage children to go back and add it to their writing.
3 **Writers Become Readers, Asking, "Can I Follow This?"** **W.K.2,** W.K.5, RI.K.1, **RI.K.2**, RFS.K.1, RFS.K.2, **SL.K.1, SL.K.2, SL.K.3, SL.K.6,** L.K.1, L.K.2	Celebrate one student who demonstrated rereading using the eraser end of a pencil as a pointer the previous day to stress the importance of rereading. Remind students that rereading helps them to think about missing parts from their books, and to add more. Ask all students to reread their work, making small revisions as they do so, using the eraser end of their pencil as a pointer. Materials list, p. 19	"Today I want to teach you that how-to writers don't just reread the words, touching them with a finger or a pencil. How-to writers *also* reread to check that their writing makes sense, To do that kind of rereading, writers reread to a partner or themselves and make sure it is easy to follow the steps.	**Model:** Demonstrate how a partner can actually try to do or pretend to do the steps of a partner's how-to book. If a partner can't figure out what it means or what to do, then the writer needs to revise. Ask children to verbalize the changes that will be made. Ask children to try and follow the revised instructions. **Active Engagement:** Use the example of doing a somersault to write a class how-to on chart paper to help the children visualize the steps and see the need for revision as someone actively does each step. Tell children they'll need to decide what they will do and send them off to work (many will opt to work with a partner).	The most difficult thing for children will be getting beyond not actually being able to complete the directions the partner is writing about. Help them to understand that they will imagine what it is like and pretend to follow the directions. Also, writers may have to say their directions a different way to be understood. They will need to revise.	Ask children to join you in following one child's directions. Call for a thumbs up if the children could visualize and actually complete the steps. Ask children to get with their partners and one will imagine the steps as the other reads. If they aren't able to follow the steps, then revision is necessary.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Writers Answer a Partner's Questions** **W.K.2,** W.K.5, RI.K.1, **SL.K.1.a, SL.K.2, SL.K.3, SL.K.6, L.K.1.d**, L.K.1, L.K.2	Reread the class how-to book aloud, demonstrating pointing to each word with a magic pencil, fixing up a thing or two as you reread. Ask how many children are rereading and fixing up their work too, and also how many are rereading to someone else, checking to see if the directions can be followed. Materials list, p. 27	"Well, today I want to tell you that writers feel really lucky if they have readers who not only try to follow their directions, but who also speak up, saying things like 'I'm confused' or 'Can you explain that more clearly?' when they need to do so."	**Model:** Have a student volunteer be your writing partner. Follow directions for making a PB & J sandwich. Read confusing directions (p. 29) as your partner tries to act out the steps. **Thank everyone for helping you realize how your writing was confusing and needed clarifying. Tell students that you will add a section to your book that will thank everyone for this help.** **Active Engagement:** Students generate ideas about how to be helpful partners. They not only get suggestions, but they will also revise to respond to those suggestions. A confused partner is a signal that you need to revise to make something more clear. Send children off to work.	Remind children that we will need to pretend to follow the directions to make sure the writing makes sense. Don't let them get hung up on not actually being to do a task. This will also help them to return the focus to whether or not their book makes sense. Help the children to make a movie in their mind as they listen to their partner's work.	Cancel the share so there is more writing time. Help the kids feel the fervent need to produce more writing, but not sacrificing quality.
5 **Writers Label Their Diagrams to Teach Even More Information** **W.K.2,** W.K.5, RI.K.7, **RFS.K.1.b,** RFS.K.3.a,b, RFS.1.3.a,b,d,e SL.K.1, SL.K.5, L.K.1, L.K.2.c,d, L.K.6	Point out to the children the problems they experienced when details were left out (reference peanut butter and jelly book). Share that the experience really pointed out the need for details Materials list, p. 36	"Today I want to teach you that one way that writers add detail to information books is by adding detailed pictures called *diagrams.* Writers often help readers understand their how-to books by making detailed diagrams and by labeling the diagrams, using the most precise, specific words they can.	**Model:** Add a giant diagram without labels to add detail to the PB & J book. Children notice how this is different from illustrations in a picture book. Diagrams help a writer include details. Demonstrate how to label a diagram, using precise words. Restate the task, saying several words that will work as a label, but selecting the one that is most exact. **Active Engagement:** Give each child a post-it to make a label to add to the diagram, with a reminder to include specifics. Review those Post-its providing specific labels. Remind children that they can also provide detailed information by labeling their diagrams.	Today's lesson was designed to focus on word choice and vocabulary. If children are lacking in vocabulary development, you may wish to confer and focus on this. Others who are reluctant writers may benefit from rehearsing the steps of their how-to aloud and think about how it sounds. then they can try writing it. Take a moment to update the class how-to chart by adding the word "detailed" to step one.	Arrange to have a strong, expressive reader share his/her how-to text, and to read it with intonation and gestures. Point out the use of hand gestures (like holding up a finger for first) and dramatization. Encourage children to read in this way with their partners.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Letter to Teachers: Writers Write as Many Books as they can** **W.K.2,** RFS.K.3.c, SL.K.1, L.K.1, L.K.2	The more that writers practice - with coaching - the more they will grow. Encourage the children to write more and more.	Using learning how to do the Macarena (starting slowly and picking up speed with practice) as an example, help children to understand that once we know all the steps to writing a how-to book, and have worked slowly and carefully to write a book or two, it is time to do those steps more quickly.	**Model:** Decide what to teach and how you will teach it, with the end result being more book writing at an increased pace. **Active Engagement:** Consider: *Demonstrating a way of writing even more *Set up an inquiry by asking kids to figure out a way (with partners) to write even more *Explain some ways that writers write even more, and provide an example of someone who has done it.	Independent. Resourceful. Creative problem solvers. These are words that should describe your kindergartners. If not, review routines, change up writing utensils, and even review spelling. (Some children may need to give it their best shot and then move on.) Still others may be writing only one letter at a time and stopping before writing the next letter. Demonstrate how to keep going without putting the writing utensil down.	Use this share time to update children on their progress, discuss choosing one of their how-to books to hang up in the classroom (emphasize how to choose pieces that the children really love for revision and publication), or, you may ask, "Where could we display our how-to books in this room?" to the children.
7 **Writers Reflect and Set Goals to Create Their Best Information Writing** **W.K.2,** W.K.5,W.1.2, RI.K.1, RFS.K.1.b, RFS.K.3, RFS.1.3, SL.K.1, **SL.K.2**, **SL.K.3**, L.K.1, L.K.2.c,d, L.K.6	Even when you are learning new things, you also need to remember that you already know how to do many things. We look at our old charts and use them to help us remember to do everything that we already know, and to do all the new things too. This is important no matter what kind of writing you're doing. Materials list, p. 47	"Today I want to teach you that even though you are learning all these important new things about how-to books, you still need to remember everything you already learned about writing informational books. You can use old charts to help you keep track of all the work you are already doing and to help you set new goals."	**Model:** Show (using two pieces of student writing that illustrate growth over time) that writers grow when they set goals and work toward them. Children turn and talk with their partner about what they notice in the writing samples. Use the Information Writing Checklist to determine which goal they have met and which they can work toward in their own writing. **Active Engagement:** Give each student stars and guide the class through the checklist, showing how to mark accomplished goals on their writing piece and how to place a star on the checklist to mark an area being worked on. Before heading off to write, ask children to use the Information writing checklist to tell their writing partner what they plan to work on.	Whenever something new is introduced to children, they sometimes focus on that one thing exclusively, to the neglect of all else that has been learned. This is normal. It may take time and reminders from you to bring back the balance in children's work.	Create a mini-celebration by suggesting that children place one or two of their how-to books around the classroom for others to read.

Bend 2: Using Mentor Texts for Inspiration: Revising Old How-To Books and Writing New Ones

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
8 Writers Emulate Features of Informational Writing Using a Mentor Text W.K.2, W.K.5, W.1.2, RI.K.1, **RI.K.7,** RI.1.1, RI.1.7,SL.K.1, SL.K.2, SL.K.3, L.K.1, L.K.2	Tell the children that their how-to books inspired you to read more how-to books and that you found yourself reading differently because you've been a writer of how-to books. Writers read these books in a special way. Instead of just reading, writers read just a little and think about what the author did. So, today you and the children will be researching a question as a class. Hold up a copy of *My First Soccer Game*. Materials List, p. 60	Inquiry question: "So here is the question: What are some things that Alyssa Satin Capucilli does as a writer that I might try, and why does she do those things?"	**Model:** Set children up to study this mentor text for something they could try in their own writing. We can study this book together and figure out what the author has done that we could try. Writers do this all the time; they let themselves be taught by other writers. **Active Engagement:** Read two pages and have children confer with their partner about what they notice the author has done and if they can use it in their own writing. Remind the children that they are not focusing on the topic, but how the author writes. Continue and then ask children to report on their findings and chart these with quick picture clues for easy reference later on a Learning From a Mentor How-To Text chart. Ask children to apply something from the chart to their own writing. Reiterate the teaching point and send children off to write.	Your conferring will be accompanied by a copy of the mentor text, which you have filled with Post-its marking the various text features the author has used. You will be referring to different features for different needs. One interesting teaching possibility exists with the fact that the book has fold out flaps. You may have children who wish to give these a try and include them in their how-to books.	Have two partnerships pair up to listen to one of the children read his/her how-to book, noting what features were used. Remind writers that they can always think about which features they have used and which they might want to try as they write how-to books.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 **Writing for Readers: Using the Word *You*** W.K.2, RI.K.1, SL.K.1, SL.K.5, L.K.1, L.K.2, L.K.6, **L.1.1.j,d**	Introduce the idea of graduating from the old "How-to Writing" chart to the new "Learning from a Mentor How-To Text" chart by explaining the concept of graduating. Use small copies of the old how-to chart as "certificates" attesting to all that the children know and can do, to be kept in the writing folders. Replace the old chart with a new anchor chart, and encourage its use as a guide by looking over how-to books in progress. Look to make sure writing is connected to the title, and encourage children to look for one more thing to work on. Materials List, p. 68	"Today I want to teach you that when you're writing a how-to book, your words need to reach your reader. And that reader might be standing there, with something half-made, half-done, waiting to hear what to do next. One of the best ways to reach your readers is to talk directly to them, by saying the word *you*: 'First you...and then you...'"	**Model:** Have students study the way the author of the mentor text writes directly to the reader. Point out what the author could have done (talking indirectly) but didn't. Emphasize the use of *you* and *your* in the writing. **Active Engagement:** Encourage children to think of the next how-to book they plan to write. Have one partner write his/her story "in the air" and say each step using the word *you* so that the steps are very clear. Before sending children off to write, remind them to use the word *you* and to refer to the new chart as a checklist to help remember to use everything they know to make their writing the best it can be. Review chart by having children give a thumbs up or down if they plan to use the named items in their writing today.	Chances are that children are now hyperfocused on how-to writing and have let prior learning and strategies retain less of a focus. Observe to see where children are and what word study goals you may need to have going forward. Compliment those children taking risks, those using personal word walls, or those not getting hung up on imperfect spelling. If you are not noticing these behaviors, you will want to start meeting with groups of children to remind them of all the powerful strategies they know and encourage them to use them every day, at every opportunity.	Select a favorite page from the class mentor how-to text to read aloud, paying attention to the playful feel and sound of the language. Point this out to the children, and also how the author speaks directly to the reader. Inspire the children to write like they are talking to a real person.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
10 **How-To Book Writers Picture Each Step and Then Choose Exactly Right Words** **W.K.3,** W.K.5, W.K.6, W.K.7, W.1.3, RFS.K.1, **RFS.K.2, RFS.K.3,** SL.K.1, SL.K.2, SL.K.3, SL.K.6, **L.K.1,** L.K.2, **L.K.5.d**, L.K.6	Remind children that not thinking carefully about steps to follow resulted in directions that did not work. Refer back the peanut butter and jelly story. Materials list, p.74	"What I want to teach you today is that to write how-to steps that a reader can easily follow, it is really important to remember yourself doing something and to picture it, almost like you're watching video in slow motion, pausing often to say, 'What exact words describe what I just did?'"	**Model:** Share with children how parents often try lots of names for a baby before actually selecting one. Writers do much the same, by writing something and then changing it after trying out different words to find exactly the right one. Model how one would kick an imaginary soccer ball and then the words you would use to describe it. Do over and choose more exact or descriptive words and then write those down. **Active Engagement:** Ask students to retell what just took place and comment on how choosing exactly the right words can be tricky. Ask students to name what you did to find just the right ones. As children prepare to write, rally them to picture in their mind each step in the process they are writing about, and to choose just the right words to make it easy for the reader to follow.	Gather together a small group of children who are in need of support choosing more precise and specific words. Using one child's how-to book, tell the children that sometimes acting out the steps helps you find the right words. Your body can actually help you get ideas.	Referring back to both the class text about peanut butter and jelly sandwiches and the mentor text, remind children how writers use clear, specific words that match each step they are describing. They also picture what is happening in their minds. Have children picture the next step in making the PB & J sandwich and have them tell their partner what they would add next. Ask children to reflect back on the day's writing and to leave a celebration Post-it on the page where they worked really hard to write with exactly the right words.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11 Elaboration in How-To Books: Writers Guide Readers with Warnings, Suggestions, and Tips **W.K.2,** W.K.5, W.1.2, RI.K.1, RI.K.2, SL.K.1, SL.K.2, L.K.1, L.K.2, L.K.6, **L.1.1.j**	There are important ways that authors of how-to texts elaborate. Learning how to do this will help children write more, which will improve writing skills. Tell a story about a time when warnings and tips helped a learner avoid mishap. Materials list, p. 82	"Today I want to teach you that in how-to books, writers don't just teach the steps. They also add little warnings and tips. They do this by thinking about how the learner could go wrong and then adding advice to keep that from happening."	**Model:** Read aloud from a mentor text and ask children to notice when they hear warnings or tips. **Active Engagement:** Suggest to the children that they add similar warnings and tips to their writing. refer back to the PB & J story and ask children to go through the steps and think where warnings or tips might be included as you act out the steps (dropping the jar and knife along the way). Also add 'warnings, suggestions, and tips' to the Mentor How-To Text chart. As children head off to write, remind them to help readers avoid mishaps by giving them helpful warnings and tips.	There are two areas of focus today. For those writers who are moving along nicely, you may want to suggest adding warnings or tips to all of their how-to books. Children may be encouraged to add a strip of paper to their books to add on more information. Another bit of advice is helping children understand that grown-ups offer warnings and tips to them all the time and to consider what an adult might say and add that to their books.	Make a list of "Warnings, Suggestions and Tips" that appear to be used frequently in the children's writing with the class. Ask for a thumbs up from the children who are using these words in their books. Ask children to be on the lookout for additional words and phrases that can be added to the chart in the future.
12 "Balance on One Leg Like a Flamingo": Using Comparisons to Give Readers Clear Directions **W.K.2,** W.K.5, RI.K.1, SL.K.1, L.K.1, L.K.2, **L.K.5**	Back when we first started writing how-to books, many of you didn't realize what they sounded like, or how to write steps and clear directions. Let's take a moment to congratulate ourselves on all the new things we've learned to do as writers. Let's look at our chart. (Children pull out their best how-to book.) Read from the chart. Ask children take a bow for each item they included in their how-to books. Materials list, p. 90	"Today I want to teach you another way to show readers exactly what you mean for them to do when they read your how-to directions. It's called *making comparisons*.	**Model:** Ask volunteers to follow your directions. Alternate giving a stark command with a direction that explains *how* to do that same thing, using the word *like* and a comparison. This will highlight the value of comparisons. Now involve the whole class. Show that the mentor author uses this technique, and so can they. **Active Engagement:** Guide students to come up with a comparison for one of the steps in their how-to books. Get help from partners thinking of comparisons if necessary.	Pull together a small group who need support with adding comparisons. Use one student's book to brainstorm comparisons and where they can be added. Refer back to mentor text as needed. Encourage others to go back through finished work and see where they might revise and add new things they have learned. Children have the choice to use all or some of the features of a how-to book in their own writing. They are the boss of their writing!	On the carpet, highlight a student who has used comparisons in his/her how-to book. Compliment others who are using this strategy. Review the "Learning from a Mentor How-To Text" chart as a class and pass out celebration Post-its. Students place them on the books they've worked hardest on and then read that book to their partner.

Bend 3: Keeping Readers in Mind

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
13 **Writers Write How-To Books About Things They Learn Throughout the Day and From Books** W.K.2**, W.K.8,** W.1.7, RI.K.1, SL.K.1, SL.K.4, L.K.1, L.K.2, **L.K.6**	Gather together a collection of artifacts from portions of the school day and year for a Classroom Museum, to remind children of all the things they have learned to do in school. Hold up various items and guide children's thinking in how the artifacts can help them think of how-to topics. Materials list, p. 100	"Today I want to teach you that *all* of you, every single one of you, has learned to do things at school, as well as at home. You can even write how-to books that help others learn something that you *just* learned in school yesterday! And there are lots of objects in school that can remind you of how-to books you could write."	**Model:** Model using an artifact from school to get ideas for the next how-to book. As children think about the items, guide thinking toward what they've learned and how they can teach it to others. Model the process based on one of the artifacts. **Active Engagement:** Students examine artifacts, thinking about what they have learned to do. Students tell the steps of their book across their fingers. As children come up with their steps, they can go to their tables and begin writing.	Use coaching conferences to help students. Keep your own prompts brief. Consider the following: *80% kid-talk, 20% teacher-talk *Use the words More? Next? *Use wait time *Give kids a chance to work without coaching. *Jot prompts on an index card to leave with kids to remember to do them on their own *One can write about things learned in books.	Inspire children to think about how writers are always on the lookout for things they can teach about. Writers also think about what readers need. Ask what they could teach a reader about and have them share with their partner.
14 **Writing a Series or Collection of How-To Books to Teach Others Even More About a Topic** **W.K.2,** RI.K.1, RI.K.2, SL.K.1, SL.K.2, L.K.1, L.K.2, **L.K.6**	When we encourage children to write multiple how-to books on a topic, we encourage them to examine a topic from a variety of angles and actually inspires high-level thinking. Share a collection of how-to books about the same topic and ask kids what they notice. Materials list, p. 106	"Today I'm going to teach you that when you really love a topic, when it is something that is a big part of your life, or if it is something that you really know a lot about, you can write lots of how-to books about it by thinking of that topic in many different ways."	**Model:** Share an example of how-to books on a single topic by one student. Discuss next steps for making more. Partners brainstorm and share. The writer can use the suggestions. **Active Engagement:** Students plan for writing another book on a topic already written about. They think of titles. You restate the process for creating a collection of how-to books, step-by-step, on one topic. Children use all resources and strategies available to them.	Setting early in the year writing expectations has encouraged independence. But new, off task behavior may crop up. Help children to understand that no reminder is needed from you to get back to work. They can remind themselves and each other to be paying attention to their writing. Share making a chapter book out of how-to books on a single topic. Model how to assemble and include a cover with a title.	Use a student's chapter book of how-to books (one doesn't belong) to read titles in the collection and ask children to notice what doesn't fit and discuss why. Guide children to reread to be sure all books go with a topic and if one does not fit, they can take it out.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15	Show students that introductions in their	"Today I want to teach you that writers of how-to books often	**Model:**	Kids may not be ready to write an introduction that	Using the work of one child, explain that in

Writers can Write Introductions and Conclusions to Help Their Readers W.K.2, W.K.5, W.1.2, RI.K.1, SL.K.1, L.K.1 L.K.2, **L.K.6**	how-to books are necessary to help others, because they may never have heard of currently popular toys, fads,etc. Share something from student writing that you previously "did not know about." Materials list, p.112	write a special page to introduce their books to help their readers understand their topic - just like ___ (student name) helped me understand his book. How-to writers often pretend that the people who will read the book have never even heard of the topic, and then they write an introduction page to give the readers some information or facts so that the rest of the how-to book will make more sense."	One student pretends to know nothing about making a PB & J sandwich. Model a weak introduction that says little about the topic for the child. Then model a detailed description of what you are writing about. **Active Engagement:** Students help generate a better introduction. Turn and talk to share ideas. Elicit responses and add to the class introduction. Children can also work on other things like work in progress, start a new book, or add introductions to other completed how-to books.	does little more than restate the title. That's okay. Keep sight of what they are able to do and keep guiding them forward. Clear conferring notes are also important, giving you a beginning point in the day's conversation. If children are really stuck on how to write an introduction, help them understand they can skip it and come back to it later, confer with a partner, or some may decide to exclude it.	addition to an introduction that gets a reader ready to learn, how-to book writers can write conclusions that let the reader know the book is over. Cite an example from one student's work and encourage others to write a conclusion for their books.
16 Using Everything You Know to Make Their How-To Books Easy to Read W.K.2, RFS.K.1, RFS.K.3, RFS.1.3, SL.K.1, **L.K.1, L.K.2**	Today you will lead the class in an interactive writing session that highlights editing techniques and other strategies for making writing easy to read. Children come to the rug with white boards. Refer back to the "Making Writing Easy to Read" chart. Materials list, p. 121	"Today I want to teach you that writers don't just wait until they are finished to go back and make their writing easy to read. They work on it all the time, using all their strategies combined." **Teaching/Interactive Writing** Using the class PB & J story, invite the children to help you make it as easy to read as possible. Invite helpers to come to the chart. Decide in advance what you will do and what the helpers will do.	Read story and decide that a conclusion is needed. Generate sentence needing lots of editing. Students write on white boards as you and helpers write on the chart. Follow procedure on pp. 125-126, with all supports available (Mentor How-To Text chart, personal word walls, alphabet charts). Reread the new sentence and remind students to always use what they know to make their writing ease to read.	Use the information writing rubric to guide your expectations for student progress. An end of the year writing sample shared with children will help to determine next steps for moving toward benchmark. For individual students, you may wish to use a piece of writing that is just a step ahead of what is being produced to encourage growth, with year end benchmarks always in mind. Encourage others to check through their writing folders to see if there are other books that need work.	Celebrate finishing the class how-to book by reciting the Peanut Butter and Jelly song. Note that the song is also a how-to with a conclusion! Have Post-its to label some of the most important things learned about how-to books to share with other kids. Kids tell their partner one important thing learned about how-to books. Post-its are placed on the corresponding areas of the how-to book.

Bend 4: Giving How-To Books as Gifts

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 **How-To Books Make Wonderful Gifts!** **W.K.2,** W.K.5, RI.K.1, SL.K.1, **L.K.1, L.K.2**	Kindergartners are used to being on the receiving end of the gift of how-to teaching. Now the tables turn and students will dedicate their how-to books to people who matter most to them. Share with children that they will be publishing their work for others to read as well. Children will be learning how to write dedications. Materials list, p. 132	"Writers, today I want to teach you that how-to books make amazing gifts. Writers often write books for people they care about or for people they would like to teach. Writers often write dedications for those people, to let everybody know who the book was really written for."	**Model:** Think aloud as you consider various possibilities for dedications. Interject tips on how to make appropriate book choices for those receiving books. Model writing a dedication page. **Active Engagement:** Have students choose a book and a recipient. Tell children that this process is something that adult writers really do. Share that there is time to write dedications for other books as well. Today is also the last day to start any new books as the celebration is two days away.	Students will choose a piece to give as a gift or to be put on display as part of the celebration. These will be marked with a special Post-it. Children continue to work on one favorite piece of writing. Students continue to revise. Share the work of a strong reviser and remind students that what matters most is drafting, revising, then drafting and revising again and again, doing it on their own, independently.	Students come to the rug with their chosen writing and use their Information Writing Checklist to check their goals for the piece they plan to celebrate. As you read through the checklist, ask students to indicate which goals they have met. Children will share with a partner what goal was met.
18 **Preparing for the Publishing Party: Writers Do Their Best Work Now to Share it Later** W.K.2, W.K.5, W.K.6, **RFS.K.1, RFS.K 3,** SL.K.1, Sl.K.6, **L.K.1, L.K.2**	Students have three jobs: writers, teachers, and now editors. Today they will be making sure their writing is easy to read. Materials list, p. 139	"Today I want to teach you that you can be an editor and edit your own writing to make sure it's easy for readers to read. You can use our new editing checklist to make sure you used capital letters at the beginning of each sentence and lowercase letters for the rest of the letter in words, and that you spelled word wall words correctly."	**Model:** Children will be using popsicle stick pointers with a red and blue dot on either side to check their work against the editing checklist. Model the process with the children. **Active Engagement:** Children work through the editing checklist, checking for word wall words, word by word, page by page, making changes as necessary. Compliment children on their editing work. Remind students that the editing checklist can be used with any piece of writing.	Conferring will fall under three areas: *supporting those who need extra support *supporting students who are ready to move beyond the minilesson *helping students practice for the celebration by acting out their how-to books Also encourage children to add on to their own checklist if they revise something that is in addition to the list.	When writers are getting ready to share their writing with readers, they practice reading it out loud, and even act it out. They decide where to read with voice changes, and they practice over and over to make the reading smooth. Have children spread out and practice this work alone, and then in groups of two partnerships.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 **Letter to Teachers:**	Today's writing workshop is an invitation to come to the celebration!	**A Letter to Families:** Share the letter on p. 147 with families, highlighting all of the	**Preparation:** Children will have practiced reading and acting out their	**Celebration:** Share the topic chart with the children and indicate	**Celebration Walk:** Thank all guests for coming, and thank

Publishing Celebration: Writers Are Teachers W.K.2, **W.K.5,** RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, SL.K.6, L.K.6	Remember, it is not the celebration itself that should be the focus of your attention, but rather all the work that went into making these wonderful how-to books.	wonderful learning that has taken place in this unit of study. It is the children's first exposure to the world of informational writing, and meets many Common Core Standards for listening and speaking as well as writing.	booklets prior to the big day. Place a topic chart on the classroom door to showcase the expertise featured in today's celebration.	that you are not only celebrating their writing, but also their ability to teach others. Have students sit with their books and they may begin reading and acting out books as guests arrive. Encourage guests to circulate among children to hear as many books as possible. Ask guests to leave compliments for each child on a slip of paper as a means of positive feedback.	the writers for teaching their guests about their topics. Invite guests to be part of the celebration walk. See p. 148 for details in advance of the celebration day.

Grade K Unit 5 (Book 4): *Persuasive Writing of all Kinds: Using Words to Make a Change*	
Unit Description:	In this unit, children will do lots of persuasive writing in the form of signs, songs, petitions, and letters. They will write about problems they see in their classroom and school, and then they will address problems they identify in their neighborhood. As their persuasive writing skills improve, children will move onto more global topics.
Essential Questions:	How can I convince others to bring about change through my writing?
Standards:	W.K.1 Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is . . .). W.K.2 Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic. W.K.5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed. W.K.6 With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers. W.K.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. W.1.1 Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure. W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure. RL.K.1 With prompting and support, ask and answer questions about key details in a text. RL.K.2 With prompting and support, retell familiar stories, including key details. RL.K.3 With prompting and support, identify characters, settings, and major events in a story. RL.K.10 Actively engage in group reading activities with purpose and understanding. RI.K.1 With prompting and support, ask and answer questions about key details in a text. RI.K.2 With prompting and support, identify the main topic and retell key details of a text. RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). RI.K.8 With prompting and support, identify the reasons an author gives to support points in a text. RI.K.10 Actively engage in group reading activities with purpose and understanding. RF.K.1 Demonstrate understanding of the organization and basic features of print. RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.K.3 Know and apply grade-level phonics and word analysis skills in decoding words RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood. SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail. SL.K.6 Speak audibly and express thoughts, feelings, and ideas clearly. L.K.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.K.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.K.2c Write a letter or letters for most consonant and short-vowel sounds (phonemes). L.K.2d Spell simple words phonetically, drawing on knowledge of sound-letter relationships. L.K.5 With guidance and support from adults, explore word relationships and nuances in word meanings. L.K.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts.
Timeline/date:	April- May

Bend 1: Exploring Opinion Writing: Making Our School a Better Place

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Words Are Like Magic Wands: They Can Make Things Happen** **W.K.1**, RI.K.7, RI.K.8, RI.K.10, SL.K.1, **SL.K.2**, SL.K.3, SL.K.6, L.K.1, L.K.2	Tell children that you see problems in the world and even in the classroom that you wish you could fix, and ask if they have ever felt the same way as well. Help the children understand that they can do something about making things better. Materials list p.2	"Today I want to teach you that if you are going to make the world a better place, first you need to ask, 'Where is there a problem?' After thinking of a problem, you think of ways to solve it. Then you write to make things better.	**Model:** Model thinking of a problem, thinking of a way to fix it, and then thinking about what you can write to make things better. Using chart, review steps taken and then how you will use this information to write a book about the problem and then read it to others. **Active Engagement:** Children share problems with partners and how they will write to address those problems. Share some of the ideas with the class. Encourage use of signs, lists, petitions, books, rules or letters. Children decide what to write about and to whom they are writing.	Make a deliberate decision to listen with full-hearted attention. You are listening to a child's identification of a problem in the world, the suggested solution, and to the child's idea for how writing might help. Welcome all initial approximations and be prepared to scaffold learners who are struggling to identify a problem.	Share Maura's story (see CD-ROM) or share one of your student's writing. Have children identify problem, how the person chose to make it better, and what they might try in their own writing.
2 **Convincing People: Providing Reasons and Consequences** **W.K.1**, W.K.5, **W.1.1,** RL.K.2, RI.K.8, **SL.K.1**, SL.K.2, SL.K.3, L.K.1, L.K.2, L.K.6	Your goal in this unit is to help all children learn to use language, evidence, and logic to persuade. Share story of Pied Piper and how the goal is to write to convince people to follow them and their thinking. Materials list, p.11	"So, writers, today I want to teach you that you can be like the Pied Piper, getting people to follow your idea, and you can do this using words, not a flute. One way that sometimes works to get people to follow your idea is to give people lots and lots of reasons why they should follow your idea. The more reasons you can give them, the more convincing you will be!"	**Model:** Share with children that something you wrote does not seem convincing enough. Share running in hallway chart. Share that writing is more likely to convince others if more reasons are given. Elicit responses. Recap process. **Active Engagement:** Children turn and talk to share how they will make their writing more convincing. Remind them that more reasons and even revising will make writing more convincing.	Begin small-group instruction for those children still struggling to generate a topic. Encourage children to reread and revise the previous day's writing as necessary. Remind children that they have learned to reread and ask if they have done at least one special thing on that page. Coach others to count reasons across fingers as they write.	Children share their writing with their partner and identify what was done in the writing to really convince others to listen to them. They may place a star by these areas. Point out other things that children may have used like speech or thought bubbles.
Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

3 **Don't Stop There! Generating More Writing for More Causes** **W.K.1**, RL.K.1, RL.K.2, RL.K.3, RL.K.10, RI.K.8, SL.K.1, SL.K.2, L.K.1, L.K.2, L.K.6	Your words matter. That is the message that needs to be conveyed to kids in this unit. Read the quote from *The Lorax* and share that the message tells something very important. If we want things to change, then we really have to care and use writing to convince people to make things better. Materials list, p. 20	"Today I want to teach you that opinion writers don't just write one thing and say 'Oh, well. I hope that helps, but it is not my business.' No way. Instead, they keep writing more and more to tackle the problem they've seen. They write to different people, in different ways, and suggest different solutions. They keep at it."	**Model:** Refer back to previous day's chart and tell children that it needs to be changed because, to change the world, writers need to write lots of things, and not always in book form. Generate class ideas such as charts, lists, posters, signs, songs, and letters. **Active Engagement:** Encourage children to reflect on the writing they have already done and how they can imagine it in another form. Children share with partner and then share back with the class as a way to inspire others. Encourage children to try a new form today.	Remind children that they can look back at old writing for ideas for new writing. **Why kids might be off-task in this unit:** -This writing is quick and they feel "done" -Some are unclear of the task or expectations --Some just need to be able to move View your students with their needs in mind and confer or pull groups accordingly.	Listen to "If I Had a Hammer" by Pete Seeger as a mentor text. Display part of lyrics about hammer and bell. Discuss what was done to convince people to help, like repetition of words. Ask how children might use this in their own writing.
4 **Writers Reread and Fix Up Their Writing** W.K.1, **W.K.5,** W.1.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, SL.K.2, SL.K.3, **SL.K.4, SL.K.5**, L.K.1, L.K.2	You will be teaching children to draw on all they have already learned about revising and editing to make decisions about how to make their writing better. Empower children to be the boss and do what needs to be done to enhance their writing. Share wanting to change the words to the Pete Seeger song with the class (p. 30). Materials list, p.28	"Today I want to teach you that writers don't wait around for someone else to tell them how to make their writing better - or in this case how to make their writing more persuasive, more convincing. Writers reread what they have written and think, 'How can I make this even better?' Then they change their writing, without anyone telling them what to do. Writers are the bosses of their own writing.	**Model:** Share the "When We Are Done, We've Just Begun" chart with additional steps to make writing stronger. Advise children to use the chart to determine whether or not their work is finished or they still have more work to do. Model use of the chart with the book you have written about a school problem and add revision(s). Remind children to use chart in their own work and decide what their piece needs. **Active Engagement:** Have children reread their own writing to consider ways to make it more persuasive. Encourage use of Post-it notes to mark areas they could revise.	Be mindful of those children who will be only too happy to place work in the done side of their writing folders! Gently remind them that every writer takes time to look over prior work and think of ways to improve that work. Providing "revision tools" (scissors, tape, revision strips, etc.) will also provide motivation to keep working and revising.	Highlight a student who came to a tricky word and worked independently to stretch the word out like a rubber band. Have children use white boards to stretch out and write a word. Celebrate efforts and restate the teaching point. (see bottom of p. 35)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 **Spelling Strategies Give Writers Word Power** W.K.1, W.1.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, L.K.1, **L.K.2.c,d**	Pretend to be absolutely helpless as a writer, not being able to find writing tools or spell hard words. Children help you figure things out. Use this demonstration to show the importance of being a resourceful problem solver. Children need to develop self-reliance and solve problems and spell hard words independently. Materials list, p.36	"Today I want to teach you that even when words are hard, writers don't say 'Help me! Help me!' Instead, writers think about all the ways they know how to write a word. Then they decide which strategies they will use to spell the best they can.	**Model:** Model using the strategies chart to spell some hard words. Remind and encourage students to use these spelling strategies as they work. **Active Engagement:** Have children use white boards to practice spelling, using the various strategies that have been taught. Have children count on their fingers as they share with a partner what strategies they tried. Repeat the teaching point as children head off to work.	Your conferences and small group work will need to support children at their various levels of understanding. Teach those children who need support with word wall words how to take a mental picture of the word and then spell it the way they remember. Model how to use the classroom to help spell tricky words (alphabet charts, charts, personal word wall, etc.) and to figure out a tricky word instead of asking for help.	Students will reread the writing they have done and choose one piece to publish for the mini celebration.
6 **Hear Ye! Hear ye! Writing to Spread the Word (a Mini-Celebration)** W.K.1, W.K.5, W.K.6, W.1.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, SL.K.3, SL.K.4, SL.K.5, SL.K.6, L.K.1, L.K.2, L.K.6	Share a story of a time on TV when many people protested a problem. Make the comparison between them and your students, except they had one more thing; an audience. (p.46) Materials list, p. 44	"Today I want to teach you that opinion writers don't wait around quietly, hoping that someone will ask to learn their opinion. Opinion writers get their words out into the world so lots of people will be able to know and care about the message."	**Model:** Demonstrate the process of rereading your text, thinking about who needs to read it, and how you will get it out into the world. Reference the anchor chart and focus on step 4 - who? Refer back to class book about running in the halls and determine the audience is kids. Help children to understand they will do this with their work. **Active Engagement:** Children reread their own writing and think who needs to see their work. Next they will determine with their partners how they will get their writing out to those readers.	This lesson marks the end of the first bend. You will want to use this time to reflect on where students are, what small group work you will address, and where students are with spelling, sentence structure, punctuation, capitalization, etc. for future lessons. You may also want to gently nudge those children who only come up with just one reason to support their opinion. Students will also use the checklists with their writing to improve their piece prior to publishing. (pp. 49,50)	Show the students how the tone of one's voice can influence how people pay attention to you. Use a shy, timid voice and then an authoritative one. Have children point out the differences. Give students a chance to practice reading their writing in a persuasive way. Children share in small groups.

Bend 2: Sending Our Words into the World: Writing Letters to Make a Change

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Writing Letters that Reach Readers** **W.K.1**, W.1.1, RL.K.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, **SL.K.4, SL.K.5**, SL.K.6, L.K.1, L.K.2, L.K.6	Share a witnessed example of the power of the children's writing (kids not running in hall) in action. Now help children to see that they will move from many kinds of writing to focusing on letter writing. Using yesterday's anchor chart, demonstrate following the steps to generate content and audience for a letter. Materials list, p. 54	"I want to give you one tip to help you write *powerful* letters. When you are writing a letter, it helps to imagine the person is standing right beside you, and then you almost talk to the person, only you are talking to the page."	**Model:** Demonstrate how you envision your audience right next to you and how you will address them and then begin explaining the playground problem to be addressed. Begin writing the letter down. Include specific examples of the problem in the letter. **Active Engagement:** After writing about half the letter with help, ask the class to write in the air what they would add. Children share with their partner. Add to the letter. Remind children that writing letters is a way to fix a problem. **Suggest writing a letter today to develop a class post office. What would be needed?**	In small groups, remind children that this work is not very different from the work they have been doing. They are identifying problems and giving reasons why the problem needs fixing. The difference with letters is that you know who you are writing to, and it is almost like you are talking right to that person. Scaffold for children who may need to plan their letters with picture box paper. Have them sketch first and write.	Collect finished post office letters and share what some children have written. Help children understand that tomorrow they will be starting new letters about a project, cause or issue they care a lot about. Generate a few topics for consideration. Children turn and talk.
8 **Studying a Mentor Text (a Guided Inquiry)** W.K.1, **W.1.1,** W.K.5, **RI.K.1, RI.K.8, RI.K.10**, SL.K.1,SL.K.3, SL.K.4, SL.K.5, **L.K.1, L.K.2**	Share with the children that you wanted to revise a letter about a problem and you began to wonder what you should do to make it as good as it can be. Then you realized you should look at a published letter and think about what works and what did the writer do that you could do too? Share Lily's letter on individual clipboards. Materials list, p. 65	"Today I am not teaching you something. I am the same as you - a problem solver. Like you, I want to investigate, like detectives or scientists investigate, to find an answer to the question, 'What does Lily do in her letter that makes it a special one? What makes it a convincing letter?' And then we'll be able to ask, 'How can we do this in our letters, too?'"	**Model:** Guided Inquiry question: "What does Lily do to convince her reader to help her make things better?" Guide the class through a series of steps that help them discover answers to the question. Students identify well written parts of the letter with a star sticker or star sticky note. Students reflect quietly on what Lily does in her writing. **Active Engagement:** Encourage children to study Lily's structure, voice, word choice, and craft. Children identify one thing that made Lily's letter well-written and share with a partner. Create a class list of details the students noticed. Send off to work.	Support student work with reminders to look for and use crafting techniques. Review how to make important words stand out. Finalize letters by letting the reader know who the letter is from with the use of different closings (love, from, sincerely, yours truly).	Remind the class that when they finish a letter, they need to make sure it is easy to read. Refer to the "What Makes Writing Easy to Read" chart from the earlier unit.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 **Knowing Just What to Say: Angling Letters to Different Audiences** W.K.1, W.K.8, W.1.1, RI.K.2, SL.K.4, SL.K.5, L.K.1, L.K.2, L.K.6	Share a story about someone who shared a message, but adjusted what was shared to match different listeners. When we want to tell someone something, it helps to tailor the message to fit the audience. Materials list, p. 74	"Today I want to teach you that persuasive writers write *many* letters to fix the problems they see. They ask, 'Who *else* can help me fix this problem?' 'What do I need to tell this reader? Or that one?'" (Write the questions on the chart paper as you speak.)	**Model:** Thinking about the letters that they wrote yesterday, writers ask "Who else can help?" And, "What do I need to tell this reader?" And then they write their letter to fit the reader. Encourage the children to plan more letters for new readers. One letter may not be enough to make a change. **Active Engagement:** Children think about what they will say to each reader and how it needs to sound for the particular reader. Partners brainstorm. Send children off with a reminder to write letters to multiple people, fitting the letter to the reader.	Coach children to speak directly to the reader as they write. Be flexible in your expectations as this is an ambitious task that we are asking children to complete. Remind children to write specifically to each reader, considering what it is they need to hear. Remind children that, as they finish one letter, they begin the next.	Share that writers include feelings in their writing about the problem they are trying to fix. This is to convince the reader to take action. Look back at class letter and ask children how it makes them feel and to share that with their partner. Help them to understand that it is important to add those feelings in a letter. Add some to the class letter.
10 **How Can We Make it Better? Imagining Solutions** **W.K.1**, W.1.1, RI.K.1, SL.K.1, SL.K.3, L.K.5, L.K.6	Have children recall the observations made earlier in the week after studying the mentor letter written by Lily to her principal. Point out that the letter also included possible solutions for fixing the problem. Materials list, p. 82	"Today I want to teach you that persuasive writers suggest solutions to the problems they see. Writers include 'fix-it' ideas into their letters so that readers know possible ways to take action. To include solutions, first the writer thinks of what the solution might be, and then the writer writes. First, you think of exactly what you want the other person to do, and then you write, 'Maybe we can . . .' or "We should . . .' and include the solution right in the letter."	**Model:** Reread the letter written by you and the class and enlist help in adding possible solutions. Refer back to chart to model checking work against it. Encourage children to help add a fix-it idea so readers will know what to do to fix the problem. Children think and share ideas with their partner. Add one or two ideas to the class letter. **Active Engagement:** Children reread their most recent letter to see if they suggested possible solutions. If not, they may work with their partner to generate ideas. Use sentence stems as starters for those needing support. Remind children that they are writing to get their reader to do things and send them off to work on current or new letters.	Gain class attention midway through writing. Share specific examples of student work that contains two or more reasons to convince the reader to take action. Remind students that they can do this smart work with every letter in their folder. Refer back to the chart and decide what letters might be missing that can be added right now. Children can mark letters with sticky notes for future revision. Name what works in ways that reinforce writing strengths and carry over into other writing.	Children come to the rug with their folders and are given a chance to read through their collection of letters, ultimately selecting one for mailing. Let children know that there will be time tomorrow to finish writing if an incomplete letter is selected.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Letter to Teachers: Wait!**	Remind children that letter writers need to check that their letters	"Today I want to remind you that writers check over their work carefully	**Model:** Model how to look carefully at a piece of writing to identify parts that are	The focus for individual conferring and small group work today will probably	Call the children to the carpet and tell them that they

What's That Say? Fixing up Letters Before Mailing Them W.K.1, W.K.5, W.1.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, SL.K.3, L.K.1, L.K.2	will be easy to read before mailing them. Remind children to use all known strategies to produce their best work (spelling strategies, personal word wall, hearing and recording all sounds, stretching words, etc.).	before sharing it with others, making sure it is clear and easy to read. One way you can make sure your writing is clear is to reread, looking especially for places that are confusing or hard to read. Then you can quickly pick up your pencils to fix up those parts."	unclear. Look closely at each line of a letter, reading aloud and pointing to the words as you go. This should be done on chart paper with intentional mistakes that will reflect struggles similar to your class. (p.93) Before sending children off to work, restate the process that is to be followed in a way that they will be able to clearly replicate. **Active Engagement:** Before sending children off to work, remind them of today's teaching point and encourage them to use this process **whenever** they are writing. this process applies to all writing that they do.	be on spelling strategies and conventions that you have predetermined need further support. Remind children to use available resources. Small group work might include stretching words, listening for and adding more sounds across words. You might even meet with advanced writers and teach that upper case letters are also used for special names.	have been working so hard on their letters. Before the letters go in the mail, though, partners will work together with the checklist to decide on final ways to fix up a piece. Celebrate the time and attention your children have devoted to their work, and the increasing understanding they have for doing so.

Bend 3: Persuasive Writing Projects

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 **Draw on a Repertoire of Strategies to Write about a World Problem** W.K.1, W.K.5, W.K.8, **W.1.1**, RI.K.1, SL.K.1, L.K.1, L.K.2, L.K.6	The goal of this final bend will be to challenge children to use all that they know about writing to make a difference not just in their classroom, school or home, but in the world. You will be guiding children toward a shared topic which may even become a whole-class topic. You may want to read a few books, watch a film or even bring in a speaker on a topic. You will also want to encourage children to write in all sorts of ways: petitions, signs, songs, poems, and so on, all with the purpose of persuading. Tell the children that they are going to use their writing to help their world. Materials list, p. 96	"Today I want to remind you that when writers tackle new projects, they start by recalling all they already know how to do. If the project is writing to persuade people of something, writers think, 'What do I know about ways writers can write to make the world better?' Then writers go back and use what they already know how to do as directions to help them get started."	**Model:** Remind children that looking at charts in the classroom is one way to remember all that they have already learned. Refer to the "Writers Write to Make the World Better" chart and ask children to think about ways to make the earth greener and cleaner. **Active Engagement:** Children turn and talk to two partners next to them about the problems that their writing can help fix. Write problems generated on chart paper. Ask children to show by number of fingers which problem on the chart they will be writing to solve. Reorganize children into groups by like topic and encourage them to generate solutions to the problem. Help children understand how they can apply information gleaned from the group to their own work. Send those children who are ready off to write.	You may want to keep students needing support behind in the group. Remind children that the problem has already been identified and now you will think of ways together to fix the problem. Brainstorm. Recap for children and then send them off to write. Bring the class back to the rug at midpoint. Refer back to the"We Can Be Really Convincing" chart and stop at the 'give a fix-it' idea. Help children understand that it is really important that the fix-it idea that is suggested is something that people will actually be able to do. Children reflect on what they have included and if it will really work. What can they do to help fix the problem? Children turn and share with their partner.	To celebrate the way the children have drawn on all they have learned and know about persuasive writing, pose as a reporter and tell the children they will be interviewed. Clip the "We Can Be Really Convincing" chart to the easel as a visual reminder of what the children are doing as persuasive writers. Role play with reporter garb and microphone and have children turn and talk with partner about what they will say about persuasive writing. Ask a few children to report on their ideas.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13	Share with the class that texts can become	"Here it is. The best way to make your writing	**Model:**	Coming up with information to support the	Remind students to use an anchor

Sound Like an Expert! Teaching Information to Persuade your Audience W.K.1, **W.K.2, W.K.8**, W.1.1, W.1.2, RI.K.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, SL.K.4, SL.K.5, L.K.1, L.K.2, L.K.6	teachers. Mention using *My First Soccer Game* when learning to write a how-to book. Let children know that Lily will be their teacher as you read her letter again. Have the children talk about how Lily writes in a way that shows she really cares about what she is saying. Encourage children to see themselves as that kind of writer. Materials list, p. 105	stronger is to include important information. You can get that information by researching, which means looking closely, talking to people, asking questions, and reading. Then, you can include those details and facts in your writing. That's another way we can be really convincing." (Add a Post-it with this strategy to the anchor chart.)	Share the writing of Diego. Discuss whether he has included reasons for the problem, a suggested solution and if information was included. Model a way to include information in the writing **Active Engagement:** Recruit the children to help continue the work of embedding information into the persuasive writing sample. Ask children to think about their own writing and what information can be incorporated into their pieces. Children will reread their own writing and turn and talk to their partner to figure out how to add information to their writing. Recruit one child to share with the class, telling how he/she plans to insert information.	topic should not be difficult. For those students who still struggle, pull a small group and reread a story that will help children find needed information to use in their writing. A discussion on the topic in a group or with a partner often helps to generate information for writing. Provide guidance with placement of information in student writing as well.	chart to double-check that their writing is easy to read. Refer student attention to the chart and have them check their writing. Ask children to consider what more can be done to make their writing easier to read.
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**
14 **Letter to Teachers: More**	A second day will be devoted to the importance of precise,	"Writers, today I want to teach you that if you want to be sure that whatever	**Model:** Ask who has finished a piece of writing, reread it and looked for ways to make it	Focus 1: Conferences and small-group work might focus on how	You will want to have several students who tried

on Adding Detailed Information to Persuasive Writing W.K.1, **W.K.2, W.K.8, W.1.2,** RI.K.1, SL.K.1, SL.K.6, L.K.1, L.K.2, L.K.6	detailed writing. Your focus could be on reminding students that writers don't just write one piece on a topic and then are finished with that topic. They may move from one piece of writing to another within that topic.	you are writing is filled with lots of precise details, it can often help to read a bit about that topic, or write about the topic in a new piece of writing." OR "When you are adding information to your writing, it helps to remember that precise names and numbers and colors matter."	even better by adding additional information. Refer to the "Writers Can Make a . . . " chart and help students ponder other kinds of writing they can do on their topic. Model rereading from a preselected piece and then teach how writers read to find out information and mark that information with a Post-it for later reference in writing. If you are teaching the second point, share a sample that lacks details and model selecting between general sentences and detailed sentences that can add to the piece. Ask students to distinguish between the two. Students may turn and talk and explain their thinking. **Active Engagement:** Provide students with the opportunity to look through nonfiction independent reading books, to find a book on their topic. Send them off with their books and Post-its to read for information. For the second teaching point, you may want to ask students to look over their writing from the previous day, rereading and looking for places in their writing that can be made more precise. Remind children of either strategy before they leave the meeting area so that they hang on to the teaching point.	carefully one needs to read for information, reflecting back on the purpose for reading. You might help children come up with a question to guide their reading. Focus 2: Give students a strategy for the rest of their writing lives. "Writers need to include detailed information in their persuasive writing. Detailed information will help your readers know exactly what the problem is you are looking to have them help solve. Detailed information can also help your reader fix the problem." You may decide not to pull the class back together for a formal mid-workshop teaching point. You may simply want to highlight students who are working efficiently and including information in their writing.	out the strategy taught now share their writing with the class. Have children share the before and after versions of their writing, and give the class a chance to reflect and ask questions.
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**
15 Writing How-To Books to Make a Change W.K.1, **W.K.2**, W.K.5, W.1.1,	Begin this session by reminding students that in order to make writing truly persuasive, they should provide their readers with a possible	"Today I want to teach you that when you explain your solution to readers, sometimes it helps to do that by writing a how-to book. After you	**Model:** Refer back to the "How-To Writing" chart. Using the the problem of littering along the road, suggest writing a how-to book so that people will be more likely to stop throwing trash out of	Using the Opinion Writing Checklist to study student work, you may notice similar needs among children. This will help you to form small groups	Encourage partners to work together to revise their writing by asking questions like "How?,"

W.1.2, RI.K.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, SL.K.3, SL.K.4, SL.K.5, L.K.1, L.k.2, **L.K.6**	solution to the problem they are writing about. Materials list, p. 116	think, 'What should people do to fix this problem?' you write every step in a way that teaches readers *exactly* what to do."	their cars. Model planning out the steps across the pages, touching each page for each step. Recap what you did with the class. **Active Engagement:** Students look over previous writing to think of a fix-it idea for a how-to book. Ask for a thumbs up when children have their idea. Children then turn and talk with partner about their fix-it solution. Encourage children to refer back to the "Writers Can Make a …" chart as they prepare to work. They may choose a how-to book or any other kind of writing as they work today.	for specific teaching or support. Students may also be encouraged to add warnings and suggestions to their writing. Another suggestion might be to ask children to read a sign that has been hung up (student work) that may be difficult to read. Help them to understand that no matter how passionate the message, if it can't be read, no one can fix the problem.	"What?," and "Where?" to identify areas requiring more specific information.
16 **Letter to Teachers: Editing for Punctuation: Partner Work** W.K.1, W.K.5, RFS.K.1, RFS.K.3, RFS.1.3, SL.K.1, SL.K.2, SL.K.3, **SL.K.6,** L.K.1, **L.K.2**, L.K.6	This session provides information about looking closely at punctuation in writing, but is open to any other meaningful teaching your children might need today. Remind children that writers are also readers who continually reread their pieces to fix up work along the way.	"Today I want to teach you that writers make sure that punctuation marks are in all the right places so that their writing sounds exactly the way they want it to. You can reread your pieces and include the marks that will tell the reader *exactly* how to read it."	**Model:** Using your own demonstration piece, model going through the writing and point out parts that are punctuated correctly and parts that need marks that let the reader know how it should sound. (You may want to include common errors you are noticing in student work in this demonstration piece.) **Active Engagement:** You may choose to have children work together with you on the demonstration piece or have partnerships look over previous writing and seek out areas to add punctuation or special marks.	Meet with individuals or small groups "where they are." Some children will add a period at the end of every line or word or inside words. Others may incorrectly use other punctuation. Some may start off strong and then lose steam as they work through a piece. Whatever the need is, meet children where they are and support their needs.	Children return to the meeting area and sit with their writing partner. They now look at their revised writing pieces, attending to added punctuation. You may want to share a piece of writing with the class, highlighting punctuation and how it reads with and without the marks.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 **Speaking Up and Taking a Stand: Planning and Rehearsing Speeches**	Today is a day for looking at writing pieces and preparing for giving speeches. Tell the children that not only can they write about the things they	"Today I want to teach you that presenters make a plan for the words and ideas they want to share with their audience. You can reread your writing and think, 'What	**Model:** Have labeled Post-it notes ready ahead of time with speech prompts for marking places in student writing. Demonstrate reading through a previously written petition and tell students that you will mark the parts	You may want to work with partnerships, so that children may practice their speeches with an audience. Provide constructive feedback and teach students how to	Gather children on the rug. Share that as writers study the work of other writers to find ways to make their writing better,

W.K.1,W.K.5, W.1.1, RFS.K.1, RFS.K.2, RFS.K.3, SL.K.1, SL.K.3, **SL.K.6,** L.K.1, L.K.2, **L.K.6**	care about, but they can speak up and be heard as well. To convince a whole crowd of people to help, they will need to make plans for the important things they want to say so that people really listen. Materials list, p. 127	sentences are most important? What else do I think? What stories can I tell to say even more?' Then you can mark parts in your writing where you can say more - things you haven't yet written - and rehearse your speech out loud, practicing reading part of it and then saying more."	that remind you of something you want to tell or information that can be added to what you have written. You will show that you can read the writing and then just say more. Apply Post-its to selected areas you plan to highlight. **Active Engagement:** Give children the chance to look for parts in the petition that remind them of stories they want to tell or additional information they think is important to share. Model giving a speech that alternates between reading the petition and telling stories or information that go along with it. Use a pointer to emphasize points being made as you deliver the speech. Take a curtsy when finished. Send students off with the Post-its to begin planning their speeches. Encourage children to practice their words out loud so they know how their speech will go.	listen and observe. You may even want to tell children what exactly to be on the lookout for. (see p. 132) Children struggling to come up with stories to accompany their speeches may need to walk through the process with Post-its and a piece of writing again. Call all students to the carpet with folders. Decisions will be made about which pieces to publish. Have children read through their writing and sort pieces into two piles: to publish and not to publish. The second pile will go back in their folders. Next they will select three pieces out of the to publish pile. Encourage a mix of writing. Paper clip the three pieces together and place a star Post-it on top. Tell children they will only plan a speech for one of the pieces.	so, too, do people giving speeches. Prepare to watch a video of a boy who learns to ride a bike. Ask children to watch and think about parts that give them strong feelings. Ask for thumbs up after viewing clip if strong feelings were noticed. Repeat viewing and this time note gestures, words and expression. Turn and talk about what was noticed. Tell children that they will have another opportunity to practice their speeches tomorrow.
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**
18 Fixing and Fancying Up for Publication Using the Super Checklist	As students gather on the rug, let them know that they have worked really hard to make a difference in the world with their writing. And now they will have the	"Today I want to teach you that writers need to make sure that their writing says exactly what they want it to say and also make sure that it is readable, before they	**Model:** Introduce the Super Checklist to the students as a tool for getting their writing ready for publication. Share each side of the checklist and indicate that it is not new, but is being used again to get the persuasive writing fixed	Your ultimate goal for your students should be to help your students do the best work that they can, and teach them skills and strategies that will last a lifetime.	Set up a museum walk so that children have the opportunity to view each other's work before the celebration.

W.K.1, W.K.5, W.1.1, **RFS.K.1**, RFS.K.2, RFS.K.3, SL.K.1, SL.K.5**, L.K.1, L.K.2**	opportunity to speak to make a difference. Refer to the "Make People Really Listen!" chart and remind children of all the boy in the video did to make people really listen. Materials list, p. 136	send it out into the world."	and fancied up before publication. Demonstrate with an enlarged copy of the checklist. Model revising a piece of writing the class has worked on together. Edit the sample in front of the children. **Active Engagement:** Give children an opportunity to edit the writing sample by looking for one or two items on the list. Send students off with their checklists to begin revising and editing in preparation for publication.	You will want to support as many students as possible, pulling small groups for punctuation or to do an interactive writing lesson. ***You will also have children make a poster to display their writing. (p. 141)	Remind children that persuasive writers have the important job of rallying people to action.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 **Letter to Teachers: The Earth Day Fair: An Author's Celebration** W.K.6, RFS.K.1, RFS.K.2. RFS.K.3, SL.K.1,	**Preparation:** Since children are writing to make a change, it is important that others hear their voices outside the classroom community. Set up posters around the classroom or wherever your	**The Celebration:** The Earth Day Fair As guests begin to arrive, invite them to look around and visit the fair. Tell your guests that after they tour, they will have the opportunity to listen to several speechmakers	**The Speeches:** After guests have had a chance to look around the fair, you can have them move into small assigned groups. Family members may simply join their child. If guests are from the school, spread them across groups. These groupings will rotate together to each group members' station. You may also want to share with guests that students		

SL.K.3, **SL.K.6**, L.K.6	celebration will be. Students will stand beside their work and talk about their topic and answer questions. Also have the student-created petition and sign-in sheets nearby. Students may be assigned to groups of four that will move to each child's station for that child's speech.	speak on behalf of their cause.	will be delivering speeches. Remind students to unclip their writing from the poster so they may read from it, and to speak loud and proud.		

First Grade Units of Study

New Fairfield Public School
K-5 Writing Curriculum

Grade 1: Unit 1 Small Moments (Narrative)	
Unit Description:	In this unit students will be writing personal narratives. During the first bend students write the stories of their lives while establishing routines and structures of the writing workshop. Students are encouraged to write independently and persevere. The second bend gives young writers strategies they need to bring their stories to life. Students will develop their stories bit by bit, adding details as they go. Writers continue to improve with elaboration in the third bend while they study craft moves from familiar authors and texts. In the final bend students select a piece of their writing to publish. They learn how to use a checklist to help them edit and "fancy up" their writing.
Essential Questions:	What strategies can I use to write small moment stories? What craft moves do authors use to bring stories to life? How can I use checklists to edit and revise a piece of writing?
Standards:	W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed. W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.1.7 Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions). W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. W.2.3Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. RL.1.1 Ask and answer questions about key details in a text. RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses. RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events. RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups.

	SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings. L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks: September to October

Bend 1: Writing Small Moment Stories with Independence

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Lives are Full of Stories to Tell** **W.1.3**, W.1.8, RL.1.1,SL.1.1, SL1.4,SL.1.5 ,L.1.1,L.1.2	Introduce the writing workshop by telling children that every day they'll gather for a minilesson and write books like those we read in our class. Reread a story aloud, like they might write. *Night of the Veggie Monste*r can be reread.	When authors write Small Moment stories, they think of an idea (maybe about things they do or things that happen to them), then they plan, and then they write the story across pages of a book. *Display a chart, written ahead of time, "How to Write a Story."* (pg 5)	**Model:** Demonstrate thinking of something small that has happened to you, such as burning an english muffin, running through a puddle, etc. Think aloud through how the incident might be told across the pages of the book. Touch the pages as you plan the story. **Active Engagement:** Encourage children to think of and share a small moment from things they have done. Children turn and tell someone near them what their story idea is.	Writers do the best they can and move on. When we can't spell or draw something we don't act scared. We are brave and try our best and then move on. Point to a place in your writing where you were brave and tried your best.	Remind children that George, author of *Night of the Veggie Monster*, wrote about a small moment. Ask if any of the children did the same thing? Encourage writers to share their story with a classmate.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

2 **Planning for Writing: Writers Touch and Tell, Sketch, then Write** **W.1.3**,W.1.5 RL.1.7,RFS.1.1 RFS1.3, SL.1.1,SL.1.4, SL.1.5 L.1.1, L.1.2	Compliment children on the stories you read that they wrote previously. Point out some challenges that you noticed, such as, forgetting to write across pages or jumping from one story to another.	After writers come up with an idea for their stories, they plan by doing this: touch and tell, sketch, then write. *Refer to the chart, "How to Write a Story."* Add the bullet, touch and tell, then sketch across pages. After we plan then we write!	**Model:** Demonstrate steps for preparing to write by doing so with the shared class story from the previous day. Model how you touch and tell, sketch, then write. **Active Engagement:** Ask students to touch and tell the upcoming pages in the shared class story. Encourage students to sketch with invisible pens the first page of the shared story. Chant together, "Writers touch and tell, sketch, then write!"	Sketching helps writers remember what they were going to write. ● Sometimes you get distracted and then forget what you were going to say. ● When you have a picture sketched you can remember and get right back to writing.	Celebrate all of the students' story-making by giving children folders for storing work. Review the writing checklist they used last year and will use this year to set writing goals.
3 **Using Pictures to Add on** **W.1.3, W.2.3**, W.1.5, RL.1.7 SL.1.1,**SL.1.2,** SL.1.5, L.1.1, L.1.2	Tell students you were thinking about the story you wrote the other day. You wondered if it would be good enough for a read aloud. Then you realized it was way too short! Show how you move that story from the "finished" side of the writing folder to the "unfinished" side.	Writers have a saying, "When you're done, you've just begun." Writers finish a piece and then go back and revise by adding more. They look at the pictures and think, "Who? Where? When? What? How?" Writers make sure the answers to these questions are in their stories.	**Model:** Pretend you think your writing is done. The children will protest. Ask them to help you think of things to add on. Ask yourself the questions, such as who? what? when?, to guide you. Add a few sentences to the page. **Active Engagement:** Invite children to reread and revise the next page of the shared story. Emphasize how they reread, asked the questions and revised.	Point out students you noticed who stopped and reread their work like professional writers. Ask the writers to turn to a page where they sketched a lot but didn't write too much. Ask them to add more to the writing using what they know.	Invite children to the meeting area. Share a conference you had with a student where you used revision strips to add on to his writing. Remind students there are extra pages to add to writing or they can also add revision strips if they need to.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Stretching Words to Spell Them: Hearing and Recording All Sounds** **W.1.3 RFS.1.2.c,d**, RFS.1.3, SL.1.2, L.1.1, **L1.2.d,e**	Writers say words they don't know slowly and write all the sounds, so that people can read their writing. Sometimes it is hard to read your own writing, isn't it?	When you want to write a word you don't 'just know,' you've got to work hard to hear and write all the sounds. Say the word while you slide your finger slowly across the page. Hear the first sound, and write that sound down. Read what you've written, sliding your finger under the letters. Hear the next sound, write it, and reread, sliding your finger. Do that until there are no more sounds.	**Model:** Read what you have written so far and touch and tell the part of the story you want to write next. Model how you stretch out a word and follow the steps to spell all the sounds you hear. **Active Engagement:** Help children spell the next tricky word, writing it on their whiteboards. Remind children the challenge is to spell on their own as they write their stories.	Writers, remember, too, that while some words require you to hear all the sounds, slowly and carefully, there are some words you just know that you can spell in a snap. Think to yourself, 'Is this one of those words I just know?' 'Is this on the word wall?' Read through the word wall together to remember what words are there.	Ask children to turn and talk about strategies they use to write tricky words. Listen in and share some of the other strategies they used for word solving. *Start a chart, "Ways to Solve Words."*
5 **Zoom In: Focusing on Small Moments** W.1.3, W.1.5, RL.1.1, SL.1.1, SL.1.2 L.1.1, L.1.2	When you write sometimes you are coming up with great big giant topics, we call those 'watermelon topics' because they are so big. Sometimes they are so big that they are hard to write!	Writers can write about teeny tiny (seed) stories. These are little stories inside one big topic. The cool thing is that inside a watermelon topic there are a zillion teeny tiny seed stories!	**Model:** Remind children that George McClements probably had a few big, huge topics on his mind like watermelon topics. He then chose just one tiny seed, one tiny story idea. His son put on a 'veggie performance'. (pg 42) Use a shared class experience to demonstrate picking just one small story from a big watermelon topic. **Active Engagement:** Ask children to think of another seed story, using the same shared watermelon topic you used in your demonstration.	Writers stay in the moment, even at the end. ● If you end your story with, 'and then I went home,' or 'and then I went to sleep,' there is a problem. ● Both endings are not part of this seed. To write a good ending that connects to what your story is about, writers can think, "What is the very next thing that happened?" and write that.	Share a few parts of cherished read alouds that are filled with details. Read just a part of Cynthia Rylant's, *The Relatives Came*. Reread the part when they went to bed and they could hear all the breathing. What a great detail! Use Audrey Penn's, *The Kissing Hand*, for another example.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 Partnerships and Storytelling **W.1.3, W.1.5,** RL.1.1, **SL.1.1, SL.1.2, SL.1.3, SL.1.4,** L.1.1, L.1.2	We know a lot about what writers need to do their best work. Writers use tools like pencils, crayons and folders. Writers need one more thing, partners.	Writers have partners who help them with their writing. One way writing partners help each other is by helping each other plan how their stories will go. They tell each other their stories, using the exact words they will write, and then try to tell the stories again with even more details.	**Model:** With one child serving as your partner, touch the pages of your book and tell your story to your partner, who then asks questions to help her understand more of the story. *Display 'Storytelling Partner Chart.'* (pg 51) **Active Engagement:** Have Partner 1s get ready to touch and tell their story to Partner 2s. Partner 2s listen and ask questions.	Partners also help during writing time. If you don't know what else to write, you can ask your writing partner to help you. You can ask your partner to ask you a question that gets you to say more.	Have children bring their stories to the meeting area with a pencil. Tell them that partners can help you even when you are working by yourself. You can imagine the questions your partner might ask you. Have children give a thumbs up when they think of a question their partner would ask and share.
7 Reading Our Writing Like We Read Our Books W.1.3, W.1.5 RFS.1.1, RFS.1.2, RFS.1.3, RFS.1.4, SL.1.1, L.1.1, **L.1.2.d,e**	Ask children to join you in watching a classmate reread his writing. Ask partners to whisper about ways the writer is doing things that kids usually do during reading time.	Writers go from being the writer to being the reader. When writers reread their own books, they read just as if they were reading a published book. Sometimes the writer hears a mess-up and says, 'Oops,' and fixes that part.	**Model:** Reread your own writing. Read it like you read a book, point to the words and notice when you made a mistake and fix it. **Active Engagement:** Children look at a story from their folder and highlight anything they notice that needs fixing.	Instead of us going to the carpet and having a meeting, we are going to turn this class into a museum. You are going to display your writing so your classmates can go around and admire your writing. To do this you are going to want to make sure you fix up your writing so the kids can read it. (pg 60)	Set up the museum and have students celebrate each other's writing. Encourage them to talk with their partners about how they are becoming better writers, referring to the checklist.

Bend 2: Bringing Small Moment Stories to Life

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 Unfreezing Our Characters and Our Writing **W.1.3**, W.2.3, RL.1.1, RL.1.3, SL.1.1, SL.1.4, SL.1.5, L.1.1, L.1.2	Tell children about a story you wrote, and then explain that upon reading it, you realized your characters were "frozen." (pg 70)	You can make your stories come to life like the authors whose books we read. You can "unfreeze" the people in your stories by making them move.	**Model:** Show children a story you have written with little or no action or dialogue. Demonstrate how you go about bringing the characters to life by recalling what happened and writing in more detail. *Make chart "Ways to Bring Stories to Life." (pg72)* **Active Engagement:**Students help you fix the next part of the story, thinking of words to "unfreeze" the people to show how they moved, what their faces looked like and what they said.	Writers have ways to get people in stories to talk. You can make your characters come to life even more when you make them talk. Challenge students to put voices onto the pages of their stories. What did people say? (pg 74)	Share how much you enjoy seeing their stories come to life. Praise children for making their characters talk. Show children how writers use quotation marks around words to show someone is talking. Ask them to try adding quotation marks to a place they had characters talk. (pg 77)
9 Telling Stories in Itsy-Bitsy Steps **W1.3**, W1.5 RL.1.1, SL.1.1, SL.1.4, SL.1.5, L.1.1, L.1.2	Retell and sing the famous children's song, "The Itsy-Bitsy Spider," with the class.	When writers want to write stories that come to life on the page, they tell their stories in small steps, bit by bit. Writers think about the main thing they did and then ask themselves, 'What exactly happened, step by step, bit by bit?' *Add strategy to "Ways to Bring Stories to Life" chart.*	**Model:** Highlight how our mentor author, George Clements, stretched out a small moment, rereading that part of the text. Read the part about him eating a pea. (pg 81) Think aloud about how George stretched out this moment. **Active Engagement:**Have children help construct a detailed story about their arrival at school that morning. Encourage them to say aloud what they'd write to partners and contribute to a class story.	Writers act out and tell bit by bit. Tell students to find a part of their story where something really big happens, the important part. Have them close their eyes and remember that time. Say, "Put yourself in that place. Picture exactly what you did first in that part. Now, stand up and act that out." Have partner 1 and partner 2 take turns touching the pages and telling. (pg 84)	Share with students a way writers catch story ideas. Demonstrate taking a story out of your pocket (fist tight) and then telling your story by raising one finger for each part of the story and saying all you can that happened in that part before moving to the next finger.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 Bringing What's Inside Out: Making Characters Think and Feel **W.1.3, W.2.3**, W.1.5, RL.1.1, RL.1.3, RL.1.4, SL.1.1, SL.1.4, L.1.1, L1.2, L.1.5.c,d	Surprise your students by getting them to stand up and sing "If You're Happy and You Know It," using this song to spotlight that people show their feelings through actions.	Writers bring their stories to life by including what their characters feel (touch your heart) and think (tap your head.)	**Model:** Explain that you save student writing, especially when writers' feelings are revealed. Read aloud a saved piece and ask children to gesture when the feelings are revealed. Draw attention to words the writer used to show us in addition to telling us. **Active Engagement:** Have the children assist you to add feelings to the shared class story. Direct partnerships to turn and talk, saying what they were feeling in the story.	Balancing Making Characters Move and Talk with Making Them Think and Feel. When writers story-tell, they touch their fingers and say all they can in that part-action and talking. When they want to tell what happened on the inside, they slide their finger down in between their storytelling fingers and say what people thought or felt. Model how to do that. Have students try it out. (pg 93)	Teach the children a game (unfreezing the statues) to help them review the list of strategies they have learned. (pg 96) *Reinforce the "Ways to Bring Stories to Life" chart.*
11 Letters to Teachers: Using Drama to Bring Stories to LIfe **W.1.3, W.1.5**, RL.1.3, **SL.1.1, SL.1.4**, L.1.1, L.1.2	Read a few examples of students' stories that include a lot of lively dialogue or small, precise actions, or thinking and feeling.	Today you will take charge of your writing! I want to teach you that one way to bring a story to life is to act out what really happened, either with a partner or in your mind, noticing what you need to add.	**Model:** Demonstrate how you might act out one of your own stories, using gestures and an animated voice to bring out the drama. **Active Engagement:** Have children stand up and work a partner to act out a part of their own stories. Remind them to notice and make a mark on the page when they think they could add something.	Emphasize that this kind of acting can help even when writers are only one page into a story. It can help them see what kind of details they need to add.	Have children share what they added to their story after acting it out with their partner.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 Using Familiar Words to Spell New Words W.1.3, **RFS.1.2, RFS.1.3,** SL.1.1, L.1.1, L.1.2.d,e	Using an example from class, point out that children can use words they already know to help them spell words they don't yet know, such as knowing "ran" helps you spell "can." (pg 101)	When you want to write a word you don't know how to spell, it helps to find a word you already know that sounds like it. Once you find a word you know with a part that sounds the same as the word you want to spell, you can write that part! Then you only have to figure out the new part of your hard word!	**Model:** Using an example from one child's story show the class how to problem solve an unknown word by making connections to a word they already know. **Active Engagement:** Set children up to spell another word using this strategy. Have them write the words on their whiteboards.	Writing Part by Part, not Letter by Letter Praise children for being brave spellers and spelling tricky words the best they can. Remind children that they know spelling patterns from word study. They know the letters that go together for /at/ and /st/. They can use that to write part by part. (pg 105)	Ask children to solve a word on their own and then share how they did that with others at their table. Highlight all the ways they've learned to tackle hard words.
13 Letter to Teachers: Editing: Capital Letters and End Marks Help Readers W.1.3, RFS.1.4.a,b SL.1.1, L.1.1.j, **L.1.2.b**	Use a small story from your life to explain why conventions matter. Show how someone else reading it may read it differently than how we intended because of mistakes we made with capital letters and end marks. (pg 110)	Writers use marks on the page to help their readers read their stories in ways that make them great stories. Writers use lots of marks to do that: exclamations points for very important stops and and periods for calm stops.	**Model:** Decide how much demonstration children need and demonstrate by thinking aloud as you punctuate your piece of writing. Consider putting punctuation in the wrong places, then reading it over and deciding it doesn't go there. **Active Engagement:** Ask children to finish punctuating this piece with their partners, testing out their decisions and rereading it.	Invite children to use the checklist to look over their nearly finished or finished piece of writing, filling it out as they do so. Have them write themselves a sticky note to compliment something they've done well according to the checklist.	Celebrate the writing they have created in this unit. Invite some children to read their own or a classmate's piece aloud for all to appreciate.

Bend 3: Studying Other Writers' Craft

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Studying a Story to Learn Ways the Author Makes it Special **W.1.3, W.1.7,** RL.1.1, RL.1.4 **SL.1.1, SL.1.2** L.1.1, L.1.2, L.1.6	Many of us know famous athletes or people that we try to act like. We may see a pro soccer player do something special and then think, "I am going to try that."	Writers read books written by other authors and say, "Oh my goodness! He just did something special in his book that I want to try in my own writing!" Then they try it.	**Model:** Demonstrate studying a mentor author, such as George Clements. Name specific moves he made in his Small Moment story that you want to try out. Draw their attention to how George used the three … (ellipses) to get us excited. *Start a chart to list craft moves authors do that we can do.* (pg 117-118) **Active Engagement:** Ask children to follow along from beginning to end. Give them sticky notes to put on the parts of the text where they notice the mentor author doing something special. Emphasize the bold, and all-caps words, the ellipses, and the actions.	Finding Another Writing Move to Emulate the Author Point out different craft moves that children find in their favorite books or that they are trying out.	Choose a child's work to read to the class. The class acts together as that child's partner. Children look and listen to the piece raising a finger each time they notice a craft move they could try too. (pg 122)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 **Trying Out a Craft Move From a Mentor Text: Writing with Exact Actions** **W.1.3,** W.1.5, RL.1.1, RL.1.4, SL.1.1, L.1.1, L.1.2, **L.1.5.d**	Display the charts you have made within this unit. Ask children to remember what they've learned that can help them bring their stories to life.	When writers want to make their stories really special they can turn to craft moves they've learned from studying mentor authors. Once they've found a move that fits their purpose, they can try it in their own writing. One craft move writers use is telling the exact actions people do.	**Model:** Highlight the craft move you want children to notice in the mentor text, emphasizing the purpose for this technique. In this case, point out that exact action words help readers envision the story. (pg 126) Demonstrate using small, exact action words in a shared class story. **Active Engagement:** Have the children turn and talk to help you continue to write the shared class story, using small, exact action words.	Partners story-tell twice, the second time for more precise, exact action words. As they listen to their partners they should try to picture their partner's story in their minds. If there is an action you can't quite picture, tell your partner where adding exact action words might help.	Remind students that they can read a mentor text and think, "I could try that in my writing." Offer up an example of a student who has done that.
16 **Trying Out a Craft Move from a Mentor Text: Writing with Exact Actions** W.1.3, **W.1.5**, RL.1.1, RL.1.4, RFS.1.4.b SL.1.1, SL.1.6, L.1.1, L1.2	Remind children of the ways the mentor author brings his text to life. Students turn and talk to their partner about some of the craft moves they've discovered and tried.	Writers don't just *notice* craft moves other writers use, they *try* them! For example we found that writers make some words big, bold, and different shapes to show that these words are important to the story and should be read in a strong voice. Since we noticed that, let's try that in our own writing.	**Model:** Reread the mentor text, *Night of the Veggie Monster*. As you read notice how the big, bold words, the pop-out words, help you read the story. Reread your own story and demonstrate how to revise for big and bold words. Give writers time to look for important words in their stories that they want readers to read in a strong voice. **Active Engagement:** Ask children to take a finished piece from their folders, reread it, and then revise it with pop-out words.	Writers draw their letters to show us what words mean. Point out how George draws some of his letters to that the words look like what they mean.	Tell children that writers act like readers, using their voice to show how the words are written and to show feelings. Read aloud a student's piece demonstrating reading with expression. Have children reread their stories to their partners, practicing reading with expression.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 **Letter to Teachers: Turning to Other Mentor Texts** **W.1.3**, RL.1.1, RL.1.4, SL.1.1, L.1.1, L.1.2	Everyone has a style of doing things that makes them unique. Some people cook differently, others throw a baseball differently.	Writers study the books they love to find new tricks or craft moves for writing well. You can copy things from books you like into your own writing. (pg 140)	**Model:** Read a book you love aloud and use Post-its to mark features of the text that stand out. Think aloud each time you tag a craft move. **Active Engagement:** Give partnerships different books and have students work together to mark things the author did that stands out to them.	Share an individual conference you had with the class. Share the clever ways this writer is using craft moves.	Celebrate all they have learned from George and other authors! Group students to share which author they learned something from and how they used it in their own work.

Bend 4: Fixing and Fancying Up Our Best Work

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 **Using All we Know to Revise** **W.1.3, W.1.5**, RFS.1.1, RFS.1.4, SL.1.1, SL.1.2, SL.1.3, SL.1.4, SL.1.5	Use a comparison, such as writers to bakers, to teach students that writers need to make sure their work is just right to share it with the world.	Writers get ready to publish a story by first choosing one that they want to share with the world. Then they revise it using all they know.	**Model:** Demonstrate how you choose a piece of writing to revise by finding one you love. Give students an opportunity to choose a piece to publish. Remind them to choose a piece that is really important to them. Show students how you reread a piece, checking that it both makes sense and incorporates craft. *Use the "Ways to Bring Stories to LIfe" chart to help you.* Model how you reread and revise by using revision strips. **Active Engagement:** Have children reread the stories they selected and to look for places to revise.	Stretching Out the Most Important Parts of Stories with Details Writers often revise by finding the most important part of their story and adding details to that part. Give them time to find the most important part of their story and make a star. Students share stories with their partners. Listening partners ask questions to see if it needs more details. Students revise that part.	Ask writers to share their stories with partners, showing their partners where they've revised their writing to make it even better.

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Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 **Editing with a Checklist** **W.1.3**, W.1.5, RFS.1.2, SL.1.1, L.1.1, **L.1.2.b,d,e**	Remind children that their writing should be easy to read. See cookie metaphor on pg 152.	When writers are ready to publish, they make sure their writing is easy to read. One way they do this is to use an editing checklist that reminds them of all that they know about helping readers read their stories.	**Model:** Explain that you have a first-grade friend who needs help editing a piece she is getting ready to publish. Demonstrate editing the mystery piece using an editing checklist (from the CD). (pg 152) **Active Engagement:** Encourage children to begin editing the first page of their own selected stories, using the checklist.	Trying Tricky Words a Few Times before Deciding which Way to Write Them (pg 155)	Ask children to help their partners by rereading their stories and saying what can be fixed up.
20 **Making Books Ready for the Library** **W.1.3**, W.1.5, W.1.6, RFS.1.1, RFS.1.4.b SL.1.1, SL.1.5 L.1.1, L.1.2	Tell children that their books are almost ready to publish, but still need finishing touches.	Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren't sure what to do, they can look at a mentor text.	**Model:** Investigate the cover of the mentor text, guessing how the author created it. Note the title, the picture and the author's name. **Active Engagement:** Have children brainstorm how George McClements came up with the title and picture on the front cover of his book. Why did he title it, *Night of the Veggie Monster?*	Writing Blurbs to Tell Readers What a Book is All About Explain that writers write back-of-the-book blurbs to grab the reader's interest and tell what their book is about. Look at the mentor's book and what he included in his blurb. (pg 162)	Teach children that writers practice reading their stories aloud, focusing on expression. Demonstrate with your selected piece.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
21 **Letter to Teachers: A Celebration** **W.1.3,** RFS.1.4.b, SL.1.1, L.1.6	Read pg 165 in the book to decide how you want to celebrate the authors in your classroom.				

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K-5 Writing Curriculum

Grade 1: Unit 2: Nonfiction Chapter Books	
Unit Description:	This unit prepares children to write a variety of information texts. This unit begins with writing a basic type of information book and ends with children creating multiple information chapter books. In the first bend, writers teach all about their topic by organizing their information and using a teaching voice. The second bend teaches children to produce longer books, organizing their information into chapters. Writers will utilize common elements found in information text: how-to pages, diagrams, introductions, and conclusions. In the final bend children write chapter books, incorporating information elements with increased speed and independence.
Essential Questions:	How does information writing differ from narrative writing (voice, tone, punctuation)? How do I use what I know about nonfiction text features to write a teaching book about a topic?
Standards:	W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure. W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed. W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.1.7 Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions). W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. W.2.2 Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section. RI.1.1 Ask and answer questions about key details in a text. RI.1.2 Identify the main topic and retell key details of a text. RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text. RI.1.5 Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text. RI.1.6 Distinguish between information provided by pictures or other illustrations and information provided by the words in a text. RI.1.7 Use the illustrations and details in a text to describe its key ideas. RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension.

	SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks: November to December

Bend 1: Writing Teaching Books With Independence

New Fairfield Public School
K-5 Writing Curriculum

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Writers Get Ready to Write by Teaching All About a Topic** **W.1.2**, W.1.5,W.1.7 RI.1.1, RFS.1.1 **SL.1.1**, SL1.4,**SL.1.5**, SL.1.6, L.1.1,L.1.2	Drumroll the start of a new unit. Read a few pages of an information book, contrasting with a storybook, to help writers talk about and grasp a few essential differences. Listen as children talk about the difference between narrative and informational texts, not letting this get too detailed. Then recap, stressing that writers of information books use a teaching voice, not a storyteller voice. (pg 4)	When a writer decides to write a teaching book, a writer often becomes a teacher and teaches people all about the topic. When doing that teaching, many writers find it helps to use a teaching voice and to use fingers to organize information. That way the writer teaches one thing and then another about the topic.	**Model:** As you demonstrate, encourage children to notice the way you use a teaching voice and fingers (as graphic organizers) to teach about a topic in preparation for writing an informational book. Use your finger to differentiate a subtopic. (pg 5) **Active Engagement:** Ask children to think of a topic they could teach others, and then ask one partner to teach the other, using a teaching voice and also using fingers to distinguish one point or part from another.	Writers Aim to Write Something Interesting on Every Page Point out that you have been working on your own book and trying to make it interesting. Read your book to the class and after every page ask, “is there something interesting?” If there isn’t, model how you “squeeze your mind to come up with something interesting to write.”	Gather children in the meeting area with their writing. Tell children you went to one of their kindergarten teachers and borrowed a checklist for information writing they did last year in kindergarten. Tell children to listen as you read each item and they check their work to see if they have done that. Thumbs up if they have and thumbs down if they haven’t.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

2 **Writers Tell Information across Their Fingers, Sketch, then Write** **W.1.2**,W.1.5 RI.1.6,RI.1.7, RFS.1.1 SL.1.1,SL.1.4, **SL.1.5**, SL.1.6 L.1.1, L.1.2	Share an example of a keepsake -- perhaps a sticker on a notebook or a keychain on a jacket zipper - that jogs memories, just as anchor charts do.	Writers plan how their books will go before they write a teaching book. You plan your teaching books by saying your information across your fingers and then quickly sketching something you'll write on each of the pages.	**Model:** *Display the chart, "How to Write a Teaching Book."* Give small copies to children to refer to. Demonstrate planning your teaching book by going through all of the steps, referring to the chart as you do. **Active Engagement:** Explain that you know some children need to finish up yesterday's writing. They need to be ready with a new topic for their new books they will start. Give them a minute to think of an idea and then use their smaller charts to plan their teaching books with their partners.	Remind Writers That Once They're Done, They've Just Begun Pretend to be a six-year-old writer and hold up a booklet saying, "I'm done." Give the children a few minutes to think and respond. Encourage children to suggest you need to add more details. Tell children that you are going to watch all of the cool things they do once they're done. (pg. 18)	Writers Learn to Assess Their Own Writing by Assessing Shared Texts Use a willing child to model checking his work with the kindergarten checklist to see if he is using what he has already learned. Encourage children to take jobs noticing certain things. Then have children evaluate their own work to see if they are using all they know. (pg. 20)
3 **Writers Keep Readers in Mind, Writing to Answer Their Questions** **W.1.2, W.2.2**, RI.1.1, **RI.1.4**, SL.1.1,**SL.1.2,** SL.1.3, L.1.1, L.1.2, L.1.4,L.1.6	Recall that like teachers, writers plan. Like teachers, writers also think about their "students," their readers. Writers answer readers' questions.	Writers of information books are teachers. When you write a teaching book you need to ask yourself, "Who am I teaching?" You need to imagine and answer their questions.	**Model:** Continue working on the book you are modeling or begin a new book if you are at that point. Demonstrate asking, "Who will my readers be?" "What will they ask?" Add more to your book to 'answer' the questions. (pg. 24) **Active Engagement:** Set authors to work with partners. They will imagine what other readers might ask and how they can add more to answer the questions.	Elaborating by Writing in Twin Sentences Read pg 26 to see how it is presented to students. Essentially it is elaborating by adding a sentence after another sentence by giving details.	Emphasize that writers use tape and arrows to add information into their books. Point out that sometimes information gets put on the wrong page, and writers reread and fix that. (pg. 28)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Nonfiction Writers Teach with Pictures as Well as Words** W.1.2, W.1.5, **W.1.7,** RI.1.1, RI.1.5, RI.1.6, RI.1.7 **SL.1.1, SL.1.5**, SL.1.6 L.1.1, L1.2, L.1.5a	Celebrate the way writers asked and answered readers' questions yesterday, and channel them to compare their first and most recent teaching books, looking for growth.	Writers explore to answer questions. Writers study books to answer the questions, "How are the illustrations in an information book different than illustrations in most picture books?" "What are some of the special techniques that information book authors use to give their illustrations teaching power?" You will be able to try out some of these techniques in your writing today.	**Model:** Set writers up to investigate the photographs in *Sharks!* by guiding them through a series of steps that help them. Listen in and coach, eliciting and collecting their comments. (pg. 31) **Active Engagement:** Engage the class to have a whole-class conversation about one part of the picture, coaching them to notice what the author did and to think about why she did it that way. Move the conversation to another picture and scale back your support. Add ideas to *"How Can I Teach my Readers?" chart.*	Emphasizing the Importance of Specific Information about Number, Size, Color, and Shape Remind children that earlier they studied Ann Shreiber's illustrations. Today they will look at their own and choose a page they have done something another writer could learn from. Allow time for them to look at one another's paper. Tell them to find a place they can add specific information about the shape, color, size or number of their subject. (pg. 34) Add "Use color, shape and size words to chart."	Remind writers that in teaching books we use diagrams and labels to teach. Show them how they can divide their picture box to show different steps.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 **Being Brave Enough to Spell Domain-Specific Words (Spelling Fancy Words)** W.1.2, W.1.5, RI.1.6, RFS.1.1, **RFS.1.2.b,c,d**, SL.1.1, L.1.1a, L1.2, L1.6	Tell the students about a time you wrote an information text and avoided using a big word because you were scared of misspelling it. Tell about your realization that you need to use precise words and become a brave speller.	Nonfiction writers use fancy words to teach others about a topic, and if they aren't sure how to spell the word, they are still brave enough to try using those fancy words, saying, "Oh well, I'll try my best." Writers sound out fancy words by listening to each syllable, sliding their fingers across the page, and writing the sounds they hear.	**Model:** Demonstrate spelling a "fancy word," syllable by syllable. Use your book to model coming to a word and listening for the sounds in each syllable of the word. Model sliding your finger across the page, and writing the sounds you hear. *Take out the chart started in Small Moments, "Ways to Spell Words."* Add writing part-by-part to it. **Active Engagement:** Invite the children to help you use a brave and fancy word in the class story. Ask pairs to work through the spelling using their whiteboards.	Getting Ideas Down First, Then Going Back to Tricky Words Remind writers that they don't want to spend all of their time trying to figure out how to spell a word. They can do the best they can, circle it, finish their sentence or the page and then go back to try and fix the word.	Remind the class that spelling is something to check for when they think they are done. Encourage children to work with their partners to help one another figure out how to spell the tricky words.
6 **Nonfiction Writers Use Readers to Help Them Add and Subtract** W.1.2**, W.1.5,** RI.1.1, RI.1.4, RI.1.6, RFS.1.2, RFS.1.3, **SL.1.1, SL.1.2,** L.1.1, **L.1.2.e**, L.1.6	Tell a story about a time when a reader questioned your informational writing, leading you to revise for more clarity. Tell this in a way that supports the need for readers. (pg. 47)	Writers of teaching books especially need readers who point out places that don't make sense. Those parts might not make sense because of missing words or information, and they might not make sense because things have been added that don't belong.	**Model:** Ahead of time prepare a page from a story about school . (pg. 48) Read the writing aloud that makes the mess-ups you hope children detect even more blatant. **Active Engagement:** Ask children to spot places where more information is needed or where something can be taken out that doesn't belong.	Encourage writers to to be revising their writing. Tomorrow they will evaluate the work they've done, so they need to finish each book they started to make sure it makes sense.	Groups children by similar topics. For example all sport topics go to one corner. Have children teach their group about his or her subject. Ask groups how their books are the same or different.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Taking Stock: Self-Assessing and Setting Goals** W.1.2, W.1.5, W.1.7, W.2.2, RI.1.1, RI.1.2, RI.1.5 SL.1.1, **SL.1.2** L.1.1, **L.1.2**	Tell writers that instead of a regular minilesson, they'll be inquiring into ways they can and cannot yet do all of the end-of-year expectations for first-grade writers of informational text.	Tell your writers that today you will help them to evaluate the book they think is their best so far. That way they can figure out things that they can do well and figure out things they need to work on.	**Model and Active Engagement:** Set writers up to evaluate their writing by guiding them through a series of steps that will help them develop ways to compliment themselves and set goals. Writers will choose their book, you set out post-its and the *Information Writing Checklist.* Go through each item and help them evaluate their progress toward that goal. (pgs 54-55 guide you through this process)	Guide children toward goal-driven clusters to help each other do a few last revisions to their books based upon these goals.	Celebrate the self-assessment work students have done and ask them to share their goal and their revised teaching books with their partners.
8 **Letter to Teachers: Editing: Spelling, Capitals and Punctuation** W.1.2**,** W.1.5 RFS.1.2, RFS.1.3, SL.1.1, **L.1.1, L.1.2**	Remind students of the editing work they did in the last unit. Display the first editing checklist from the start of the year. Explain that even though they are writing informational books, they still need to recall and use general editing strategies they learned earlier.	Writers edit their pieces of writing by "pulling in" to work on things like hearing all the sounds in a word or writing with capital letters and then it involves "pulling back" to reread and think, "What else?"	**Model:** Take out a piece of your writing to model for the class. Model checking your sentences start with a capital letter. Work through respelling a word that doesn't look right. Each time model how you "pull back" and reread. **Active Engagement:** Have children help you edit a line or two. As they help, stretch out a word you may hum a variation of the tune, "Row, Row, Row Your Boat." Have it be, "Stretch, stretch, stretch your word, right across the page."	One way writers make sure their piece is easy to read is by passing it on to someone who hasn't read it before. Pair students up with a different partner for this. Have them watch closely for places where the readers struggle, so they know where they need to fix it up.	Arrange for your class to take their books to a kindergarten classroom to read their teaching book to a younger child.

Bend 2: Nonfiction Writers Can Write Chapter Books!

*****This unit has more structure and is scaffolded to support students as they work through writing one chapter book.****

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 **Writing Table of Contents** **W.1.2,**W.1.5, **W.1.7,** RI.1.1, RI.1.2, RI.1.5, SL.1.1 L.1.1, L.1.2, L.1.5	Rally students to the new challenge of spending more than a week writing one chapter book. Ask them to think of topics they know really well that they can write chapters about. Encourage them to share their ideas with the class.	Explain that today's minilesson will be an inquiry lesson. Students will study published examples of nonfiction information books.	**Model:** Copy and enlarge the table of contents from the *Sharks*! books. Guide children through a series of steps that help them answer the question, "What did Anne do that we could try as we get started writing really long chapter books?" (pg 66 outlines steps) **Active Engagement:** Provide groups of children with information books to study and notice the table of contents, chapter headings, and subheadings.	Have children think about what they might do to make a table of contents for their books. Students can turn and talk to their partners about their ideas and how they can be divided into smaller parts. Hand out paper for them to draft the table of contents for their particular topic. Show students how to make their chapter titles interesting for readers. Look at a few published books for ideas. Give students time to revise their chapter titles. (pg. 69)	Celebrate the work one child did in revising chapter titles and set up a museum walk for students to see all the different ways their classmates are planning their chapter books.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 Planning and Writing Chapters While Resolving to Get Better **W.1.2,** W.1.5, RI.1.5 SL.1.1, **SL.1.4, SL.1.5, SL.1.6**, L.1.1, L.1.2	Ask students to review their tables of contents, selecting a chapter they are especially ready to write.	Writers plan chapters in a teaching chapter book the same way they plan teaching picture books. Writers plan what they will say in a chapter across their fingers, saying a whole bunch about each finger, or each part of the chapter.	**Model:** Demonstrate how you plan a chapter by saying a bunch of things about each finger (or subtopic) that you will address on that page. Model thinking about the topics that would be included in your chapter. **Active Engagement:** Set students up to practice planning a second chapter using the book you just started. Have partners plan the chapter saying a little bit about each finger, not just one sentence.	Using Voiceovers to Keep Students Writing (pg. 76) To allow writers to get the most out of this independent writing time use voiceovers for the whole class. Some you may say are: "Keep working; don't put your pencil down!" "Wow, some of you are using some brave and fancy words in your new books. Don't forget to check the rest of the charts for other things you could try!" "Stop where you are and reread your page. Make sure what you are writing makes sense!"	Writers Recall the Tips Others Have Given Us (pg. 77) *Create label sheets with tips for writers*. Give each child a sheet of labels and let them decide which tip or two would be important for them to remember. Have them peel the label off and put it in the margin of their chapter to help them write better and better.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 Writers Write with Details and Help Readers Picture the Details by Using Comparisons W.1.2, RI.1.1, SL.1.1, SL.1.4, SL.1.6, L.1.1.g, L1.2, L.1.5	Remind writers that they already know what it means to write with details. Return to the teaching book you and the class have been working on and demonstrate what it means to write in summary versus in detail. (pg 79)	Writers don't just tell a fact (a detail). Writers help readers to picture the fact (the detail) and to understand why it matters. One way writers do this is by using comparisons.	**Model:** Tell a story that illustrates how using a comparison can help readers understand something that is unfamiliar to them. (See pg 80 for details.) **Active Engagement:** Have partners consider how to use comparisons to help readers picture something in the class book.	Remind writers that they reread, looking for general statements to expand with more details. (pg. 82)	Highlight one student who added a lot of detail to his or her writing, showing how adding comparison, examples, or other details in one's writing helps readers to understand what the writer is trying to convey. Add ideas to the *"How Can I Teach My Readers" chart.*
12 Different Kinds of Writing in Teaching Books W.1.1, **W.1.2**, W.1.3, W.1.5, RI.1.1, SL.1.1,SL.1.5, L.1.1, L.1.2	Provide students with an example of a different genre - a how-to page or a narrative story - within an informational text. Gail Gibbons books sometimes contain these. Have students search their chapter books for pages that could be written in a different genre. (pg. 85)	Whenever a writer goes to write something new - even if it is a chapter, not a book - the writer pauses and thinks, "What kind of writing am I making?" Then the writer makes sure that his or her writing follows the rules of that kind of writing.	**Model:** Using the shared book that you and the class have been writing, solicit children to join you in thinking about the kind of text your upcoming chapters might be. Demonstrate how you would go about thinking about this. (pg. 86) **Active Engagement:** Give children time to think, "What kind of text am I about to make?" Have them discuss their idea with their partner.	Explain to children that writers can also include small moment stories in their teaching books. Demonstrate with a story about your topic. (pg. 88)	Encourage students to self-assess as writers of informational texts, returning to the Information Writing Checklist. Celebrate the things they are doing well, and encourage them to think about areas in which they can continue to grow.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 **Letter to Teachers: Introductions and Conclusions** **W.1.2**, W.1.7, RI.1.1, RI.2.2, SL.1.1, L.1.1, L.1.2	Help children think about the fact that every school day has a beginning and an ending. Every summer has a beginning and an ending. Every book has a beginning and an ending.	When you write a teaching book remember that readers expect that your writing, like a school day, will have a beginning and an ending.	**Model** Show children a few different ways that authors have started their books, reminding them that they are looking at this to get ideas for how to write the very start of their own books. **Active Engagement** Give writers time to study other mentor texts you have chosen and think about what the author did that they could try in their own books. *Create a chart "Introductions can…"* documenting the ways they may start their books. Students will look at how they began their book and revise their beginning using what their mentor authors do. (pg. 92-93)	Shift the focus to conclusions. Conclusions leave the reader with a big thought or idea. Have children do the same work of noticing how mentor writers end their books. *Make another chart, "Endings can…"* Have children revise an ending for their chapter book using the ideas generated on the chart.	Encourage students to finish up their books because the next day or days will be about fixing up their writing and celebrating.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 **Fix up Writing by Pretending to be a Reader** W1.2, W1.5 **RI.1.10,** **RFS.1.4**, SL.1.1, **L.1.1.d,g,** **L.1.2.c.d.e**	Reread the introduction to *Sharks!* in a smooth voice, with dramatic emphasis on punctuation. Point out that Anne Schreiber wrote in a way that makes it fun to read it aloud. She probably read her writing carefully, checking to make sure it sounded good and to make sure there weren't any mistakes or confusing parts.	When writers get ready to publish, they first reread their writing, thinking about how to get it ready for their readers. One way they get their books ready for their readers is by pretending to be the reader, checking for any mistakes or confusing parts.	**Model** Demonstrate reading a page from a child's teaching book, either from your class, another class or an anonymous child's writing, pausing at confusing parts or spelling mistakes. Revise in front of students, adding end punctuation and checking spelling. Refer to "Ways to Spell Words" chart. **Active Engagement** Set writers up to try out the strategy of reading parts out loud and checking parts that are difficult or confusing to read. Connect this work to the editing rules you have previously taught. Send students off to reread their books, listening for mistakes or confusing parts.	Whenever writers make a list, they should use commas to let their reader know they are reading a list of different things. Model with a piece of writing. (pg. 99)	Send writers off in groups of four to share parts of their chapter books as a way to celebrate the work they have done.

Bend 3: Writing Chapter Books with Greater Independence

New Fairfield Public School
K-5 Writing Curriculum

In the previous bend children cycled through the writing process of planning, drafting, revising, and editing chapter books in a very structured manner. This bend aims to move children toward higher-level thinking work and applying what they have learned to writing a new book on a new topic.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Writers Use All They Know to Plan for New Chapter Books W.1.2, W.1.5, RI.1.1, RI.1.5, RI.1.7 SL.1.1, **SL.1.4**, SL.1.5, SL.1.6 L.1.1, L.1.2	Celebrate the work that writers did in the previous session and set them up to begin a second chapter book, one that they will write with more independence. Explain they will start a new chapter book and this time they will not need as much help from you, the teacher.	As writers start new chapter books, and revise old ones, they get a new plan for their writing. To do this, they study the tools around them-things like charts, published nonfiction books, and even other writers. As writers study these tools, they think to themselves, "How could I try that in my writing?" And then they do it. Writers start by planning their table of contents.	**Model:** Demonstrate how you use a tool, in this case a mentor text, to plan a new kind of chapter book. The example on pg 106 is that the teacher wants to write a book about a place called Queens. Model the steps of studying a mentor text, *Sharks!*, using that text to help plan yours. Notice the table of contents and headings, and get an idea for a chapter. See example in the book for ideas on how to demonstrate this. Demonstrate how you use another tool, in this case a class chart, to plan a new kind of chapter. Refer to, "How Can I Teach My Readers?" chart. **Active Engagement:** Encourage students to choose one tool from the classroom-a mentor text, an anchor chart, or other writers in the room-to find one feature they can use in their teaching books.	Creating Paper for Different Kinds of Chapters see page 108 Show students an example of a child who wanted to show something, like steps to do something, but didn't have the right paper to use. How could this be solved? Either provide a variety of paper for students or talk about how they can make up their own.	Reviewing the Checklist and Writing New Goals Remind children of the first-grade goals for writing strong teaching books, on the Information Writing Checklist See pg 110 for ideas on how to focus students on improving upon what they only do sometimes as they plan a goal for the remainder of this unit.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Writers Do Research, Like Finding Images or Photos, to Help Them Say More W.1.2, W.1.6, **W.1.8** **RI.1.7**, RI.1.10, **SL.1.1, SL.1.2, SL.1.4, SL.1.5** L.1.1, L.1.2	Share with students a photograph that goes with your demonstration text, showing how a picture can tell a lot about a place or thing. **Prior to this lesson you will need to help students get a picture related to their topic. There are free-use photos available at everystockphoto.com or you can search magazines or Google images. You may have them do this in the computer lab or you can get a photograph for them based on knowing their topics.**	Writers research - or look for- photographs or pictures that are connected to their topics. Writers look closely at these, mining them for specific details that will teach people even more about their topics. Then they put into words what they've learned and add this to their writing.	**Model:** Demonstrate studying a picture you've brought that relates to the text you are writing. Then show that you transfer information from the picture to your text. Have students join you in studying the photograph you've brought, using it to help you elaborate. **Active Engagement:** Have children describe their pictures in great detail to their partners. Emphasize the strategies writers can use other days and in other books. Refer back to the chart, "How Can I Teach My Readers?	Teaching Readers What New Words Mean With Words and Pictures This is explained well on pg 116.	Remind students that the best way to end workshop is to make a plan for tomorrow. Handout Post-its to all children. Have children look at the "How Can I Teach My Readers?" chart and write down 2 or 3 things they want to tackle tomorrow. Have them stick the note right to their paper so they are reminded when they begin tomorrow.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 Editing "On the Go": Varying End Punctuation to Bring Out a Teaching Book's Meaning **W.1.2**, W.1.5, RFS.1.4, RFS.1.4.b SL.1.1 L.1.1.j, L.1.2.b,c	Use a personal story to engage children in the purpose of using our voices to help us teach. (pg 121) Clarify how the story you told relates to the nonfiction writing children have been doing. ****Prior to this lesson or during the lesson create the Punctuation chart on pg 123 to use with students.**	Writers choose ending punctuation that reflects how they are trying to speak. Specifically, they use periods when they want to tell the facts, question marks when they want to ask questions, exclamation marks when they want to tell something exciting, commas and colons when they want to make lists.	**Model:** Demonstrate how to think intentionally about end punctuation, pausing to reread and think about what kind of end punctuation would relay the information best to your reader. Have students watch you as you read a pre-written sentence in your book, with missing end punctuation, in a straightforward foice. Point out that sentence gives just the facts and should end with a period. Model another sentence with a different type of end punctuation. **Active Engagement:** Recruit students to do the same work in the demonstration text.	Reading in Partnerships and Practicing Using a Teaching Voice Explain to children that it is helpful for writers to check their punctuation by practicing reading their book over with a partner to be on the lookout for punctuation parts.	Tell students that writers reread their writing, giving themselves a "make-sense minute" to check their writing for confusing parts.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

18 **Using Craft Moves Learned in *Small Moments*: Pop-Out Words and Speech Bubbles** W.1.2, **W.1.5,** RFS.1.1, RFS.1.4.a, SL.1.1, SL.1.5 L.1.1, L.1.2, L.1.5	Revisit the craft moves from the Small Moments unit at the start of the year. Remind them of pop-out words and speech bubbles.	Writers use craft moves like pop-out words and speech bubbles in teaching books to give more information or make some information stand out.	**Model:** Demonstrate how to use pop-out words and speech bubbles in your demonstration text. (pg 128) **Active Engagement:** Have children take out the piece of writing they are working on. Ask them to look through it and see where they might want to use pop-out words or speech bubbles to bring out the most important parts of their writing. Children will share their plans with their partners.	Get Ready for Publication by Choosing and Revising One Book Give children a few minutes to read through their teaching books and choose one they want to share with the world. Give children small copies of the "How Can I Teach My Readers?" chart. As they work with partners they should listen to see if their partner has the things on the chart and point out places they can add something.	Guide children to use the Information Writing Checklist to make a few last revisions to their books.
19 **Editing Step by Step** W.1.2, W.1.5**,** RFS.1.2, RFS.1.3, RFS.1.4 SL.1.1, SL.1.5 **L.1.1, L.1.2**,	Set the class up to play a partner game that uses editing strips drawn out of an envelope as reminders of what to edit. (See pgs 134-135) ****Prior to this lesson make editing strips that match the Editing Checklist chart you are using with your class.**	Writers edit their writing before they publish it. One way they edit their writing is by using an editing checklist. They look at one thing on the list at a time and check to see they have done that one thing throughout their writing. Then they check for the next item on their list, and so on.	**Model:** Show children that you locate one item on the editing checklist, then read carefully, checking for that one item and making changes as needed. **Active Engagement:** Children will go off with their partners to do play the editing checklist game. The partner has the job of rereading their writing to see if they made the changes necessary.	Time to Fancy It up: Adding Color and Texture to Illustrations Give children time to color and illustrate their books. For more creative ideas, such as lift-the-flap features, see pg 136.	Give children time to prepare for the celebration. Have children find the part of the book they would like to share. Give them Post-its to mark 2-4 parts they might want to share. Have children practice reading their favorite parts to partners using their best teaching voices.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 **Letter to Teachers: A Final Celebration: A Letter to Teachers** W.1.2 RFS.1.4 SL.1.1, SL.1.4 L.1.1, L.1.2,	See pgs 139-147 for ideas on how to celebrate the work of this unit with your students.				

New Fairfield Public School
K-5 Writing Curriculum

Grade 1: Unit 3: Writing Reviews (Opinion)	
Unit Description:	This unit begins teaching students that writing can give them a way to make and defend important decisions. In the first bend, children will learn to write their judgments and support their judgments with reasons and details. Writers move from making judgments to persuading others in the second bend. Children will be writing reviews about anything and everything. They will learn a variety of ways to convince their readers to agree with them. Finally, in the third bend, students will write book reviews. They will learn writers write book reviews to recommend titles and authors that they believe others should read. Editing and revising checklists will be used to make sure each and every part of their writing is as strong as it can be.
Essential Questions:	How do writers express their opinions and use strategies to persuade their readers? What structures do writers use to support their opinions?
Standards:	W.1.1 Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure. W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure. W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed. W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.1.7 Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions). W.2.1 Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g.,*because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section. RI.1.1 Ask and answer questions about key details in a text. RI.1.2 Identify the main topic and retell key details of a text. RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text. RI.1.8 Identify the reasons an author gives to support points in a text. RL.1.1 Ask and answer questions about key details in a text. RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses. RL.1.9 Compare and contrast the adventures and experiences of characters in stories. RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

	RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.5.A Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*). L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Timeline/date:	4-6 weeks: January to February

Bend 1: Best in Show: Judging Our Collections

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **People Collect Things and Write Opinions about Their Collections** **W.1.1, W.2.1**, RI.1.8 SL.1.1, SL.1.4 L.1.1,L.1.2, L.1.5a	Explain that people use writing to think about stuff and to get others to think about stuff as well - the stuff might be a collection. Share your collection of "stuff" with the class. ***Prior to this lesson you will want to arrange for children to bring in their collections. <u>You can take pictures</u> of the objects in their collections to refer back to as they write about these collections in future lessons.***	People who know a lot about something- like people who keep collections - often think, 'Which is my favorite? Which is next?' Writers write and talk to tell others about their opinions. They even try to *convince* others about their opinions.	**Model:** Show children your collection and recruit them to join you in judging your collection. Invite them to help you think about your collection. Show a few objects. Explain that they will help you judge them. **<u>Provide a list of rules on chart paper on how to judge fairly (see pg 6</u>**) **Active Engagement:** Line up your collection and invite children to judge your collection, using the suggestions on how to judge fairly. Emphasize that children need to explain why they made their choices. **Link:** Send children off to judge their own collections, similarly, writing about the item they like best and their reasons for this judgement.	Help Children Imagine Forms for Their Opinion Writing Some children may be wondering what type of paper to use and what this writing looks like. They can either write one detailed page about why they chose what they did. Additionally, they can decide to write a whole book about why their first-place object is so special.	Teach the class the way one child developed a system for assessing one trait (on one color Post-it note) and then another trait, helping to solidify the trait-based assessment. (see pg 10)
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**

2 Explaining Judgments in Convincing Ways **W.1.1**,**W.1.5 W.2.1** RI.1.8 RFS.1.1 SL.1.1,SL.1.2, SL.1.4 L.1.1.g, L.1.2	Ask children to show off the item they are writing opinions about, and help them remember their reasons for their opinion by talking to their partner.	When writers have an opinion, when you judge something, *you need to give a couple of reasons*, not just one and say details about each reason. If you write, "For example...' or 'I think that because...' then that helps you bring in some details.	**Model:** Retell an argument with no reasons, and contrast it with an argument with reasons. Let children know that strong arguments have reasons. (see pg 14) **Active Engagement:** Divide children into groups. Ask each group to come up with and say more about their reasons for judging something as best. They can refer to your sample collection as an example. You can pretend to be a TV reporter and interview a representative from each group about which object they selected as "Best in Show." (see pg 15 for details) **Link:** Ask children to think back on what they've learned about writing in not only in the past few days but also in the past few months, and decide what to do to improve their writing and thinking today.	Detailed Observations Are More Persuasive Than Sweeping Generalities Select a child's writing where they are using specific detail to describe their object. Say, "Name of child doesn't just say, I love my object! It is so great! It is so very cool. I love, love, love it!" Instead the child writes the following (read sample). You can describe the color of your object, you can tell about a special detail or compare the size to something else. (see pg 17)	A Partner Talk Fishbowl Have your writers sit around the edges of the rug, and convene a partnership inside that frame, creating a "fishbowl" so that kids learn from watching others and from your voice overs. (see pg 19)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **"How Do I Write This Kind of Writing Well?"** W.1.2, W.1.5, W.2.1 , RI.1.1, RI.1.8 RL.1.1, **RFS.1.2, RFS.1.3** SL.1.1,SL.1.2, SL.1.3, L.1.1, L.1.2	Ask writers to list the kinds of writing they've learned to do this year and to list qualities of good writing for each of those kinds of writing. Set them up to create a similar list of qualities of strong opinion writing. ***Ahead of time you will need Brandon's piece of writing, Fig 3-1, available on the CD and print-outs of the 1st and 2nd grade checklist side by side.***	When you write something, it is important to understand the kind of writing you are doing and to figure out ways people do that kind of writing really well. Then, you can try to do those things in your own writing.	**Teaching and Active Engagement** Set-up children to study a piece of writing, comparing it to the Opinion Writing Checklist to find and name attributes of effective opinion writing. We can learn how people write opinion writing really well by studying a good opinion writing and find out what the writer did. Follow the evaluation guidelines to teach through studying and evaluating Brandon's piece of writing. This is on pages 23 and 24. **Link:** Ask writers to compare their writing to the Opinion Writing Checklist and then make a plan for today's writing.	Sk-ska-Skating to Hear and Spell All the Chunks in a Word Pause children and use an enlarged piece of your writing to model how to sk-ska-skate across a word to do your best spelling. Review stretching the words and writing the sounds. **Refer to your previous chart from another unit, Ways to Spell Words.**	Writers Set Goals Encourage and guide students to set goals for their writing by rereading and using anchor charts around the classroom.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Opinion Writers Expect Disagreement** W.1.1, W.2.1, RFS.1.3.g SL.1.1, SL.1.2, SL.1.3, **L.1.1.g.j**, L1.2, L.1.6	Announce to your class that you like a particular book cover better than others, choosing one that you know the kids won't like, thereby setting up the students to have an opinion that counters yours. Explain that when putting opinions out into the world, writers expect there will be others who disagree.	Writers don't all agree. If one person has written his or her opinion, someone else can say, 'I agree. My opinion is the same,' or 'I disagree. I have a different opinion.' When we don't agree with someone else's opinion, that's a good time to write our own opinion and back it up with tons of reasons.	**Teaching and Active Engagement:** Coach children to rehearse writing an opinion about a collection other than their own, using what they now know is required in effective opinion writing. Have children go around and look at each other's collections and selection of "Best in Show." They should think about whether they may not have the same opinion as their friend. **Link:** Send children off to writing time, inviting them to write counterarguments, and reminding them to rely on all they've learned about effective opinion writing. These will be about their opinions of other people's collections. They should explain why they think another part of someone's collections is the best and support with reasons. (see pg 31)	Use the Transition Because and Spell it Well Call children back to the meeting area. Remind them that in every kind of writing there are particular words that writers end up needing to spell a lot. Opinion writers need the word *because*. You often want to tell people the reasons for your choices, so you want to write, 'I think this *because*...'	Strategies for Persuasion Pretend to be a new child in the room, and get the class reteaching you, a pretend novice, what they've learned about writing opinions well. Elicit the value of reasons at a minimum. **Create a chart, Convince Your Readers! (see pg 35)** Have students then show each other ways they have used to make their own writing convincing. Harvest what the children say to give the class yet more options. (see pg 35)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 **Letter to Teachers: Awarding Booby Prizes for More Practices - and More Fun** W.1.1, **W.1.5**, W.2.1 RI.1.8, SL.1.1 L1.1, L1.2	This lesson is optional. This is about looking for the least favorite item in a collection and writing about that. I will leave this session to your discretion. It is on page 36 if you want to do it.				
6 **Bolstering Arguments** W.1.1**, W.1.5,** W.2.1 RI.1.1, RI.1.8, RFS.1.4, SL.1.1, SL.1.3, **L.1.1, L.1.2.**	Tell about a time when someone disagreed with your opinion in a way that motivated you to become more convincing. (see pg 41 for an example)	When opinion writers want to pull out all the stops, they sometimes find others who can help them generate even more reasons to support their opinions. They sometimes even refer to - that is, quote - what those other people have said.	**Model:** Explain that to be more convincing, you sought help from people who agreed with you and helped you think of more reasons to support your opinion. Demonstrate adding these quotes from people or experts to your work. (pg 42) **Active Engagement:** Ask children to come up with additional information to be added to your writing. **Link:** Ask students to reread their writing and make a plan for how to make it stronger.	Using Quotation Marks to Show Dialogue Remind children that when they were writing small moments and wanted to show the characters were saying something that they put quotation marks around their talking. Children need to do that if they are quoting what someone else said about their topic.	Fixing Up Writing to Ensure It Is Easy to Read Ask students to reread the opinion pieces in their folders, checking for readability. Reference the editing checklist you are using with your students. If you are looking for ideas see the chart on page 46.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Editing and Publishing: Making Writing "Best in Show!"** W.1.2, **W.1.5**, W.2.1 RFS.1.1, RFS.1.4 SL.1.1, SL.1.6 **L.1.1**, **L.1.2**	This session is intended for students to sit back, take in, fix up, and celebrate their opinions. Rally writers to prepare all of their writing for the upcoming "Best in Show" celebration. Children will choose 2-3 of their best pieces. Partners or other students will help them select the best one to make better.	One way to make sure your writing is the best that it can be is to use the checklists that are used to judge writing as To-Do lists, reminding you of all that you want to do to make your writing the best that it can be.	**Model and Active Engagement:** Rally students to survey their environment-the classroom-collecting any resources that can help them judge their own writing and can help them know ways to improve their writing. ● Word Walls ● Opinion writing checklists ● Anchor charts **Link:** Send writers off with the reminder that charts can become to-do lists. They will help you decide what to fix to make your writing even better.	Using Writing Partners as a Final Check before Publication Encourage students to meet with their partners and check to make sure they haven't missed anything. Together decide on something else you can add to make your writing even better.	In small groups, give students an opportunity to share their pieces for publication. Students can then provide feedback and award blue ribbons to the best piece.

Bend 2: Writing Persuasive Reviews

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **Writing Reviews to Persuade Others** W.1.1, **W.1.7,** RI.1.1, RI.1.8 SL.1.1 L.1.1, L.1.2, L.1.6	Pique students' interest in a new type of opinion writing by telling them that there are people whose job it is to play video games and to eat at restaurants-these are review writers. Ask students the following: "Did you know that there are people in this world-maybe one of them lives in your neighborhood-whose job it is to play video games or to watch new movies? There are people who get paid money to have dinner in different restaurants or to read the newest books! Really, it's true. These people are called reviewers-they write. Their job is to try out different types of things and write about it to share their opinions.	Review writers have a big job of not only stating an opinion and supplying reasons but also of persuading others. They need to get people they don't even know to trust their judgments and follow their lead. ***Prior to this lesson you will need to collect a selection of movie, restaurant or book reviews. You may also collect some sample menus from area restaurants.***	**Teaching and Active Engagement:** Name a question that will guide the class inquiry. In this case, "What do review writers do to convince readers to agree?" **Guided Inquiry:** Set up writers to investigate mentor reviews by guiding them through a series of steps that help students discover answers to the overarching question. See the example and layout on pages 59 and 60. You will read a review together and mark parts that were well written. Chart what the reviewer did well to make their point. **Add ideas to the Convince Your Reader! chart.** **Link:** Restate the details students noticed to create a class list of how to write a good review. Send writers off to write their own review of something.	As students are working go around the room conferring with the opinion writing checklist. Make note of things they are doing that you may share with the class. For example, someone may be giving something five stars and explaining why. You can teach the rest of the class they can use a rating system to persuade readers. (see page 62)	Using Tiny Topic Notepads to Collect Topic Ideas for Reviews Generate a list of possible topics for review. Invite children to use tiny topic notepads to jot topic ideas. Chart their ideas...see page 65 for ideas.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

9 **Talking Right to Readers** W.1.1, W.1.5 RFS.1.4 SL.1.1, SL.1.4 L.1.1.d, L.1.2, L.1.6	Describe a time when a commercial persuaded you of something. Connect the persuasive tone of commercials to that of review writers.	Review writers include important information to convince their readers. One way to do this is to use a voice that talks right to your reader, explaining what your topic is, where to find it, and when to go.	**Model:** Reference the anchor chart, drawing attention to the strategy of adding important information. It helps to tell your reader, what? where? and when? Work together with writers to draft a piece of shared writing that shows a clear example of using a persuasive voice to inform. See the example about Pinkberry. You could do the same example with Peach Wave. (pgs 69 & 70) **Active Engagement:** Give students an opportunity to orally rehearse, talking directly to their readers in a convincing manner. **Link:** Send students off, reminding them of the options they have for their independent writing. Some of them may be revising reviews, going back to make sure their writing sounds like they are talking. Many may be starting a new review.	Talking Back to Your Readers Who Disagree Remind writers that they can talk back to people who might disagree. To do this, writers use phrases like, 'Some people think...but...' or, 'Others might say….but….'	Tone - Persuasive Not Bossy Give students an opportunity to read their writing with their partners, making sure that their tone is persuasive and not bossy.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 **Making Comparisons in Writing** W.1.1, !.1.3, W.1.5, W.2.1 RFS.1.4 SL.1.1 L.1.1, L1.2, L.1.6	Tell a story of a student who wrote using comparisons during the first bend of the unit, or make up a story (see pg 76).	Writers use all they know to convince others. Writers think about how their subject is better (or worse) than others. Writers compare their subject with others, thinking only about that one way, that attribute. Then they write to include that information in their review.	**Model:** Model revising your own writing by coming up with comparisons. If you are using the Peach Wave example you can compare it to other ice cream places. Choose one thing to compare, like the flavors or toppings or if it tastes better. **Active Engagement:** Give students an opportunity to come up with comparisons for their own persuasive reviews. Have them reread one of their reviews and think of a way to compare their topic to another. They should turn to their partners and tell what they would write to make it more persuasive by making a comparison. **Link:** Send students off, reminding them of various tools and options they have available today to strengthen their reviews. Some students may need revision strips.	Adding Supporting Details to Make Your Writing More Convincing Spotlight how one child added supporting details to his/her writing. Show what it originally said and the changes he/she made. (see pg 79)	Explain to writers that including Small Moments in their persuasive reviews can make their writing even more convincing. Give students an opportunity to reread one of their reviews and think of a Small Moment story that could be added to it. (see pg 81)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 **Hook Your Reader: Writing Catchy Introductions and Conclusions** W.1.1, W.1.5, W.2.1 RL.1.4 SL.1.1 L.1.1, L.1.2	Tell the story of a time when a student in your class introduced himself to another student and compare that interaction to the introductions writers make at the start of a review.	Writers write introductions to grab their readers' attention right from the very start. One way to do this is to talk to your reader.	**Teaching and Active Engagement:** Show students a chart you made that lists the steps to writing a catchy introduction. **(Say Hello With a Catchy Introduction! chart pg 85)** Work through the review you have been working on as your demonstration text. Teach through guided practice: take children through multiple cycles, channeling them to plan with a partner, write in the air while you coach, then elicit their work while you add comments. Remind children of the strategy, and prompt students to plan possible introductions with a partner. **Link:** Restate the teaching point in a way that helps students transfer this to their own work. "Today you've learned to write a catchy introduction that grabs people's attention. Remember you can ask a question, name your topic and tell your opinion."	Using Revision Tools Remind children to use revision tools to help them as they work today. Since introductions are meant to help readers get to know the topic and convince them to keep reading, it'll be important for children to add it to the very beginning of their review. They may want to use a revision flap or add another page to the beginning.	Crafting Catchy Conclusions Explain the steps to writing a strong closing and model with your own writing. **Make the chart, "Don't Forget to Say Goodbye!"** Model with your review. (see pg 90 for chart)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 Partners Work Together to Give Writing Checkups W.1.1, W.1.5 RFS.1.1, RFS.1.2, RFS.1.3, RFS.1.4 SL.1.1, SL.1.2 **L.1.1, L.1.2**	Tell a story about going to the the doctor's office for a thorough checkup. Explain how the doctor had a clipboard with a long checklist to check you out and make sure everything is okay. Connect the doctor's thorough checkup to that of a writing partner. (see pg 93)	Writing partners can work together to give writing checkups. You can use an editing checklist to make sure your partner's piece is easy to read. If you see something to fix up, you can write a note, like a prescription to give your partner ways to make his or her work even better.	**Model** Guide children to use the "How Did I Make My Writing Easy to Read?" chart (see pg 94). Have the children help you give your review a checkup. Go through one item on the checklist at a time checking through all of your pages before moving onto the next item on the checklist. **Active Engagement** Give students a chance to continue to check over your writing in partnerships, using the editing checklist. They should work with their partners to find something you should fix. **Link:** Remind students of the importance of being thorough editors as they go off to check their partner's work and their own.	Using Your Partner's Notes to Fix Your Writing Remind children to use their partner's notes as a prescription to fix up their reviews. They should also use the editing checklist to double check their own work.	Fixing Up Multiple Pieces for Publication Create a drumroll for the next day's celebration, and have students fix up more pieces of writing from their folders.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 **Letter to Teachers: Making Anthologies: A Celebration** W.1.1, W1.5, W1.6 RI.1.2, RI.1.3 SL.1.1, SL.1.4 L.1.1, L.1.2	Congratulate writers on the hard work they've done across this unit. Share that the reviews that students have written reminds you of the collections of reviews that writers in the world put together. You can show them how restaurant reviews are collected in a Zagat guide or hotel reviews are online at Trip Advisor.	Writers publish anthologies of pieces that go together. Reviewers think, 'Who in the world might need to read this review? What is the review helping people do?' in order to decide what kind of anthology to create.	**Model** Demonstrate considering who might read your review of Peach Wave. Maybe it would be for people looking to go get ice cream or for people who like desserts. It could even fit in with a group of restaurant reviews. **Active Engagement** Encourage children to reflect on their chosen review and think, "Who in the world might need to read this review? What is this review helping people do?" Hopefully this will help children get at the larger themes, such as, movies, games, restaurants, etc. Record a list of main topics. Children will meet with groups that match their review type. They can work in groups to come up with a catchy title for their anthology and design a cover page.	Help groups come up with catchy titles and finishing their covers. Work with groups to come up with a few sentences to encourage their classmates to read their anthology, like a commercial. (see pg 102)	Each group will come to the sharing area with their anthology. They will give the class a quick pitch to encourage their classmates to read it. Finished anthologies can go in a classroom basket for students to read.

Bend 3: Writing Persuasive Book Reviews

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 **Using All You Know to Write Book Reviews** W.1.1, W.1.3, W.2.1 **RL.1.1, RL.1.2, RL.1.3, RL.1.9** SL.1.1 L.1.1, L.1.2	To generate enthusiasm around writing book reviews, tell a story about how helpful a book recommendation was in helping you select a new book to read.	Review writers write book reviews to recommend titles and authors they believe others should read. Review writers use all they already know about writing reviews to convince people to agree with their opinion.	**Model:** Encourage students to reflect on all that they already know about how to write convincing reviews. Refer back to the Opinion Writing Checklist and the Convince Your Reader! charts. Have children list across their fingers everything they could teach you about writing reviews. Model planning and writing a book review, using strategies students have named for you. Choosing a favorite class picture book will help the children stay engaged. **Active Engagement:** Give children an opportunity to plan a book review using one their independent reading books. Have them rehearse with a partner, explaining, 'Why is this book so great? What can I say to convince other people to read it?' **Link:** Remind children that they can use all they know about writing persuasive reviews to write book reviews.	Review Writers Take Their Audience into Account When Writing Writers need to think carefully about who their reviews are for to make sure they include information that will be important for those readers. Reviewers can think, 'Is this review for people who know about this book or author already? Or is this review for people who don't know anything about this kind of book?' If your audience already knows about the author, topic, or characters you can make comparisons to show how this book is the same or different from other books just like it. But, if your audience doesn't know anything about the book, you'll want to include information that introduces them to the book. (see pg 111)	Teach children that they can use comparisons to help persuade their reader to read the book they are reviewing. *If you liked the book,* ***There is a Bird on Your Head****, then you'll like* ***I Am Invited to a Party*** *because they are both silly stories about Elephant and Piggie. I think* ***I Am Invited to a Party*** *is even funnier than* ***There is a Bird on Your Head*** *because of all the silly clothes they wear in this book.* (see pg 113)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 **Don't Spill the Beans!: Giving Sneak Peek Summaries** **W.1.1**, W.1.5, RL.1.1, RL.1.2, RL.1.3 SL.1.1, SL.1.3 L.1.1, L.1.2	Respond to something in students' writing so far, offering feedback about something they could change that would improve the reader's experience. At this point children may be writing so many details about the book that they may be giving away the entire story. (see pg 116)	Writers of book reviews give a sneak peek summary without giving everything away. One way to do this is to share only the most important things readers will need to know about the book and also a few things that will make them curious, but not the ending.	**Model:** Offer contrasting introductions to your review - one that spoils the surprise, one that does not. Ask children to decide which one works best. (For an example of this see pg 117) Debrief, describing what you've done that students can do also: You didn't tell the ending, you explained the *situation* in the story, you asked a question to make the reader wonder. **Active Engagement:** Ask children to plan aloud a sneak peek introduction they will add to their own reviews to make readers curious. Have students try their sneak peeks out with their partners to see if it has the intended effect. **Link:** Remind writers to use this strategy whenever they need it. In this case remind them to entice readers by offering interesting information, but not too much information.	Don't Just Add More!: Revising to Subtract Praise students for working hard to make sure their book reviews show off all they know about review writing. Explain that there is something else they can do. When writers revise, they can revise to add information, but they can also make decisions to revise and take out parts of their writing. Revision doesn't mean just add, add, add. You can also take away parts of your review that don't go, or don't make sense, or don't really convince. "As you write and reread, be sure to stop and think, 'Does this go? Does this help convince readers?' If yes, keep it! But if not, revise by taking out."	Giving Writing Checkups Teach children how to go to their partners with specific concerns about their writing, asking them to look at certain aspects of their work. (see pg 122)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 **Not Too Long, Not Too Short!: Using Conjunctions** W.1.1, W.1.5,W.2.1 RL.1.1, RL.1.2 SL.1.1, **SL.1.2, SL.1.3**, SL.1.4, **SL.1.6 L.1.1.g.j, L.1.2.b,d,e, L.1.6, L.2.1.f**	Introduce the idea of being brave and choosy as writers, perhaps by offering up the example of Goldilocks searching for what was "just right" before making her decision.	Writers check their writing to make sure the sentences they've written are just how they want them to be. Writers reread each sentence and ask, "Is my sentence too long? Is my sentence too short? Is is just right?" Then writers use punctuation to break it apart or use linking words to connect ideas or edit it in other ways to make it just right.	**Teaching and Active Engagement:** Introduce a **list (see pg 126 to make this ahead of time)** that will help students figure out whether their sentences are just right. Then show a sample of a book review that is full of sentences that are not just right. As you identify together sentences that are not "just right," encourage children to chime in as you revise the sentences to make them "just right." **Link:** Send students off to work, reminding them of the questions they should be asking themselves.	Spelling with Efficiency Remind children not to just fix up their sentences but also to fix up their words! Remind them that they already know many ways to spell tricky words, using tools in the classroom to find words they need. Refer to a spelling strategy chart you keep displayed. "If a tricky word gets in the way, look it right in the eye and decide if it's a *Know It* word, a *Solve It* word or a *Find It* word. Go!"	Oral Book Reviews Share an example of an oral book review. Ask partners what they notice. You might share a video clip of a *Reading Rainbow* student book review. Summarize what they noticed with writing tips on a **chart, Give a Sneak Peek!**. (see pg 130 for video review ideas and a sample of the possible chart)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 **Review a Review?: Making Sure Reviews Are Brim Full of the Best Work!** W.1.1, **W.1.5,** W.2.1 RI.1.8, RFS.1.4 SL.1.1 L.1.1, L.1.2, L.1.6	Show students a copy of the Opinion Writing Checklist and feign concern that they might not be up for the challenge of using it since it is full of goals for the end of first grade, as well as for second grade.	When writers use checklists to make sure they've made their writing as strong as it can be, they don't just find one place where they did what's on the list, they check each and every part of their writing.	**Model:** Explain that sometimes even grown-up writers have trouble doing this because it is detailed work, and it doesn't work for every single item on the checklist. There are some items on a checklist that you need to find only one time, but other items, most of the items, are things you should be checking for and doing again and again on each page of your writing. Have students watch you as you work your way reviewing your paper with the Opinion Writing Checklist. (see pgs 135 & 136) **Active Engagement:** Ask students to think about the next item on the checklist and whether they would check one part of their writing for this item and then move on or need to check every part of their writing. **Link:** Send students off with copies of the Opinion Writing Checklist, Grades 1 & 2, and remind them to check every part of their writing for the items on the list.	Sharing the Strategies from Small-Group Work: Using Special Print for Emphasis Share with the class how a group of writers were remembering how to make parts of their writing stand out on the page. Show how a student used bold letters and/or underlined words in their book review to grab the reader's attention.	Reading and Rehearsing Have students rehearse their oral presentations for the class celebration. Remind them to pay attention to punctuation when they are speaking. (see pg 141)

18 **Letter to Teachers: Book Review Talks: A Reading Rainbow - Style Celebration** W.1.1, W.1.2**,** **W.1.6** RFS.1.4 **SL.1.1, SL.1.4**, SL.1.6 L.1.1, L.1.2	Read pages 142-143 to decide on how you would like to celebrate your students' work for this unit. There are some interesting ideas. One is a *Reading Rainbow*-Style Celebration, where children are in stations and give oral reviews to people as they circulate (you can choose the audience). Another suggestion is to record their reviews, like *Reading Rainbow*, and compile them into a larger video for parents or the school community to access and watch students talking about books.

New Fairfield Public School
K-5 Writing Curriculum

Grade 1: Unit 4: From Scenes to Series: Writing Fiction	
Unit Description:	This unit encourages children to write realistic fiction and series books. Children write best about what they know - their knowledge of being scared to ride a bike or lying to a parent can work their way into their stories. Kids love to pretend! They're already good at pretending. Fiction writers use their pretending skills to create characters and small moment adventures. In bends one and two, children will be lead step by step, through the process of creating a pretend character, giving that character adventures in more than one booklet, elaborating and revising across books, and finally, creating a "boxed set" of their stories. During bend three students become more powerful writers of realistic fiction. Children will use craft ideas from mentor authors and texts. The structure of their stories will have a clear beginning, middle, and end. In the final bend, children prepare to publish their second series.
Essential Questions:	What story elements do I need to include in my writing to create a realistic fiction story? How can I develop my realistic fiction character to create a book series?
Standards:	W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure. W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed. W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.1.7 Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions). W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. RL.1.1 Ask and answer questions about key details in a text. RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses. RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events. RL.1.10 With prompting and support, read prose and poetry of appropriate complexity for grade 1. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RF.1.1 Demonstrate understanding of the organization and basic features of print.

	RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.5 With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	4-6 weeks: March to April

Bend 1: Fiction Writers Set Out to Write Realistic Fiction!

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Serious Fiction Writers Do Some Serious Pretending** **W.1.3**, **W.1.8**, RL.1.1,RL.1.3, RL.1.10, RL.2.3 SL1.1,SL.1.4 ,L.1.1,L.1.2	Offer up an analogy between make-believe and fiction writing, between pretend play and fiction characters,to generate enthusiasm for this unit. "Realistic fiction books tell stories about stuff that could happen but that you've pretended." ***Prior to this unit you'll want to read many realistic fiction stories to immerse the children in the genre they will be writing.*** ***Ex: Henry & Mudge, Amazing Grace, Whistle for Willie, Alexander and the Terrible, Horrible, No Good and Very Bad Day, and Knuffle Bunny***	When writers write realistic fiction, they imagine a pretend character. Then they pretend things about that character - where the character is, what the character does, and especially the trouble he or she gets in. Fiction writers give the character real-life adventures.	**Model:** **Use the chart, "How to Write a Realistic Fiction Book." (see pg 7)** Demonstrate by creating a pretend character and coming up with a Small Moment adventure for that character. Model how you think up some trouble for this pretend character, then write one of these adventures as a realistic fiction book. You can use the example on page 5 if you would like. Plan your story across your fingers. **Active Engagement:** Invite partners to plan as you've just done, imagining a pretend character with a name, place and real-life trouble he or she can get into. Remind children that they know how to rehearse by telling their story to a partner from earlier in the year. Recall a familiar metaphor, "Writers write not watermelon stories, but seed stories." **Link:** Send the children off to write, tucking in what you're expecting to see as you send them off.	Getting Started All By Yourself When you finish your story and you're ready to start another one, you can tell a second one to yourself, imagining the character and the trouble he or she will get into, and telling the small moment adventure across your fingers so you're ready to write. (see pg 8)	To Be Continued: Stopping and Starting as a Fiction Writer Offer tips for how authors get ready to dive back in when they come back to their writing the next day. See page 10 for details.

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2 **Writers Develop a "Can-Do," Independent Attitude** **W.1.3**,**W.1.5, W.1.8, W.2.3** RL.1.1, **RL.1.3, RL.2.3** SL.1.1 L.1.1, L.1.2	Create a picture of what it means to have a can-do, independent attitude. Use the playground example on page 14 in the book. Connect how Sam remembered everything he needed to do to ride his bike. "We did a lot of new things yesterday, and some things you already knew. I taught you to…" Point to the chart as you read aloud the steps.	Writers take charge of their own writing and give themselves orders. They think about the work they need to do next and almost whisper little assignments to themselves, such as, "Now I need to…" and "Next I should…"	**Model:** Act out the part of being a self-sufficient writer working on a second story. Pretend to resist the temptation to be independent. (see page 14 for an example of doing this) Rally children to help you take charge of your writing. Restate what you did, "Writers did you see how I worked at remembering how fiction writers get started? Then I whispered some directions or orders to myself. It's like I was thinking, 'I'm in charge! So get started!' You were helping me, so you'll be even better at this then I was." **Active Engagement:** Encourage writers to think about what they have done in their book so far and what would come next. Not what they would write next, what would they do next? What are the steps. **Link:** Send children off to write with a reminder of the teaching point. "Okay, writers, time for you to show off now. I'm going to admire you as you give yourself directions. When you feel like you need some help, first think about what you know, and try whispering to yourself. Giving yourself orders often keeps your engine going as a writer."	Using Writing Folders to Be More Expert and Independent Select a child who is using a resource in their folder, on their ring, etc. to help them with writing. Call the children's attention to it and remind them of all the helpful tools they have to use as writers.	Developing Familiar Settings with Remembered Details Play up the importance of setting, showing children how to use the details of a familiar place as their setting. "Even when you create pretend characters, you can put them in a favorite place. Like a favorite playground or your street. When you do that, it helps you put in lots of details about the place, because you know it so well." Model this. See page 19.

3 **Writers Learn to Get Their Characters Out of Trouble** **W.1.3, W.2.3**, RL.1.1, **RL.1.3, RL.2.3** SL.1.1,SL.1.4 L.1.1, L.1.2	Tell a story that has a missing ending, leaving your students wanting more.	Readers love satisfying endings. One way writers create satisfying endings for their readers is by telling what happens to their characters at the end of their story. This makes their readers happy!"	**Model:** Show students that they can make something happen to their character. Demonstrate with your own story that has a missing ending, leaving the reader unsatisfied. Then offer choices about what could happen to the character that would satisfy the reader. **Refer to your chart, "Ways to Bring Stories to Life," from the previous narrative unit**. **Active Engagement:** Invite students to create other endings for the story you told. Remind them to get the character out of trouble. Listen in as the kids give it a try, and then retell some of their endings, illustrating that there is no one perfect ending but that writers work hard on their endings and make choices. Restate the steps your students just followed, so kids can follow the same process when they give it a try on their own stories. Tuck in the tip about using dialogue, action, or feelings to make something happen. **Link:** Send the children off, taking the opportunity to explain what it will look like as they go off to write.	Trying More than One Ending and Using a Partner to Get Feedback See page 27 for the specific example.	Beginnings that Have Action, Dialogue, or Feelings Draw parallels between how writers work on ending and how they work on beginnings. Remind students they can add onto their stories and share their work with their partner. See page 29 for more details.

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4 **Serious Writers Get Serious About Spelling** W.1.3, **W.1.5**, W.2.3 **RFS.1.2, RFS.1.3**, SL.1.1, SL.1.2 L.1.1, **L1.2.d,e**, L.1.5, L.1.6	Praise children for being daring writers, and celebrate their courage in choosing fancy words they don't yet know how to spell. Remind children they know a lot about spelling, and bring out a familiar chart that will cue up their repertoire of strategies.	Writers often choose special and fancy words to bring sparkle to their stories. These daring writers remember and use all they know about spelling as they write.	**Model:** Role-play being a writer their age who is daring to use sparkling words. Model continuing your story and wanting to use sparkle words to bring your story to life. Think aloud spelling challenging words using the Ways to Spell Words chart you have used in previous lessons. Restate the process you went through so they can follow that as well. **Active Engagement:** Using classroom tools such as whiteboards, give children a chance to work on a word from your story, using all they know about spelling. Voice over strategies you are hoping kids will use. Praise perseverance. Share the accurate spelling. Remind students that it's not about achieving accuracy with every sparkle word. It's about using all the spelling strategies they know to work hard and independently. **Link:** As you send children off to write, empower them to make choices as writers. Encourage them to dare to use sparkle words and spell them the best they can.	Highlight Work a Student Has Done in Rereading and Revising Discuss how sometimes how we spell a word affects if our story makes sense. Share an example of a student who reread his/her writing and noticed they forgot the silent e, so the word didn't make sense. For example: "They ate yummy cak!" vs. They ate yummy cake.	Working Hard to Get to the Correct Spelling Celebrate writers' spelling efforts, and teach students that they can go back and check their spelling of tricky words by writing them three ways and choosing the one that looks right or seems more familiar.

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5 **Taking Stock: Writers Use Checklists to Set Goals** W.1.3, **W.1.5**, W.2.3 RL.1.1, RL.1.2, RL.1.3 SL.1.1 L.1.1, L.1.2	Tell writers that instead of a regular minilesson, they'll inquire into ways they can and cannot yet do all that is expected of first-grade storytellers (narrative writers) at the end of the year. ***You will need green and red (pink) post-its for coding.*** ***See page 38 for lesson details.***	Guided Inquiry: Name a question that will guide the inquiry. "Writers, today each of you is going to investigate the question, 'What am I doing well as a narrative writer, and what do I want to work on next?'"	Set writers up to evaluate their writing by following a process to help them develop ways to compliment themselves and set important goals for next steps. Have students select their best fiction story to use. Scaffold students' self-evaluation by reading aloud the items under the first heading of the first-grade Narrative Writing Checklist. Use Post-its to code the items as they work through each item with you. (see pg 40 for details) Encourage students to find evidence of their strengths in more than one fiction book. Coach children to listen not only for what they already do well, but also for what they want to do even better, setting goals for themselves. Crystallize a few goals that many children seem to have identified, doing this in a way that reinforces these goals. **Link:** Channel children to sit near other writers who are working on the same goal so they can help each other and show off their work.	Writers Celebrate Each Other's Hard Work Invite writers to hold up their books if they've revised their story to make sure they wrote about one time when their character *did* something. Encourage everyone to cheer hooray. Invite them to hold up their books if they used connecting words like *and* and *then*. Encourage another hooray. Ask if anyone ended a story with action or dialogue.	Celebrating Our Best Work Encourage an "open-mic" share. Invite children to come up in front of the class and share something he or she did in their writing that he/she is really happy about. Pretend to talk into a microphone…"Hello crowd! I'm here to celebrate my endings! I've really put a lot of work into them, and they are my pride and joy. Whoopee. Let's hear one of my endings…"

Bend 2: Fiction Writers Set Out to Write Series

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Series Writers Always Have a Lot to Write About** **W.1.3**, W.1.5, W.2.3, RL.1.1, RL.1.2, RL.1.3, RL.1.10 SL.1.1, SL.1.2, SL.1.4, L.1.1, L.1.2	Rally your children around how much they are growing as writers. "For each thing you are doing even better or more independently, unfold a finger, and wiggle it in the air. Let's see how many fingers you can put up." "Now quick, before you forget, turn and tell your partner what one of your fingers means-and when you say it, turn it down again so you'll know you explained it. Then explain another. Go ahead; tell each other about what you are doing even better and more independently."	Sometimes, when writers imagine a character they really like, they stick with that character for a bit and create more than one story around him or her. Fiction writers sometimes write series.	**Model:** Return to a favorite series and notice what unites the stories. You may want to examine the Henry and Mudge series. Chart some of their thinking on a chart, "How to Write Series Books." See page 51 for more ideas. **Active Engagement:**Help your children articulate some of the work writers probably do as they create series around a character. Gather their thinking onto the chart. Later, you might put some pictures of familiar characters next to the words, to make this thinking memorable. (See page 52 for the chart.) **Link:** Recall with your students what they've been learning, and help them give themselves orders for how they might spend their time as writers. * Keep going with a character you've been writing about. * You want to create a new pretend character for your series. * You want to create a new character and series but you need to finish the story you're writing now.	Series Writers Sometimes Have Characters Get into Predictable Trouble See page 54 for details.	Recruit the class to help co-construct a shared plan for what will become a class story. Channel students to coauthor the idea of the main character and possible ideas for the trouble the character will get into, tucking in tips for how to stretch out a realistic fiction book. Channel students to coauthor possible ideas for how the character will get out of trouble, again tucking in tips for how to stretch out a realistic fiction book.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 Introducing Your Character in Book One of a Series: What Does Your Reader Want to Know? W1.3, W1.5, W.1.8, W.2.3 RL.1.1, RL.1.2, **RL.1.3**, RL.1.10 SL.1.1, SL.1.5, SL.1.5, L.1.1, L.1.2.a	Invite children to decide if the book you are writing sounds as if it could be the first book in a series, or if it sounds like a later story. Reread some of your character books. Explain that the first book in a series and later books in the same series might sound different, without explaining in detail why that is.	Series writers often tell a lot of important details about their characters in *Book One* of their series. This helps the reader understand the characters better and know what to look for in other books in the series.	**Model:** Recall with students that many of the mentor texts they have been reading have a Book One that introduces the characters to the reader. Demonstrate investigating what authors often do in the first book of a series. Model with Henry and Mudge. Create a chart,, "Details that Go in Book One of a Series." **Active Engagement:** Set students up for a mini-inquiry. Give them a Book One from a different series and add any new observations they come up with to the growing list. Debrief, summarizing the work children did and setting them up to follow similar steps in their own stories. Channel children's energy into introducing their characters to their partners. **Link:** Invite writers to plan their writing work for the day, reminding them of all the choices they have.	Writers Fix Up Their Writing as They Go, Including Capitals Praise students for the wonderful work they are doing. Remind them that writers remember to make their writing easy for others to read. Writers check their writing for capitals and punctuation. Remind them that they use capitals in the beginning of a sentence and also when they use their character's names. Give them some time to find and fix up any missing capitals.	Pretending to Be Our Characters Invite your writers to do pretend interviews with their characters, encouraging them to ask and answer questions in dramatic role-play, and to make stuff up! See page 68 for details.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
8 **Letter to Teachers: Writers Develop Their Dialogue** **W.1.3,** W.1.5, **W.2.3** RL.1.1, RL.1.3, RL.1.4 RFS.1.1, RFS.1.4 **SL.1.1, SL.1.4, SL.1.6** L.1.1, L1.2,	Invite your children to share some of the things they've said, or that people have said to them, since they woke up that day. Invite them to include any "speaking sharply," any dramatic moments, the dialogue that they remember best. As they share with a partner, listen in and capture some of what they say on chart paper, listing, for example, "When people speak, they...yell, cry, shout, whisper." You might end this connection by thinking about which of these things the characters in your story might do when they talk.	Writers make characters in their stories speak in many ways, just as people in real life do.	**Model:** Refer to the chart on page 70 to find what your students need and the modeling and engagement you can do. You will find an If…, Then… chart. To demonstrate the technique you select, you might return to the story you started as a shared writing piece. **Active Engagement:** Have kids return to the shared writing and role-play more of what the characters might have said. Add the dialogue and allow children to practice the technique. **Link:** Remind children of the strategies they have learned to bring a character to life. Encourage them to do more than just add dialogue.	You might want to emphasize that writers don't only bring their stories to life using dialogue and actions; they also include what is happening on the inside of the characters-their feelings.	Invite children to bring out their favorite story so far, and pair up with a partner or a small group. They can rehearse and act out their stories together. Encourage them to take on voices for the dialogue, to use their bodies to act out the part of the slug or the dog - to really enjoy bringing their stories to live for an audience.

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9 **Saddle Up to the Revision Party-And Bring Your Favorite Writer** **W.1.3, W.1.5**, **W.1.7, W.1.8, W.2.3** RL.1.1, RL.1.2, RL.1.3, RL.1.4, RL.1.7, RL.1.10 SL.1.1 L.1.1, L.1.2	Stir up your writers into thinking of their drafts as invitations to a revision party. See page 75 for details.	"Writers, the idea of a revision party is to have fun together, finding ways to make your fiction books sparkle. One way writers figure out ways to add sparkle to *their* fiction books is to see what kinds of things their favorite authors put in their books."	**Model:** Demonstrate how writers revisit a favorite mentor text, pointing to favorite pages and naming something they like that they could add to their own stories. **Active Engagement:** Give students an opportunity to revisit some pages of a favorite series book. Encourage them to point to one favorite page at a time and name one thing the author puts in the story. Capture the results of their research on a chart. **Link:** Send students off, tucking in some cues so they'll apply strategies you taught earlier, such as giving themselves orders, getting their own supplies, choosing more than one part and more than one book to add onto.	Writers Stretch Themselves by Adding a Lot of Sentences When They Add to Their Fiction Books See page 79 for details on how to use a student's work as a model.	Using Mentor Texts for Revision Ideas Suggest to your writers that they don't have to wait for a teacher to find mentor texts. Tell them they walk through the world differently because they are readers who write and writers who read.
10 **Celebrating Our First Series** **W.1.3**, W.1.5, **W.2.3** RL.1.1, RL.1.3 RFS.1.4 SL.1.1, SL.1.6 **L.1.1, L.1.2**	Show students some boxed sets from published authors to create a vision and build enthusiasm.	Writers make sure their work is as finished as possible before they send it out into the world. That means making sure the writing is easy to read and the presentation is beautiful.	**Model & Active Engagement:** Demonstrate fixing up your writing using the editing checklist. You can also model writing titles for a few of your series books. **Link:** Send students off to select a few of the books in their series to fix up.	Remind students that as they are getting ready to celebrate, to continue revising and editing. To edit they can fix spelling, grammar and conventions.	Have students share their boxed sets in a way you choose. See page 84 for ideas.

Bend 3: Becoming More Powerful at Realistic Fiction: Studying the Genre and Studying Ourselves as Writers

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11 **Series Writers Investigate What Makes Realistic Fiction Realistic** **W.1.3, W.1.5, W.1.8, W.2.3** RL.1.1, RL.1.2, RL.1.3 **SL.1.1, SL.1.4**, SL.1.5 L.1.1, L.1.2	Celebrate the series work students have done so far as a means of extolling their new powers that they'll put into play soon.	Realistic fiction writers often study what makes realistic fiction seem so realistic. Then they call on their own experiences to write stories that seem this real.	**Model:** Return to your mentor text, in our case, *Henry and Mudge and the Happy Cat*. Initiate a mini-inquiry into what makes some fiction feel so real. Later you'll debrief in ways that young writers can copy. Read the first few pages, showing the students the pictures. Ask, "What feels real about this story?" **Active Engagement:** Give students a chance to revisit a few more pages, listening in as they notice realistic details, and voicing over to help name them. **Link:** Recall some of the steps fiction writers follow, and remind students of tools that are in the room to help them, telling them that they can and need to apply what they know to get started independently.	Writers Get Started Writing in Different Ways Point out the various processes you notice students using to get started writing. Some children may tell the story across their fingers, other may tell the story across pages, while others may like to tell their partner. Talk about how you noticed some children sketch a little picture first. Admire how great it is that they are figuring out how to get their best work done.	Taking Just-Right Paper Choices More Seriously Introduce the notion that writers often move right to writing many sentences, which will change their paper choice. As they become stronger writers they may need different paper. Maybe they need booklets with more pages or paper with more lines. Explain the different types of paper you will be stocking the writing center with.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 **Writers "Show, Not Tell" by Focusing on Tiny Realistic Details** **W.1.3,** W.1.5, **W.2.3** RL.1.1, RL.1.3, **RL.1.4**, RL.1.7 SL.1.1, SL.1.4 L.1.1, L.1.2, L.1.5, L.1.6	Recall the work students did yesterday on studying the realistic details in their mentor text, and build a connection to how those details help writers, show, not tell, in their writing.	Writers *show* their readers what is happening in their story. One way writers do this is by picturing their story, and then adding lots of the realistic, exact details they are picturing to their writing. This way, readers can picture it too.	**Model:**Establish a new character for your next series. Then explain that your goal as a writer is to show your reader what you picture in your mind.Demonstrate how by first naming what you want to show, or telling it. Recall how the mentor text used details to show things vividly, and revise your own line from your story, where you told with similar details. (See pgs 98-99) **Active Engagement:**Invite your students to coauthor a new shared class character and story. Focus on showing the reader realistic details, starting with something familiar that the children will be able to envision easily. Summarize the details students shared. You might label some of the details on your story sketch so you can write it up later as a model. Skip ahead to the second picture box on your chart paper and coauthor details for the next part of your story. Add them to your sketch if you have time and write-in-the-air what the full sentences would sound like. **Link:** Ensure students know they can put this skill to work at any point of the writing process.	Writers Show, Not Tell How a Character is Feeling "Remember in *Henry and Mudge and the Happy Cat* how Cynthia Rylant showed us Henry was sad by writing that Henry had to cry a little and take a nap? She didn't just *show* actions or thoughts, she also *showed* us how her character was feeling." Model doing this with the character in your story.	Showing Realistic Settings Describe how writers include realistic details for new settings by remembering places they have been that are similar to places in their stories. See pg 104 for details.

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13 **Fiction Writers Include Chapters: Writing a Beginning, Middle, and End** W.1.3, **W.1.5**, W.2.3 RL.1.1, RL.1.3, **RL.2.5** SL.1.1 L.1.1, L1.2	Gather children and show them how your mentor text is broken into chapters. Act as if this is something you just realized, and make a big deal of it.	Writers often divide their story into chapters. One way they do this is to break their story into three parts: the beginning, the middle (or trouble), and the end (or fixing the trouble).	**Model:** Set up your demonstration by explaining what happens in the story you are rehearsing. Demonstrate what it looks like to rehearse chapters as parts of a story. Intentionally struggle where you know your students might have difficulty to model how they can revise their thinking. Demonstrate how writers give titles to chapters based on what happens. This is easy for children, so keep it small. **Active Engagement:** Recruit writers to give this a try with your shared class story. Tuck in practice with narrative structure by emphasizing the beginning, middle (trouble), and ending (fixing the trouble). Invite children to have a go at snappy chapter titles. **Link:** Invite students to invent ways to plan and stretch out the parts of their stories into chapters. Tuck in some of what they know how to do to plan and stretch out parts.	Adding Chapters to Stories We've Already Written Children may want to go back into previous stories and divided them into chapters. See pg 111 for details.	Self -Assessment and Goal Setting Set children's sights on the second-grade goals they should be working toward by now, using the Narrative Writing Checklist (side-by-side one with grade 1 and 2) Channel children to look for one item from the second-grade side of the checklist to see if they are doing it across all the books they've written so far in their series. Rally students to look for another item on the checklist that can be a new goal to work toward. End by having students work toward a new goal for themselves.

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14 **Patterns Help Writers Elaborate** **W.1.3**, W.1.5, W.1.7, W.1.8, **W.2.3** RL.1.1, RL.1.4 **SL.1.1, SL.1.2** L.1.1, L.1.2	Create a sense of excitement around the patterns you've noticed in your mentor text, and read aloud a few examples. See pg 116 or excerpts from the book. Invite children to share a ritual, such as thumbs up when they hear a pattern.	Famous writers like Cynthia Rylant play with patterns to stretch out parts of their stories. One way they do that is to work in three details, or three examples, when describing something.	**Model:** Invite students to watch you try to write like your mentor text, with patterns of three details. Model your language exactly on your mentor text so it's easy for kids to follow what you're doing and see the pattern. Display a chart of Patterns in Henry and Mudge and the Happy Cat. **Active Engagement:** Invite students to give this a try, using the class story from your new series. Give the students a starter sentence. As the children invent, listen in to capture their words. Jot down examples to share. Celebrate students' inventiveness and experimentation. Have fun with patterns in your own language. **Link:** Rally students to try a pattern in one of their own stories while this work is fresh.	Using Patterns to Stretch Out Endings See page 120 for an example of how to do this.	Making Reading and Writing Connections in Just-Right Books Have students find patterns in their independent reading books, transferring the strategies they are learning in writing workshop to their reading.
15 **Writers Use Their Superpowers to Work with**	Make an allusion to a superhero (it could be Spiderman or another popular superhero your children know well) as	*Guided Inquiry:* "Writers, today we are going to do an inquiry-we're going to investigate an important question. The question we	Active Engagement: Set students up to look around the room at charts, bulletin boards, folders and books to guide them in finding their	Silent Cheer Shout-Outs! Call out a super writing power from the list and	Questions to Push Our Thinking Invite students to share their writing

Greater Independence **W.1.3, W.1.5, W.1.8, W.2.3** RL.1.1, RL.1.3, SL.1.1, L.1.1, L.1.2	someone students can be like if they choose to access their powers as well.	are going to ask is, 'What super writing powers do I have, as a super series writer?"	superpowers. (See pg 126 for how to conduct this inquiry) Listen in to your investigators and jot a list (or get ready to unroll one you've made earlier that will as if you made it now.) Chart: The Super Writing Powers of Super Series Writers **Link:** Help students organize themselves to get started with agency and superpowers.	invite students using that power to raise their arms in the air and give a silent cheer.	and explore questions to push their thinking. Did anyone try anything new and difficult today? Did anyone tackle any new and hard challenges? Did anyone invent new powers?

Bend 4: Getting Ready to Publish Our Series

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

16 Punctuation Parties W.1.3, **W.1.5,** W.2.3 RL.1.1 RFS.1.1, RFS.1.4 SL.1.1, SL.1.6 L.1.1.j,g, **L.1.2.b**	Stir your students up to get excited to publish their series. Make the link from getting ready to publish to thinking about and fixing up ending punctuation. Then refer to a recent time when you read aloud and your voice didn't match the end punctuation. Play up how important punctuation is for the reader. Stir up your writers to want their punctuation to be fabulous. See pg. 134.	Writers use punctuation to give orders to their readers. One way writers make sure their punctuation is giving the right orders is to reread part of their story out loud, and when they want a part to sound *exciting*, they add an exclamation mark. When they want a part to sound like the character is questioning or wondering, they add a question mark.	**Model:** Set students up to watch you demonstrate how to read aloud part of your writing and add in punctuation that matches your storytelling voice. Introduce your story so students are ready for the part you'll focus on. On chart paper have that portion of your story up with some of the punctuation missing. Have Post-its with different punctuation marks that you can choose from to put at the end of your sentences. Model trying out different types of punctuation and selecting the right one. (See page 135) **Active Engagement:** Invite children to help you add punctuation to another part of your story. Emphasize that this is important work. Have another page of your story on your chart ready to flip to for students to try out. Invite partners to move punctuation Post-its on the chart. **Link:** Send the children off, emphasizing that adding punctuation is an essential part of getting ready to publish. Offer up your punctuation pens as enticement.	Using Ellipses to Create Suspense Share how a student used ellipses correctly to build suspense. Discuss how it makes a part exciting and slows down the reader's voice.	Classmates Are Mentors Too Highlight one or two writers who have done solid work on ending punctuation today, to serve as mentors as students continue to revise and edit their fiction books for publications. Project their writing for the class to see.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

17 **Writers Use Illustrations to Tell Important Details** **W.1.3,** W.1.5, W.2.3 RL.1.1, RL.1.4, **RL.1.7** SL.1.1,**SL.1.5** L.1.1, L.1.2	Make a reference to a favorite text that uses pictures, instead of words, to convey information to the reader. You may want to use *Knuffle Bunny* and point out the part where the picture shows how Knuffle Bunny got left behind. Call children's attention to the details the reader finds out only through the pictures, and alert children that they can do the same work in their stories, as part of their revision.	Writers study how authors use pictures to give their readers extra information. Writers try to add details to their own illustrations to give their readers information too.	**Model:** Recall that writers study mentor texts to get ideas, and invite the children to investigate the pictures in your mentor text. Demonstrate by investigating one picture yourself, remarking on what you find out in the picture that wasn't in the text. **Active Engagement:** Invite your students to do the same work. Turn to some pages in your mentor text that have detailed illustrations so they can investigate the pictures. Restate what the children say, so that it is generalizable for what writers might do to convey information to their readers. Document the children's investigation on a chart, "Our Favorite Writers Give Us Ideas for Stuff to Put in Our Own Stories!" (see pg. 144) **Link:** Help children remember their publication date and make writing plans to be ready.	Using Pictures to Show What Characters Are Thinking About Use a child's example or create one of your own where thought bubbles are included in the illustration to help the reader know what the character is thinking. (See pg. 146)	Digging Deeper with More Mentor Texts Teach students that pictures can also show the reader *how* the character is feeling. Set students up to investigate other mentor texts in the classroom, to notice what details are included in the pictures that they could try in their own fiction books.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 **"Meet the Author" Page**	Allude to the upcoming publishing celebration and	As writers get ready to publish, they often include a "meet the author" page to	**Model:** Introduce the "meet the author" page and explain what kind of	Writing Series Titles	Planning for Publication

W.1.3, **W.1.5**, RL.1.1, RFS.1.4.b SL.1.1 L.1.1, L1.2	get your kids excited to be famous author.	introduce themselves, and their writing, to their reader. You might consider including a "meet the author" page for your series as well.	information is often included. Prepare a list ahead of time to refer to. (see pg. 151 for list) Demonstrate what your "meet the author" page might sound like. Show how you turn to the chart to help you create one, and play up the "famous author and series" work you've all done. **Active Engagement:** Invite the children to make a "meet the author" page for your shared class series. Share back what the kids have invented, showing them what "meet the author" page might look like and sound like. **Link:** Review how children might use their time as writers. Remind them that publishing is just a couple of days away, and they can help each other make smart choices and get ready to publish.	Remind writers of how they have titled other books. They should ask, "Which title will help my reader understand what my whole book is about? What's the really important part?"	Rally students for the upcoming publication and channel them to make a plan for their writing time so that their series books will be ready. Emphasize that writers are independent and use their time wisely.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Letter to Teachers: Getting Ready	Refer to the list on page 155,"Are You Ready to Celebrate?" Post this on a chart somewhere.	Writers clearly state their plans to publish and get right to work doing what needs to be ready for their readers.	**Teaching:** Invite children to say out loud their plans for the day so they feel committed. Kids will most likely	You don't want to take up too much of the time they are spending working. You may do	Prepare children for the share tomorrow. They might practice reading aloud their

for the Final Celebration W.1.3, **W.1.5**, W.2.3 RFS.1.4 SL.1.1, SL.1.6 L.1.1, L.1.2			work closely with their partners as they reference the list and get busy working.	the silent cheer shout-outs from session 15 or remind the kids to check in with partners, or perhaps you'll notice something one of your students has done that you think is worthwhile to share with the clas.	pieces to their partners.
20 **Letter to Teachers: A Celebration of Series Writers: The Grand Finale!** W.1.3, W.2.3 RFS.1.4, SL.1.1, SL.1.6 L.1.1, L.1.2	The Grand Finale! Decide how you want to celebrate with your class: You can invite kindergarten students to come in for a class visit to mingle around the room and meet the first-grade authors. You can also invite the second-grade teachers. The kids can show off all that they already know about writing to their teachers for next year. If you haven't had parents in yet for a writing celebration, this is a great opportunity to do so.				

New Fairfield Public School
K-5 Writing Curriculum

Grade 1: Unit 5: Science Information Books	
Unit Description:	This unit builds on children's energy and enthusiasm about the world. One main goal of this unit is that children use writing to explore an essential concept of science. Children will come to realize that writing need not be an end in and of itself, but that it can also be a tool for learning. Children will be writing to record, to question, to hypothesize and observe, and finally to teach others.
Essential Questions:	How do writers observe, sketch, and jot questions to record and grow their thinking about a science topic? How do writers organize their information to publish a teaching book about a science topic?
Standards:	W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure. W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed. W.1.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.1.7 Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions). W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. W.2.2 Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section. RI.1.1 Ask and answer questions about key details in a text. RI.1.2 Identify the main topic and retell key details of a text. RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text. RI.1.5 Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text. RI.1.6 Distinguish between information provided by pictures or other illustrations and information provided by the words in a text. RI.1.7 Use the illustrations and details in a text to describe its key ideas. RF.1.1 Demonstrate understanding of the organization and basic features of print. RF.1.2Demonstrate understanding of spoken words, syllables, and sounds (phonemes). RF.1.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.1.4 Read with sufficient accuracy and fluency to support comprehension. SL.1.1 Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

	SL.1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood. SL.1.4 Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly. SL.1.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings. SL.1.6 Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 here for specific expectations.) L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.1.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies. L.1.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).
Timeline/date:	3-4 weeks; June

Bend 1: Writers Write to Learn About the World

New Fairfield Public School
K-5 Writing Curriculum

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 Science Writers Get Ready for a New Topic by Asking Questions	Invite children to recall their previous work writing teaching books. Remind them that when they wrote books before, they used what they already knew about a topic to teach others.	When a writer gets ready to study a new topic he or she first thinks, "What do I already know about this topic? What questions do I have about this topic?" Science writers sketch and record their ideas.	**Model & Active Engagement:** Demonstrate thinking about what you already know about frogs. Think aloud, sharing some facts you know. Show students how you draw and label what you think a tadpole looks like in the science journal.Then draw pictures to show how a tadpole changes during its life. Guide students to think about caterpillars and what they look like and how they change. Have students turn and talk with their partners to share their ideas. Before sending children off review the expectations for recording in their journal. Send writers off with their new butterfly journals. Students will draw and label a caterpillar and the stages it goes through.	Get the attention of students and compliment them on their drawings and labeling. Explain that scientists also wonder about a topic and record their questions. Give an example of a question you might wonder about tadpoles. Students will record their questions in their butterfly journals.	Gather children in the meeting area with their journals. Have a few students share their diagrams using the document camera. Children can orally share their questions and the teacher can record them on a class chart.

New Fairfield Public School
K-5 Writing Curriculum

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Science Writers Observe and Record Information**	Show students one of the new caterpillars that they will be studying and learning about. Ask students to share how the actual caterpillar compares the diagrams they drew yesterday.	Writers make careful observations when they're studying a topic. Writers record the information they learn from their observations.	**Model & Active Engagement:** Prep: place a spoonful of food in each child's plastic cup before starting. Students will have materials in front of them and will follow along as you demonstrate how to create an environment for the caterpillar to grow. ● Discuss the substance in their cups, a mashed up mallow plant containing water ● Invite students to feel and smell the food and record their observations on activity sheet 1 in their journal. ● Push the food down with fingers, so there aren't any bubbles ● Give each child a caterpillar to place in their new environment. Students will review how to take care of the caterpillar and record what they have learned on activity sheet 2. ***Optional:*** You may wish to place a caterpillar in an air-conditioned environment to answer the questions - Does temperature affect the time it takes for a caterpillar to grow?	Introduce the word bank in their journals and the vocabulary word wall, with pictures, in the classroom. Students will record the words: caterpillar and Mallow Plant. You can display these words & matching pictures on the class word wall.	Introduce students to the class calendar that they will be using to track data (the changes the caterpillar goes through over time).
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 Science Writers Teach With How-To Books	When adults want to cook something they may use a recipe to help them. A recipe tells you what you need and what to do step by step.	Writers can write how-to books to teach others how to do something step by step.	**Model & Active Engagement:** Demonstrate thinking through the materials you need and the steps you would take to make a peanut butter and jelly sandwich. Show students how you record this information on the how-to paper. Emphasize the use of temporal words (first, next, then, finally, etc.) Give students a chance to turn and talk before recording the next step on a page. Today students will create how-to books explaining how to create a caterpillar environment. Before they go off to work on their own, have students recall the steps using their fingers and share with their partners.	Remind writers that their readers need to be able to create the environment from their directions. Writers need to reread to make sure they've included all of the steps.	Have partners get together to review their how-to books. One partner can mime the steps as they're written to check if everything is included. Students should make any necessary revisions.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Science Writers Make Sketches of Their Observations**	Display a diagram from an informational book. Discuss with children how the author uses sketches, labels and captions to help the reader learn more about the topic. The process of observing, sketching, and recording will be revisited throughout the journal.	Writers use sketches to record their observations. They elaborate on those diagrams by using labels and captions.	**Model:** Set writers up to investigate the photographs in *Sharks!* by guiding them through a series of steps that help them. Listen in and coach, eliciting and collecting their comments. **Active Engagement:** Engage the class to have a whole-class conversation about one part of the picture, coaching them to notice what the author did and to think about why she did it that way. Move the conversation to another picture and scale back your support. Invite the children to sketch adding labels and captions to their Butterfly Journal.	Remind writers to use scientific terms when they write words as labels and to write captions in complete sentences.	Children should share diagrams, labels and captions with their partners revising if need be. *The following can be done in multiple lessons.* Revisit the question chart started on day one. Have any questions been answered? Do students want to add any new questions?

Bend 2: Science Writers Publish Information Books!

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 Writing Table of Contents	Writers write all about books to teach readers about a topic they know about. We have just finished learning about butterflies and now we are going to write an all about book to teach readers all we know and learned about butterflies.	Science writers organize their all about books into chapters to make it easier for the readers to find and learn new information.	**Model and Active Engagement:** Review the journal together. Have partners discuss the different facts they've learned about butterflies. Have children think about what they might do to make a table of contents for their books. Students can turn and talk to their partners about their ideas and how they can be divided into smaller parts. Hand out paper for them to draft the table of contents for their particular topic. Show students how to make their chapter titles interesting for readers. Look at a few published books for ideas. Give students time to revise their chapter titles.	When we started recording in our journals we asked questions. Some of those questions were answered. Writers can include these questions and the answers they found in their book. They can give it a chapter of its own (questions and answers) or include them in another section like interesting facts. You could also include a chapter that explains different comparisons; caterpillars to people, butterflies to people, insects to arachnids.	Celebrate the work one child did in revising chapter titles and set up a museum walk for students to see all the different ways their classmates are planning their chapter books.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 Introductions and Planning Chapters	Help children think about the fact that every school day has a beginning and an ending. Every summer has a beginning and an ending. Every book has a beginning and an ending.	When you write a teaching book remember that readers expect that your writing, like a school day, will have a beginning and an ending.	**Model** Show children a few different ways that authors have started their books, reminding them that they are looking at this to get ideas for how to write the very start of their own books. **Active Engagement** Give writers time to study other mentor texts you have chosen and think about what the author did that they could try in their own books. *Revisit the chart "Introductions can…"*, from Unit 2, documenting the ways they may start their books. Students will choose to write their beginning using what their mentor authors do.	Writers plan chapters in a teaching chapter book the same way they plan teaching picture books. Writers plan what they will say in a chapter across their fingers, saying a whole bunch about each finger, or each part of the chapter.	Students meet with partners to share their introductions and discuss what will come next in their books.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Writers Write with Details and Help Readers Picture the Details by Using Comparisons**	Remind writers that they already know what it means to write with details. Return to the teaching book you and the class have been working on and demonstrate what it means to write in summary versus in detail.	Writers don't just tell a fact (a detail). Writers help readers to picture the fact (the detail) and to understand why it matters. One way writers do this is by using comparisons. Use "How Can I Teach My Readers Chart" from unit 2.	**Model:** Tell a story that illustrates how using a comparison can help readers understand something that is unfamiliar to them. **Active Engagement:** Have partners consider how to use comparisons to help readers picture something in the class book.	Remind writers that they reread, looking for general statements to expand with more details.	Highlight one student who added a lot of detail to his or her writing, showing how adding comparison, examples, or other details in one's writing helps readers to understand what the writer is trying to convey.
8 **Writers Write a Conclusion and a Glossary**	Ask writers, "When you are a reading an information book and you come to a word you don't know the meaning of, what do you use to help you?"	Writers explain the meaning of scientific words by including a glossary in their information books.	**Model & Active Engagement** Refer to the glossary section of a familiar text, such as, National Geographic Kids: Caterpillar to Butterfly. Solicit children to join you in thinking about the science words that their readers may not know the meaning of. Model writing & defining a word on the glossary paper. Give children time to choose 3-5 words from their information books to include in their glossary.	Shift the focus to conclusions. Conclusions leave the reader with a big thought or idea. Have children do the same work of noticing how mentor writers end their books. *Revisit the chart, "Endings can…"* from unit 2. Have children write an ending for their chapter book using the ideas generated on the chart.	Encourage students to finish up their books because the next day or days will be about fixing up their writing and celebrating.

Second Grade Units of Study

Grade 2: Unit 1 Lessons from the Masters (Book 1)	
Unit Description	This unit is a mentor text study. Children will study craft moves as *readers* and then try them out as *writers.* They will examine two whole-class mentor texts as well as their own just-right books. This unit will also support second-grader's growing skills in the conventions of writing and their ability to communicate as members of a community or in partnerships.
Essential Questions	How do I live like a 'master' writer?
Standards	W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing. W.2.8 Recall information from experiences or gather information from provided sources to answer a question. W.3.3.A Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. 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. W.2.10/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. RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.10 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. SL.2.1 Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g.,*When other kids are happy that makes me happy*). L.3.3.A Use knowledge of language and its conventions when writing, speaking, reading, or listening.
Timeline/date	6 Weeks: Sept.-Oct.

Bend I: Studying the Masters for Inspiration and Ideas

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 Discovering Small Moments That Matter: Generating Ideas for Writing **W.2.3,** 2.8, 2.10, **RL.2.1, 2.5, 2.10, RL.3.1,** SL.2.1, 2.4 L2.1, 2.2, 2.3, L3.3c	Remind children of the materials and routines of writing workshop and give them a chance to practice gathering. Remind them of all they learned about writing stories last year. They already know how to write Small Moment stories; telling exact actions the people in your stories make---and what they are thinking and feeling.	Writers learn from master writers--writers who stand out. Whose books are so powerful, so moving, and so beautifully created. We study how each story topic matters to its writer. Writers probably use a notepad to record little details that later become stories.	**Model:** Read the beginning of a book by master authors and point out how the author shows us that this is a topic that matters.--how special this moment was and figure out how authors came up with their ideas. Introduce the Tiny Topic Notebook. **Active Engagement:** Share your tiny notepad ideas with children. Then ask them to think of a Small Moment story idea and to tell that topic to the person next to them. Then ask them to tell the beginning of a story to their partner.	Meaningful moments are sometimes ordinary! Think about books you've read about ordinary things. (Share some examples of books the class has read.) These stories might remind you of moments in your own lives worth writing about.	(Introduce writing folders.) Explaining that one pocket is for writing that is finished and one is for writing that is ongoing.) Share some charts and mentor texts from last year. They remind you of what you learned last year. Read a few pieces and have children notice some things from last year that their classmates have done to make their Small Moment stories the best they can be. (pg.10 charts)
2 Capturing Story Ideas: Tiny Topics Notepads **W.2.3,** RL.2.1, **SL.2.1a,** L.2.1,L.2.2, L.2.3	Remind students to watch for little things that could become stories and to record these in their Tiny Topic notepads. Writers keep 'idea files'. Writers write with details because they live with details. (Remind them of the stories shared the day before.)	Just as master writers collect little , tiny details that they can later turn into stories, you can do the same thing. Whenever you find a good idea or remember something you want to write, you can just jot it down.	**Model:** Demonstrate getting an idea for a story from a tiny event and jotting it down to develop later. Jot a quick, short note that will remind me about the story that I want to write. **Active Engagement:** Ask children to think back over their day to find a small moment that could become a story, then jot it down to write about later. (Share the writing a few students did to help generate even more ideas.)	Remind students that they are writing about one small moment. If they wrote a *big* story, and they have lots of tiny topics---they need to pick just one of the moments to write about. They can jot down the others in their Tiny Topic notepad to write about another day.	Remind them they can look at and listen to the world around them for writing ideas. Pg. 18 --Jan Yolen quotation.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
3 **Stretching Out Small Moments** **W.2.3,** RL.2.1, **RL.2.5,** RL.2.10, SL.2.1, SL.2.4, L.2.1, L.2.2, L.2.3	Tell about one child who used his notepad the evening before to record a tiny detail. Remind children that writers not only *write* but also *live* with details. (Writers share ideas they have been collecting for future writing.)	Writers don't just think of a topic and then suddenly 'poof', there is a story. Writers plan and let their stories grow by trying things out and thinking as they write.	**Model:** Demonstrate how you take a tiny topic and let it grow. First you think about how your story will go and tell it across your fingers then you can jot a few words across the pages to remember what you want to write. Then you start start to think about the beginning, middle, middle and end of how a page goes and start writing. **Active Engagement:** Ask the class to take an idea from their notepads and grow it into a story, telling the story to a partner.	Writers grow each page of their story. Looking at the page they are on or looking back to the beginning, think about the beginning, middle, and end of the page and make sure you 'push the story down the page' adding flaps if needed.--long and detailed.	Reading like writers: channel children to notice and name important parts of the mentor text during a read-aloud. Read *Owl Moon*
4 **Writing with Detail: Magnifying a Small Moment** **W.2.3, W.2.5, W.3.3a,**RL2.1RL2.3,**RL.2.4 RL.2.7,** SL.2.1,SL.2.3 L.2.1, L.2.2, L.2.3, L.2.5	Writing is seeing. It is paying attention.' Use something such as sea shells or flowers that students can look closely at it through a magnifying glass (or pretend) to notice details.	When writers want to zoom in on a small moment, to capture it so that readers see it as they do, they magnify it, by writing with lots of details.	**Model:** Demonstrate how to write like the mentor author, zooming in on your own Small Moment story and stretching it out with lots of details. (pg. 30-31) **Active Engagement:** Have children take out a story and find a part that could use magnifying for the reader. Partners help each other to think of the details that will help a reader picture what is there and what is happening.	Writers don't just talk about what they see. They use all of their senses to add details to their stories. Use examples from *Owl Moon*.	Highlight the work of two students who used details to zoom in on small moments. Give students copies of the writing and have them underline ways that details were added. Students jot on a post it two or three things they want to try in their writing. Put that on their writing and place in the 'In Progress' side of the folder.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
5 **Revising with the Masters: Crafting Powerful Endings** **W.2.3,** W.2.5 RL.2.1, **RL.2.5** SL2.1, **SL.2.2** L.2.1,L.2.2 L.2.3	Returning to *The Leaving Morning,* and *Owl Moon*, mentor texts, to 'shine a spotlight' on endings. (Pg.38-39)	Writers can turn to their mentor texts to help them write powerful endings. Writers spend lots of time writing and rewriting their endings; studying authors to learn how they craft their endings.	**Model:** Begin by rereading the beginnings of whole-class mentor texts. "Story beginnings matter and so do endings." (**After Active Engagement, could model how to revise one of your story endings using one of the charted moves. (pg. 39))** **Active Engagement:** Pass out copies of mentor text endings. Ask children to turn and talk to their partners about what they notice. Share some observations. Begin to name and make a chart about what makes a "good ending". **This could be multiple sessions to demonstrate different ways to create endings. (last paragraph on pg. 39)**	Writers don't just make little "ticky tacky" revisions; changing a word or line. They make large-scale revisions, focusing on whole sections. ● revising endings ● revising beginnings (pg. 41) ● revising most exciting, sad revealing part; stretching it out	Read some of the endings children have crafted. Point out what exactly the writers did. Or open this up for discussion and have children respond or share with partners how their endings are like the mentor texts.
6 **Reading Like Detectives** W.2.3, **W.2.5** RFS.2.4 SL.2.1, SL.2.3 L.2.1 **L.2.2**, L.2.3	Share two pages from your demonstration text--one page with many run-on sentences and one pate with correct end punctuation. Have students be detectives and quickly study your pages. Read aloud pages. Have students turn and talk, observing what is different about the two pages. Share out. Talk about their pieces that you noticed had no punctuation marks. When you write too quickly ---you forget to write with punctuation.	Writers reread to make sure both that their writing says what they want it to say and that it makes sense. They consider whether their writing makes sense and decide where they need punctuation and what kind.	**Model:** Demonstrate how to reread your own writing, pausing to look for and include end punctuation. (pp. 46-47) **Active Engagement:** Have partners be detectives. Have Partner 1s share writing with Partner 2--read through it carefully, make sure it makes sense, and think about where punctuation is needed and what punctuation to use	Writers not only look at ending punctuation, but look at where they can use commas. Commas help us make a list in our sentences.	Remind children that in addition to ending punctuation, they can check their writing for spelling and comma use. Demonstrate one strategy for checking spelling in your demonstration text. (pg. 50)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Working Hard Setting Goals and Making Plans for Writing Time** W.2.3, **W.2.5** W.3.3b, W.3.10 RL.2.1, SL2.1 L.2.1, 2.2, 2.3	Share a quotation that emphasizes the importance of setting and working toward goals. (Jane Yolen pg. 54) What does it mean to exercise your writing muscles.	Writers work hard to get better. They set goals and make plans to work toward these goals. (Introduce the Narrative Writing Checklist for grades 2 & 3.)	**Model:** Introduce the Narrative Writing Checklist for second and third grade. Demonstrate how to compare your own writing against the checklist, setting goals for the unit. (pp. 54-56) **Active Engagement:** Set students up to compare their writing against the checklist, working in partnerships to set new goals. Have a couple of students share their goals and reasons for choosing.	Writers set short term goals that help them write more. Stop your writers and have them think, "*Where can you write to in the next ten minutes?" Pg. 58*	Introduce a chart of moves that create strong writing, and invite children to share their writing and plans with one another in pairs. Chart: *Things That Make Us Stronger Writers* pg. 61--reveal each bullet point and discuss Mentors (writing partners) someone who is like their teacher: he;[l you think about what you need, help you remember your goals, hold you to your goals.

Bend II: Noticing Author's Craft: Studying Imagery, Tension, and Literary Language in *Owl Moon*

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
8 **Revising with Intent** W.2.3 **W.2.5** RL. 2.1, 2.2 **RL.2.4** RL.2.10 **RL.3.4** SL.2.1, **2.4** L.2.1, 2.3, 2.5,2.6	Show students examples of various published books that are written with different intentions, some meant to be funny, some meant to be sad, and so on.	Writers revise--on the go--not just to add in details, but to bring out intent---what they want their readers to take away. Most writers at some point ask themselves, "*What kind of book (piece) am I trying to write?"*	**Model:** Reread your own writing aloud, voicing various intentions you have for its effect on readers. If I want to make a story that is funny, how could I rewrite parts "to make my reader laugh more"? Model considering other intentions and revise accordingly. **Active Engagement:** Set students up to consider their own intentions for previously written pieces. Writers ask yourself ,"*What am I trying to do as a writer in my piece?" Voice Overs* pg. 69	If you are conferring with a partner to determine or share the intent of your piece and the changes you have made, you might want to meet in a spot away from where others are working.	Have students read their writing in small groups, using their voices to show their intentions. Pg.73--"mini" writing circle.
9 **Close Reading Learning Writing Moves from a Text** W.2.3 **W.2.5** W.2.7 W.2.8 RL.2.1,2.2, 2.3, **2.4**, 2.5, 3.3, SL.2.1,**2.3,** L.2.1, 2.2,2.3, 2.5, 3.5a	Ask children to recall the intentions they came up with yesterday for their stories. Making your story have a particular effect on readers is really, really hard work. When you need help as a writer, you can always study other books and use them to teach you how to do special things in your writing.	Writers look at powerful parts of mentor texts. We are going to notice **what** is powerful, **why** it is powerful, and then figure out **how** to do it. (three questions)	**Model:** Study a powerful part of a mentor text to name the effect it has. Demonstrate this with *Owl Moon*. pp. 77-83 Chart : *Learning Writing Moves from Our Favorite Authors* **Active Engagement:** Throughout this lesson students are actively engaged answering the questions. Then on pp.80-81 you continue scaffolding as needed, walking them through this process and adding to the chart and working in partnerships.	pp.85-86 Stop, turn and talk to a neighbor about what you want your reader to know in the story you are working on? What is the big idea? (like in *Owl Moon*) If you don't know maybe your neighbor can help you.	**Trying Out Craft Moves** Reread your writing--like readers (as we did with *Owl Moon*). Use post-its to mark up some of the most important parts of your stories. Then switch roles and read the other partner's paper and use post-its. This is to prepare for writing tomorrow to learn how to use what Jane Yolen does in *Owl Moon.* (Use Chart)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
10 **Learning to Write in Powerful Ways Trying out Craft Moves Learned from Mentor Authors** W.2.3, **2.5,** 3.3 RL.2.3, 2.4,3.3 SL.2.1, **2.2,**2.4 L.2.1,2.2 2.3,2.5, 2.6	Surprise your students by getting them to stand up and sing "If You're Happy and You Know It," using this song to spotlight that people show their feelings through actions.	One way to make your writing more powerful is to try out craft moves that a mentor author uses. You can find a spot where you are trying to make your writing powerful the same way that your mentor author made her writing powerful, and then you can try the same moves in your own piece, in your own way.	**Model:** Demonstrate how you can take what you learned from Jane Yolen, using the chart Learning Writing Moves from Our Favorite Authors and apply it to your own writing. (Look back at where you applied post-its to important parts in a demonstration text or class story.) **Active Engagement:** Have students join you in finding other places in your writing to try out craft moves employed by the mentor author. pp 96-98	Books can give you many different ideas for your writing--then you can think together about how it could go in your piece. pg. 99	Have students provide feedback to writers who feel like they need advice from readers. Reread what they wrote and help the writer. Teach students to give the kind of specific feedback you would give. Have them turn and talk to partner about what they would say to help the writer make readers feel like they are right there.
11 **Learning to Write in Powerful Ways Trying Out a Second Craft Move** **W.2.3,** W.2.5 **RL.2.4** SL.2.1 L.2.2,2.3,2.6 **L3.3a**	Today is all about practice and building up our writing muscles. We're going to think back to the inquiry we did together the other day when we thought about how Jane wrote the powerful parts of *Owl Moon*. You studied how to try out craft moves in your writing.	Today I want to teach you that trying out craft moves takes practice. I want to show you again how you can match a part in your own writing with a part in a book to write with more power.	**Model:** Demonstrate how to apply another of Jane Yolen's craft moves to your own writing. (pg. 105) **Active Engagement:** As in Session 9, recruit children to help you revise your story, trying out the same craft move in another part.		

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 **Using Familiar Words to Spell New Words** W.2.3, **2.5,** 3.10 **RL.2.4,** RF.2.4 SL.2.1, 2.2, 2.3 L.2.1, 2.2, 2.3, 2.5, 2.6, **L.3.3a**	Using an example from class, point out that children can use words they already know to help them spell words they don't yet know, such as knowing ran helps you spell can. (pg 101)	When you want to write a word you don't know how to spell, it helps to find a word you already know that sounds like it. Once you find a word you know with a part that sounds the same as the word you want to spell, you can write that part! Then you only have to figure out the new part of your hard word!	**Model:** Using an example from one child's story show the class how to problem solve an unknown word by making connections to a word they already know. **Active Engagement:** Set children up to spell another word using this strategy. Have them write the words on their whiteboards.	Writing Part by Part, not Letter by Letter Praise children for being brave spellers and spelling tricky words the best they can. Remind children that they know spelling patterns from word study. They know the letters that go together for /at/ and /st/. They can use that to write part by part. (pg 105)	Ask children to solve a word on their own and then share how they did that with others at their table. Highlight all the ways they've learned to tackle hard words.
13 **Letter to Teachers: Editing: Capital Letters and End Marks Help Readers** W.2.3, **2.5, 3.3b** RL.2.3, **2.4,** RF.2.4, RL.3.3 SL.2.1, 2.2, **2.3** L.2.1, 2.2, 2.3 **, 2.6, 3.3a**	Use a small story from your life to explain why conventions matter. Show how someone else reading it may read it differently than how we intended because of mistakes we made with capital letters and end marks. (pg 110)	Writers use marks on the page to help their readers read their stories in ways that make them great stories. Writers use lots of marks to do that: exclamations points for very important stops and and periods for calm stops.	**Model:** Decide how much demonstration children need and demonstrate by thinking aloud as you punctuate your piece of writing. Consider putting punctuation in the wrong places, then reading it over and deciding it doesn't go there. **Active Engagement:** Ask children to finish punctuating this piece with their partners, testing out their decisions and rereading it.	Invite children to use the checklist to look over their nearly finished or finished piece of writing, filling it out as they do so. Have them write themselves a sticky note to compliment something they've done well according to the checklist.	Celebrate the writing they have created in this unit. Invite some children to read their own or a classmate's piece aloud for all to appreciate.

Bend III: Studying Other Writers' Craft

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14 Studying a Story to Learn Ways the Author Makes it Special W.2.3, **2.5** RL.2.7 SL.2.1, 2.4, 2.6 **L.2.1, 2.2**, 2.3, 2.6	Many of us know famous athletes or people that we try to act like. We may see a pro soccer player do something special and then think, "I am going to try that."	Writers read books written by other authors and say, "Oh my goodness! He just did something special in his book that I want to try in my own writing!" Then they try it.	**Model:** Demonstrate studying a mentor author, such as George Clements. Name specific moves he made in his Small Moment story that you want to try out. Draw their attention to how George used the three … (ellipses) to get us excited. Start a chart to list craft moves authors do that we can do. (pg 117-118) **Active Engagement:** Ask children to follow along from beginning to end. Give them sticky notes to put on the parts of the text where they notice the mentor author doing something special. Emphasize the bold, and all-caps words, the ellipses, and the actions.	Finding Another Writing Move to Emulate the Author Point out different craft moves that children find in their favorite books or that they are trying out.	Choose a child's work to read to the class. The class acts together as that child's partner. Children look and listen to the piece raising a finger each time they notice a craft move they could try too. (pg.122)
15 Trying Out a Craft Move From a Mentor Text: Writing with Exact Actions **W.2.3,** 2.7, **2.8** RL.2.1, 2.3, 2.4, 2.7, 2.10, RF.2.4 RL3.3 SL.2.1, **2.6** L.2.1, 2.2, 2.3	Display the charts you have made within this unit. Ask children to remember what they've learned that can help them bring their stories to life.	When writers want to make their stories really special they can turn to craft moves they've learned from studying mentor authors. Once they've found a move that fits their purpose, they can try it in their own writing. One craft move writers use is telling the exact actions people do.	**Model:** Highlight the craft move you want children to notice in the mentor text, emphasizing the purpose for this technique. In this case, point out that exact action words help readers envision the story. (pg 126) Demonstrate using small, exact action words in a shared class story. **Active Engagement:** Have the children turn and talk to help you continue to write the shared class story, using small, exact action words.	Partners story-tell twice, the second time for more precise, exact action words. As they listen to their partners they should try to picture their partner's story in their minds. If there is an action you can't quite picture, tell your partner where adding exact action words might help.	Remind students that they can read a mentor text and think, "I could try that in my writing." Offer up an example of a student who has done that.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 **Trying Out a Craft Move from a Mentor Text: Writing with Exact Actions** W.2.3, 2.5, 3.3 RL.2.4, 2.10 SL.2.1 L.2.1, 2.2, 2.3, 2.6	Remind children of the ways the mentor author brings his text to life. Students turn and talk to their partner about some of the craft moves they've discovered and tried.	Writers don't just *notice* craft moves other writers use, they *try* them! For example we found that writers make some words big, bold and different shapes to show that these words are important to the story and should be read in a strong voice. Since we noticed that, let's try that in our own writing.	**Model:** Reread the mentor text, *Night of the Veggie Monster*. As you read notice how the big, bold words, the pop-out words, help you read the story. Reread your own story and demonstrate how to revise for big and bold words. Give writers time to look for important words in their stories that they want readers to read in a strong voice. **Active Engagement:** Ask children to take a finished piece from their folders, reread it, and then revise it with pop-out words.	Writers draw their letters to show us what words mean. Point out how George draws some of his letters to that the words look like what they mean.	Tell children that writers act like readers, using their voice to show how the words are written and to show feelings. Read aloud a student's piece to demonstrate reading with expression. Have children reread their stories to their partners, practicing reading with expression.
17 **Letter to Teachers: Turning to Other Mentor Texts** W.2.3, **W.2.5** RL.2.4, RF.2.4 **SL.2.1** L.2.1, 2.2, 2.3	Everyone has a style of doing things that makes them unique. Some people cook differently, others throw a baseball differently.	Writers study the books they love to find new tricks or craft moves for writing well. You can copy things from books you like into your own writing. (pg 140)	**Model:** Read a book you love aloud and use Post-its to mark features of the text that stand out. Think aloud each time you tag a craft move. **Active Engagement:** Give partnerships different books and have students work together to mark things the author did that stands out to them.	Share an individual conference you had with the class. Share the clever ways this writer is using craft moves.	Celebrate all they have learned from George and other authors! Group students to share which author they learned something from and how they used it in their own work.

Bend 4: Fixing and Fancying Up Our Best Work

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
18 **Using All we Know to Revise** W.2.3, **2.5** **RF.2.3** SL.2.1 **L.2.1, 2.2,** 2.3	Use a comparison, such as writers to bakers, to teach students that writers need to make sure their work is just right to share it with the world.	Writers get ready to publish a story by first choosing one that they want to share with the world. Then they revise it using all they know.	**Model:** Demonstrate how you choose a piece of writing to revise by finding one you love. Give students an opportunity to choose a piece to publish. Remind them to choose a piece that is really important to them. Show students how you reread a piece, checking that it both makes sense and incorporates craft. Use the "Ways to Bring Stories to LIfe" chart to help you. Model how you reread and revise by using revision strips. **Active Engagement:** Have children reread the stories they selected and to look for places to revise.	Stretching Out the Most Important Parts of Stories with Details Writers often revise by finding the most important part of their story and adding details to that part. Give them time to find the most important part of their story and make a star. Students share stories with their partners. Listening partners ask questions to see if it needs more details. Students revise that part.	Ask writers to share their stories with partners, showing their partners where they've revised their writing to make it even better.
19 **Editing with a Checklist** W.2.3 RF.2.4 **Sl.2.1, 2.4, 2.6** L.2.1, 2.2, **2.3**	Remind children that their writing should be easy to read. See cookie metaphor on pg 152.	When writers are ready to publish, they make sure their writing is easy to read. One way they do this is to use an editing checklist that reminds them of all that they know about helping readers read their stories.	**Model:** Explain that you have a first-grade friend who needs help editing a piece she is getting ready to publish. Demonstrate editing the mystery piece using an editing checklist (from the CD). (pg 152) **Active Engagement:** Encourage children to begin editing the first page of their own selected stories, using the checklist.	Trying Tricky Words a Few Times before Deciding which Way to Write Them (pg 155)	Ask children to help their partners by rereading their stories and saying what can be fixed up.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
20 Making Books Ready for the Library	Tell children that their books are almost ready to publish, but still need finishing touches.	Writers put a lot of finishing touches on their books so that these are ready to go in the library for others to read. If writers aren't sure what to do, they can look at a mentor text.	**Model:** Investigate the cover of the mentor text, guessing how the author created it. Note the title, a picture and the author's name. **Active Engagement:** Have children brainstorm how George McClements came up with the title and picture on the front cover of his book. Why did he title it, *Night of the Veggie Monster?*	Writing Blurbs to Tell Readers What a Book is All About Explain that writers write back-of-the-book blurbs to grab the reader's interest and tell what their book is about. Look at the mentor's book and what he included in his blurb. (pg 162)	Teach children that writers practice reading their stories aloud, focusing on expression. Demonstrate with your selected piece.
21 Letter to Teachers: A Celebration	Read pg 165 in the book to decide how you want to celebrate the author's in your classroom.				

Grade 2: Unit 2 The How-To Guide for Nonfiction Writing	
Unit Description	This unit will support students' in writing many nonfiction books in shorter time frames, crafting information with a specific audience in mind, and includes inquiry of other kinds of nonfiction texts, learning to teach information in different ways. This unit builds on knowledge of nonfiction writing; coming up with areas of expertise, structuring a book using a table of contents and planning across pages.
Essential Questions	How can I write lots of nonfiction quickly? How do I write for an audience? How can I change the structure of my nonfiction book to write a new kind of nonfiction book?
Standards	W.2.2 Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section. W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing. W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.2.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations). W.2.8 Recall information from experiences or gather information from provided sources to answer a question. W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 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.) W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 here.) W.3.7 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 here.) W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. W.3.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Timeline/date	6 weeks: Nov.-Dec.

Bend 1: Writing Lots of Nonfiction Books Quickly

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Launching the Big Work of Nonfiction Writing in Accessible Ways**	Remind students of the fiction books they wrote and added to the classroom library. Get students excited about the idea of writing nonfiction books to add to the library. P. 3	Nonfiction writers write about topics on which they have expertise. Sometimes writers choose a brand-new topic, and spend a *long* time getting to be an expert on that topic. But other times, nonfiction writers choose a topic on which they are *already* expert, in which case they get started right away.	**Model:** Demonstrate how nonfiction writers can begin to write a lot of books if they write about something they know a lot about as opposed to something they don't know a lot about Have two students help each other to come up with a list of topics that one could write about. Have students count out on their fingers topics they could write about today. **Active Engagement:** Have students help you come up with a topic you could write about, suggesting topics yourself that won't work. **Link:** Put blank books at each table so students can get started right away. Remind them the goal is to finish writing one book today.	After just a few minutes talk to students about putting chapters in their books like they did in first grade. If they started to write a section, ask them to think about a title for that section.	Bring writing folders and the day's writing to the share space. Have partners share what they wrote for the day. Turn and talk about nonfiction writers they love. Introduce them to Seymour Simon and Gail Gibbons. pp.9-10

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 Learning from the Experts	Bring folders and book boxes to share space. Celebrate the books the children wrote and remind them that these books will soon be in the nonfiction section of the library. They will now read nonfiction as *insiders.*	Once a person has written nonfiction books--once a person is an author of nonfiction books--that person's reading of nonfiction is forever changed. Authors of nonfiction books read books written by other authors and think, 'Whoa! Look what he did in his book! Look what she did! I should try that.'	**Model:** Link the work they did in the first unit, studying the craft of fiction authors, to studying the work of nonfiction authors. Have students take out a nonfiction book from their bin and their writing from yesterday. Use one student's work to demonstrate how you can notice what the author has done and think, 'We could try that same thing in our writing!' p.13 **Active Engagement:** Taking a nonfiction book from their bins, partners study the books and notice the things that the author does that they could try in their own writing. Have them find places where they can try what they noticed. **Link:** Remind children that there is a library of nonfiction books they can study to improve their writing. Start the *Nonfiction Writers* anchor chart.	Have students at tables lay out their writing. Then partners open another student's book-placing a Post-it where they notice things they could do in their writing. (3 minutes) Remind students that they can learn something new as a writer when they study published authors *and* peer authors.	Using Tiny Topic Notepads to Capture Ideas for Nonfiction Books---Share a strategy for generating topics; letting the environment or the world around you, spark possible ideas. p,18
3 Nonfiction Writers Squeeze Their Brains: Writing Long to Teach Readers a Lot of Information	Ask children to give you their feedback on a bare-bones book you tell across your fingers, prompting them to notice that it lacks information.p.21	Nonfiction writers know their readers want all the information the author can give them. That means nonfiction writers go from writing to rereading what they've written, and when they reread, they squeeze their brains to think up more information to add to their writing.	**Model:** Have one child read the first part of his/her information book. Then ask him/her to "squeeze his brain to think of more information he could add to that page". Remind writers to reread what they wrote then "squeeze their brains" for more information. **Active Engagement:** Have partners read parts of their writing and talk about things they could add. **Link:** Remind students about the meaning of the word *elaboration* that they learned from their narrative checklist. Have them help you improve your demonstration text as described on pg. 21. Add to anchor chart.	Tell writers that it is important to figure out *where* to add more to their writing. Show how you can use flaps and arrows to add more into the right places.	Adding onto Chapters, Making Them More Than One Page: When you have more to tell you can add a page, but be sure to reread so that the information ends up in the right place. If it doesn't, you can fix it by cutting and taping it where it needs to be.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Writers Set Goals and Make Plans**	Congratulate children on their success as nonfiction writers. Share pictures of writer's workspaces and share quotations about setting goals. P.28 Make sure students have Post-its in their writing folders for this lesson.	Whenever someone wants to get good at something, wants to improve, they practice. Writers are no different. They work hard to improve their writing by setting goals and then making plans to work toward those goals.	**Model:** Introduce the Information Writing Checklist for First and Second Grades. Take a quick tour of the second-grade side of the checklist. Have writers take out a piece of writing and as you go through the checklist have them look for evidence in their writing and leave a Post-it to mark it. Criteria they have not met become their goals. Have partners share items they could take as goals. **Active Engagement:** Invite a few writers to share their goals. Highlight that to really strengthen their writing, writers need to make plans to go along with their goals. Remind them using the quotation from the Connection, "A goal without a plan is a wish." **Link:** Writers carry their goals with them as they write. Add this point to the anchor chart. P.32	Remind writers that goals can move from book to book. Use a student goal as an example--'Do you see this goal as just for _____ book or can you take it into another book?'	Writers rehearse ideas for an "about the author" page by interviewing each other.
5 **A Trip to the Editor: Preparing for a "Meet the Author" Celebration**	Yesterday you read your book with a checklist in hand. Your checklist helped you to set goals and make plans for revision.	When writers reread their writing, they not only check that their piece has great content and is well organized, but they also reread as an editor. They check their spelling, grammar, and punctuation to make their piece easier for their readers to understand.	**Model:** Collect from children the kinds of things writers notice and fix up when they edit. During editing the focus is on making sure that readers will have an easy time reading the text really well. **Active Engagement:** Have children be your co-editor and join you in reading a portion of your draft writing. Try to include errors that mirror the ones second graders make. Have partnerships coedit each other's writing. Chart p.37 **Link:** Remind them that editors reread writing carefully.	Take a look at titles and headings and take some time to revise and edit those as well. Study the way other nonfiction authors title their books and chapters.	Celebrate! Have students meet in circles of 3-4 and conduct a "Meet the Authors" celebration. Authors Can -introduce their books by explaining what inspired them to write about the topic -share information from their "about the author" page -read their favorite chapter -end with a minute or two for questions

Bend 2: Writing for an Audience

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 Nonfiction Writers Consider What Information Their Audience Wants to Know	Compare dancing for an audience to writing for an audience. P.45	Writers write differently when they are writing for an audience. Before they write a chapter, they pause to think, 'What information does my *audience* want to know?'	**Model:** Begin a new demonstration text. This book will be used to model new strategies throughout this bend. Choose a topic that is engaging to students and that you have some experience with. Demonstrate how you need to think about your audience. Give examples of information that the audience would not want then settle on a plan for information the audience *would* want. p.47 **Active Engagement:** Partnerships name the information that will go in a chapter, keeping audience in mind; the other partner will be the audience and provide feedback. p.48 **Link:** When you are writing for an audience, if there is no one to talk to --no one to be your pretend audience--you can just think of an audience. As you write, think, 'What information would my audience want to know?' Chart: *To Teach an Audience* p. 49	After you finish a chapter it is important to reread that chapter and think,'What else might my audience want to learn?'	Bring books open to Table of Contents. Nonfiction writers consider what their audience wants starting with the table of contents. Have partners share their table of contents and give feedback.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Helping Readers Picture Information**	Engage students in acting out what it's like to read a boring book. Explain that writers work to write books that keep audiences interested.	Writers don't only think, 'What information will my audience need to know?' They *also* make sure to hold their readers' interest by thinking, 'How can I help my readers picture the information?' Writers do this by using description.	**Model:** Tell a story that illustrates how using descriptions can help a reader picture information. Share how a student author used description to help the reader picture information. **Active Engagement:** Students use a chapter they started yesterday or one they will start today. Think of your audience and then think, 'Which pieces of information do I need to help my readers picture?' You could choose to tell how they look or how they feel. Have students rehearse descriptions orally before writing in their books. **Link:** Remind children that as they continue to write for an audience, they should be doing so in a way that helps their audience picture the information. Add to anchor chart : *To Teach an Audience* p.57	One way to help your audience picture the information is to use a comparison; find a place in a chapter to compare the information to something else. p.59 Add to anchor chart: *To Teach an Audience*	Play: *Can You Picture It?* p.61 Prepare Chart Reading parts of texts, see if your partner can picture it--if not they can ask questions to help you add more details to your descriptions.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 Nonfiction Writers Aim to hook an Audience's Interest… Right from the Start!	Remind them of the work they did in not just thinking, 'What will my audience want to know?' but also working hard to help readers picture the information.	If you want your reader's attention, you need to grab it right away. Nonfiction writers make sure to grab their audience's interest, to hook their audience, right from the start.	**Model:** Have the children join you in examining how a mentor author writes leads to various chapters, making sure the leads are ones that hook readers. What did they notice? Find text that use, *Ask a Question* and *Introduce the chapter's topic with pop-out words.* Add to Anchor Chart: *To Teach an Audience* **Active Engagement:** Have writers help you revise a lead in your piece using one of the two strategies you've just taught. **Link:** Have students plan out different leads for a chapter in their own nonfiction book. Remember to hook your reader at the beginning of every single one of your chapters.	Think about how to hook your readers with the ends of your chapters to keep them reading. p.69	Invite one writer to share his/her writing with the class and voice over about techniques used to interest readers. Have partnerships read their work and give feedback. Set a stage as on p.70
9 Writers Do More Than One Thing at Once	Writers bring folders, Post-its and pencil. Challenge children to pat their heads while rubbing their stomachs. Point out that it is also hard for writers to think about audience while making their writing interesting.	Writers make sure to keep their audience at the front of their minds the whole time they are writing. To do this *and* teach interesting facts, they give themselves reminders that help them do two jobs at once.	**Model/Active Engagement:** Create a reminder Post-it to keep your audience in mind. Have students help you write a chapter for your demonstration text using the reminder Post-it and the anchor chart, 'To Teach an audience. Have partners work together to do both jobs--'What facts will my audience want to know?' and 'How can I make my lead more interesting? Share partnership ideas? Begin writing chapter. **Link:** Have children make themselves a Post-it reminder and then write with the reminder and chart so they can be doing two things at once.	Remind students to stop and reread writing and think about the work they need to do so this writing is perfect for readers. Read it as if they have never seen the draft before. p.76	Partners trade books and as they read their partner's book, use Post-its to leave feedback. Create a chart: Partners Give Feedback. p.80
	Connection	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 Clearing Up Confusion: Answering Readers' Questions	Share demonstration text where you asked a partner to leave you Post-its with feedback. Call attention to where your partner was confused or needed more information.	When nonfiction writers write for an audience, they make sure to clear up any confusion so that readers are not left with questions. Nonfiction writers do that by rereading as if they were the audience and finding places where they have questions themselves.	**Model:** Share a Post-it from first grade to show writers already know to ask questions. p.83 Read a part of demonstration text written to be confusing and then ask them to name what is confusing. Then demonstrate asking and answering questions to clarify. p.84 **Active Engagement:** Ask partners to read more of your book, look for unanswered questions, and then write answers to those questions on revision strips. Review and tape to chapter, **Link:** Writers will meet with new partners to reread one book and find place that are confusing or vague. The listeners ask questions so the writer knows just what to add in. Add to Anchor Chart p.85	Addressing spelling and punctuation confusion--ask writers to quickly check writing for misspelled words and punctuation that does not make sense. Add to anchor chart under *Clear Up Confusion*	Tackling First Grade Strategies in Second Grade Ways Remind writers of several familiar strategies for teaching their readers. Share chart from first grade. p.88 *How Can I Teach My Readers?*
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 Setting Goals to Make Nonfiction Books Better	Pretending to be a news reporter, ask students, 'What do you need to do when you want to write to teach an audience?' Quickly interview a few students.	Checklists and other reminders for ways to write well can be *way* more powerful than you think. Checklists and other reminders don't just give a tip for one thing you can do, one day, in one part. Instead, they remind you of work you can do over and over, page after page, day after day.	**Model:** Remind students about how they have used the Information Writing Checklist to help identify goals, then tell them that there is a way to use the checklist to make their writing even better. Show children that they can use strategies on the checklist to accomplish goals and carry those goals across pages. Sticking with one goal across pages and/or chapter. Use model text. P.92-93 Turn checklist into flaps they can tear off. **Active Engagement:** Have students try this work using their own checklists. Have them review their writing, choose a goal then begin to revise. **Link:** Remind children of the importance of goal-setting. Encourage them to do the same work across their books, using other goals from the checklist, once they've finished the first. Add to Anchor Chart: To Teach an Audience. p.94	Have small copies of anchor chart available for students. Remind them that they can use the strategies on the chart they haven't tried yet for their revisions. p.96	Using Post-its, checklists and the anchor chart, children will write mini-reviews of their partners book.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 Editing Nonfiction Writing: Fixing Up Spelling Mistakes for Readers	Share the Language Conventions strand of the Information Writing Checklist. Remind children that before they share their books with an audience, the books must be easy to read.	Writers make sure their writing is easy to read. One way you can do this is by using your knowledge of words you know how to spell to help you fix up misspelled words or to spell brand-new words.	**Model:** Ask students to think back to kindergarten and how they had to say each word slowly to listen for and record each sound. Now they can draw on their spelling knowledge to figure out how to spell new and tricky words Demonstrate how to do that with a piece of writing from another second-grader. p.100 Chart p.99 Chart p.103 **Active Engagement:** Continue editing student work. As editors they will use words they already know to fix up misspelled words. **Link:** Remind students to use words they know to help spell new words.	Remind students that as they edit words in their sentences, the same words may need to be fixed in their text features---diagrams, captions, headings.	Partners read books to get them ready to publish. Reading aloud and share feedback around spelling and convention errors.
13 Fancying Up Nonfiction Books for an Audience: Adding Final Touches	Remind students what they used to say in kindergarten when it was time to publish their work, 'We gotta fix up and fancy up our writing!'	Writers can look at published books to get ideas for their own books. Writers can notice the ways published authors fancy up their books for readers and try some of those same moves in their books, too.	**Model:** Share published books looking at ways that authors made their books look fancy. Chart p.107 **Active Engagement:** Have students look at 'fictional' piece of second grade writing (perhaps from year before) and make decisions about what that writer could do to fancy up his/her writing. **Link:** Remind writers that they can always go back to published nonfiction texts and study both what makes these books fancy and how authors did this work.	Have writers do a final check of their book reminding them of all the ways they've worked to get their books ready; checklists, anchor charts, editing.	Mini Celebration--p.108

Bend 3: Writing Nonfiction Books of All Kinds

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 Writing Nonfiction Books of All Kinds	Have children pretend to mold an imaginary ball of clay. Then remold it into something else. p.113	Just as artists can take clay and shape it into one thing and then another, so too, writers can take information about a topic, and shape it into one kind of book, or another, or another.	**Model/Active Engagement:** Demonstrate using your demonstration text, how you can shape your knowledge of your topic in different ways, into different kinds of books. Chart: Nonfiction writers can make...p.116 (prepared ahead of time) Reveal each bullet through the mini lesson. p.113-116 **Link:** Have writers think about whether or not they could rewrite the book as a different kind of nonfiction book.	Have students find someone who is writing the same kind of book, study that person's book and get ideas they could use in their book.	Remind writers they are writing for an audience. As they select an audience, they will write a Post-it reminder.
15 Leaning on Authors as Mentors	Have students sit with students who are writing the same kind of book. Bring their books to the share space. Talk to them about how when you start something new you will have a lot of questions.	When writers want to write a kind of text they have never written before, they don't have to do that work alone. You can *always* find yourself a mentor. Just find books that are like those you want to write, and let the authors of those books mentor you.	**Model/Inquiry:** Distribute mentor texts to each group according to the kind of book they are writing (Chart p.116) Students read the books and note, 'What did the author do here that I could try in my writing?' Stick Post-its on that spot and record what the author did. Circulate through and coach groups by saying things like, " What are you noticing?" "What could you try in your own writing?" **Link:** Students move Post-its from mentor texts to chart--creating a resource. Write name of group at top of chart, e.g. Stories That Teach	When you have a question you can ask a mentor text or you can ask another group member.	Invite students to take a gallery walk of each other's writing to determine what kind of book they want to make next. Students set up display with chart and books. Then move around to each section deciding which kind of book they will write next.
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**
16	Demonstrate how you take your topic	Learning to write well involves trying new things,	**Model:** Demonstrate how you think of all you've learned about writing before you	Reread their writing to themselves in a	Leaning on Partners for Writing Support

Writers use Reminders to Craft New Books	(demonstration text) and rehearse a new kind of book as a way to get started. P.127 As you demonstrate, students will be thinking how their new books will go.	but it also involves remembering to do everything you learned earlier. Sometimes it helps to have ways to remind yourself of the things you already know to do.	begin your new book. To remember things you usually write it down, make lists. Already have the list in the form of the Anchor Chart: To Teach an Audience . Demonstrate using the anchor chart as a reminder to write for an Audience--for the new book. (Use demonstration text.) **Active Engagement:** Partners rehearse who will their audience be, and what they will write when they are writing for that particular audience. **Link:** Send students off to write their books, using charts as needed to remind them of their prior learning.	whispery voice Notice the places where they can make their writing better. p. 131	Partnerships work together. Use chart p.133 to remind them of they way they can work together.
17 Partners Lend a Hand: Offering Feedback from One Nonfiction Writer to Another	Rally students to work together to help provide each other with feedback.	Writing partners can give each other feedback to help them set and meet goals. One way you can do this is by using the checklist to guide you. You can look to see what your partner is doing well and what he or she may need to practice.	**Model:** Organize a writing partnership in a fishbowl as a demonstration for giving feedback. Invite the rest of the class to observe and note their behaviors. Chart: Partners Give Useful Feedback p.136 **Active Engagement:** Have partnerships who will give feedback and who will receive. Move around to partnerships coaching them to use the checklist to give feedback. **Link:** Send writers off reminding them that they can ask their partner for feedback or give themselves feedback.	Using the Organization part of the checklist, have students think about how they would organize their books for the different types of books. Using the checklist to set goals and practice them thinking, 'How does this goal look and sound in this *kind* of book?'	Look through books they have written and decide which they will publish and celebrate. Make a plan for the work they need to do to publish their book.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Planning for the Final Celebration	Have writers gather all of the charts and tools they think will be helpful as they plan the last	As writers get ready to publish, or celebrate their work, they lean on everything they know to	**Model:** Invite a student to the front to have the class help that student make a plan for his or her work time. Look between resources and books to make	Pull out the chart from Bend II to remind them to fancy up their	

	day of work on their books.	ready their books. Writers sometimes find it helpful to make a little list of things they need to do to get their books ready for others. Then they work to make their books the best they can be.	decisions about what will help them get their books ready. **Active Engagement:** Writers work to make their own plans. Encourage them to determine what is most important for their work. Jot on Post-It 3-4 big things they need to do. **Link:** Review plans with partners and decide on the tools they need before heading off to work on their to-do lists.	books---add these to their to-do lists.	
19 Holding a Learning Expo: A Celebration of Nonfiction Authors and Their Work	Celebration--A Learning Expo Showcase students' knowledge of expert topics and most importantly their ability to write different kinds of nonfiction books.				

Grade 2: Unit 3 Writing Gripping Fictional Stories - (If...Then...Curriculum*)	
Unit Description	In this unit, students will write " edge of the seat stories." Children will be reminded of what they already know about good narrative writing and then extend that knowledge by writing stories based on characters from fictional books and their own small-moment stories. ** This unit includes assured experience lessons. However, you will need to include additional lessons from the unit, based on the needs of your students.*
Essential Questions	How can I develop characters who struggle with dreams, desires, fears, and frustrations? How can I revise my writing with the specific purpose of generating greater meaning and tension? How can I increase my writing volume with a focus on quality as I "get into the character's head"?
Standards	W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing. W.2.8 Recall information from experiences or gather information from provided sources to answer a question. W.3.3.A Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. 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. W.2.10/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. RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.10 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. SL.2.1 Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.2.5 Demonstrate understanding of word relationships and nuances in word meanings. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g.,*When other kids are happy that makes me happy*). L.3.3.A Use knowledge of language and its conventions when writing, speaking, reading, or listening.
Timeline/date	4 Weeks: January

Bend 1: Think of a character and of small-moment stories for that character: generating and writing several short fiction books

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1	Remind students of the work they have done so far this year as both readers and writers. Now we will use what we know to write realistic fiction: a genre consisting of stories that could have actually occurred to people in a believable setting. These stories resemble real life with characters that react as real people do.	Writers use everything they know about strong narrative writing to write realistic fiction stories about characters they create. p.41	Read Jamaica's Find (or another realistic fiction book where the character experiences a strong emotion). Turn and talk about how the character felt throughout the story. Make a list to chart the various emotions that characters experience in books.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2	Remember how we made a list of topics of small moments that we could write about?	Writers need to generate ideas for fictional episodes and then choose. Writers think about strong emotions that they feel, as well as characters in the books they have read. p.42	Have students bring to the rug a book with the favorite character. Discuss the characters' emotions in their book with a partner. Add to the chart begun in Session 1. Hand out the 5-page booklets and have students begin sketching and writing a story using one of the emotions on the chart.	Students should "storytell" their story to their partner before they begin writing.	

3	Remember when we read Jamaica's Find? Each page focused on the feelings that Jamaica was experiencing as she struggled with what she should do with the dog she found. As writers write their stories, they keep the goal of writing a whole page.	Writers learn to write with focus by limiting their characters and scope. Remember to stay focused on what is happening with the character. Writers plan by storytelling and sketching. *Your goal is to write a story made of two small moments or scenes.* p.43	Have students bring a finished piece from the previous narrative unit and share in groups. Explain how small moments from your life can be used to create a fictionalized, tension-filled story.	Have students stop and re-read one page in their booklet and determine if they are staying focused on the character.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4	Yesterday we practiced developing our character across the pages. It is also important to make sure that you provide the reader with the details that help them picture the story in their mind.	Writers keep writing across pages to stretch their writing while going deeper into each story by adding details and stretching it out to show the importance of the scene. p.44	Children come to the carpet with their writing booklet and read a page to their partner. Can the partner picture the scene in their mind as they hear the words?	Teacher finds an example of a student's work that demonstrates today's focus.	.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5	Remember how working with a partner helps a writer to stay focused on their story plan?	Writing partners help each other elaborate with focus. p.45	Select a volunteer to read what they have written so far. Have the class critique the strengths and weaknesses.		

Bend 2: Revise with Intention: Pull readers to the edges of their seats

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6	It is important to make sure that the readers knows exactly what is happening and why so that we understand the heart of the story--this is the most important part of the story.	Writers revise with the goal of making the heart of their stories come alive with details--not summarizing. This will pull readers on the edge of their seats. p.46	Before reading The Shortcut by Donald Crews, ask students to notice author's craft and how he keeps the reader at the end of his seat. Read and discuss.	Remind students to use a craft that builds tension as the character encounters trouble and struggles.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7	In the story The Shortcut, the author kept us on the edge of our seats. That is our goal as writers of (realistic) fiction.	Writers ask themselves, "Did I start my story in an effective way? Did I envision each small moment of the story as it was written?" p.46	Bring a current writing piece to the rug. Review the effective ways that an author begins his/her story. Have students read their beginning and decide if their story beginning is gripping and makes the reader want to read on.		
8	Writers are constantly revising to improve their stories.	Partners work together to act out the story and think of words that describe the actions, thoughts, and dialogue of the character/s. Then partners go back to their drafts and make revisions to match their oral rehearsal. p.46	Call on a student to read their story, while you act as their partner and ask questions. These questions should help the student to see where more details are needed to make the scene clear to the reader. (This is a good opportunity to demonstrate how a partner can help elevate the writing of the author.)		

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9	We learn a lot about writing from paying attention to the craft of our favorite authors: how to begin a story, how a character is feeling, strong description, etc.	Writers go back to their favorite books and pay attention to what is happening, both on the outside of the character AND on the inside, the internal journey of their characters (thoughts, feelings, worries, struggles). p.47	Students share a favorite book with their partner and notice how the author helps us get to know the character, inside and outside.	What details are you including to help the reader get to know your character inside and out?	
10	Remember how Donald Crews used his craft to build tension to keep readers on the edge of their seats?	Writers build tension in their stories to keep readers at the edge of their seat.	Teachers write a beginning sentence to introduce a story. (Amy and Sandy were waiting on line to go on the Rockin' Roller Coaster.) Together with the class, add riveting details to keep the readers wanting to read on. What were they doing, thinking, saying, etc.?	Find and share an example of student work that builds anticipation and tension.	.

Bend 3: Repeat the Process and Accumulate Lessons Along the Way

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11	Clearly, authors improve their writing by going back into their work and revising.	Students evaluate their writing by using the narrative checklist to self-assess their skills. Then they select a writing piece, along with a specific area of focus that needs improvement. p.48	Copy a finished piece from a student in another class or teacher created piece that needs work. Together, assess the writing using the narrative checklist. Students should select a finished piece that they want to improve and use the checklist to evaluate their own story.	What areas of the checklist have you focused on?	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12	Today you will focus on the areas in your writing that you identified as needing improvement.	Writers set a plan for what they will do to improve their writing. p.48	Use the student piece from yesterday to devise a plan for improving areas that are weak. Together revise a few sections. Using the checklist, children set a plan and get to work on necessary revision.		
13	As writers, an important part of our job is to help the reader get to know the characters.	Writers of fiction use dialogue to show what is going on--but also to show characters' personalities. p.49	Use a book with effective dialogue that is familiar to students. (Suggested book: *Brave Irene*) Discuss how the author helps you to know about Irene through dialogue. Instruct students on proper use of quotation marks and punctuation.	Remind students that precise dialogue and dialogue tags should be used to highlight important character traits.	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14	We know that stories should have powerful endings. One way that we can end our stories is by sharing a lesson that the character has learned.	Writers often write a story that sends a message. p.50 What does my story teach other people?	Remind students of a fable read and the morale/lesson. What did the main character learn? Students meet with partners and ask: "What does my story teach other people?" or "What does the main character learn?" Go back to the heart of the story and revise, if necessary, to make sure that the lesson comes through clearly.	Does the lesson in my story come through clearly?	

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15	Writers write so that others can read their work.	Writers prepare for publication/sharing their best/favorite piece. They will prepare by editing for capitals, punctuation, and missing words. p.50	Use DOL to model how writers edit their work.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16	Writers share their work.	Celebrate by sharing stories in small groups within the class or with another class. p.51			

Grade 2: Unit 4 Poetry: Big Thoughts in Small Packages	
Unit Description	In Bend I, students will learn that poets are sparked by objects and feelings that they translate to music on the page. In Bend II, children will recognize that in a poem, choice and placement of words matter more than ever. In Bend III, children will explore various natural structures of poems: story poems, poems with a back-and-forth structure, list poems.
Essential Questions	When reading poetry, how do I know when to pause? How do I deepen understanding of a topic and see with "poets' eyes"? How do I decide what structure of poetry to use?
Standards	**W.2.3** Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure. **W.2.5** With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing. W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.2.8 Recall information from experiences or gather information from provided sources to answer a question. **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. 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.
Timeline/date	6 Weeks: Feb.-March

Bend 1: Seeing with Poets' Eyes

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Seeing with Poets' Eyes** **W.2.5,** W.2.8, W.3.10 RL.2.4, 2.10 SL.2.1, 2.2, 2.3, 2.4 L.2.1, 2.2, 2.3, **L.2.5, 2.6,** 3.3	(This bend assumes that you have had a chance to immerse children in poetry prior to the unit.) Today I'm going to talk to you about your eyesight. I'm going to suggest that to write poetry, every one of you needs to wear glasses. Not reading glasses, and not glasses that help if you are near or farsighted. But poets' glasses. A poet's special lenses. (Activity on pg. 5) Have a collection of objects for children to observe.	Poets see with poets' eyes. Poets look at things with their hearts and minds. They sometimes look at things from different angles or think about what things resemble. This helps poets write about the world in different, unusual ways.	**Model:** Show the children how one poet saw an object in a different, unusual way, contrasting it with the "regular" way someone might see the same object. Look at the pencil sharpener, share what they see. Then share Zoe Ryder White's poem on chart. She thought about what the pencil sharpener looks like, what it does--even what it sound like. Look at scissors--pg. 7. **Active Engagement:** Have children look at the ceiling with poet's eyes. What it looks like, reminds you of, what we use it for. Share with partners. Share Zoe's poem about ceilings--pg. 8. Have children study objects you've brought to see them in fresh, new ways. Poetry folders, clipboards, paper for recording observations.	**Slowing down and lingering with an object to see--and write--more** Pg. 10---when you say the object is like a _____, then slow down and say *How* is it like _____.	**Celebrate how children are looking at objects with poets' eyes. We are always looking at ways to improve our writing.** Look over observations and choose a favorite line. Point to children and have them read their line. Partners trade clipboards, read each other's lines and give specific compliments and suggestions. Pg. 13 show them how this would sound. Chart pg. 13. Children bring in treasures from home.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

2 **Listening for Line Breaks** **W.2.5,** 3.4, 3.10 RL.2.4, 2.5, 2.10, 3.5 **RFS.2.4** Sl.2.1 L.2.1, 2.2, 2.3, 2.5, 2.6, **3.3.a**	Yesterday you learned that when making a poem, poets describe what they see with their poets' eyes. Another thing poets do when they want to make a poem is to use the sounds of words to make music! The music of poems comes from the sound of words and from the way the words are laid on the page. Poets tell us how poems should sound when we read them.	One way to give your poems music is to pay attention to where you put words and where you *don't* put words. Poets try a few different ways to breaking up their lines, reading eh poem aloud after each try, until the poem is written in a way that sounds just right.	**Model:** Read the poem 'Aquarium' by Valerie Worth--written on chart as prose and written as the poet intended. Read the prose version--like you are telling them something. The other way will sound like music. Chart pg. 16. Discuss what the poet did to 'give the poem music'. **Active Engagement:** Ask the children to read the poem aloud again, using line breaks as the author instructed them to do. Challenge them to reflect on how the line breaks influenced their oral reading. What you want them to notice is that poets use line breaks to help readers find the music in their poems. Add to chart from pg. 13--'*Reading Poetry Like a Poet'.* (Collect more notes or take the notes they have and turn them into a poem with line breaks. Pg. 18)	**Writing a poem several different ways:** Take your notes and write a poem. Think about how it might go and about why it might go that way. Write it one one--read it--- then try it another way looking at your line breaks.	**Introduce the idea that line breaks not only create music, but can also highlight special parts or words in poems.** Bring poems to carpet. Remind them that they worked with something very important in poetry--line breaks. When you write stories you think about where to begin a new paragraph, but when you write poems, you think about where each line begins. Share poem 'Between Two Trees' by Kristine O'Connell George pg. 20--Chart or doc. cam. Look at their own poems and think if there is an important word that needs its own line.
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**
3	Writers you have learned two important elements of	Poets need to find a topic that is big and that is also	**Model:**	You have worked hard to give your poets music. It is	Remind children that they are poets

Putting Powerful thoughts in Tiny Packages **W.2.3, 2.5, 3.3.b** RL.2.1, 2.4, 2.10 SL.2.1, 2.4 L.2.1, 2.2, 2.3, 2.5, 2.6	poetry---using your poet's eyes to see the world and that line breaks are one way to give poems music. Before they even think about this, they choose topics that matter to them. You've been writing about little treasures. But in real life poets aren't told 'Here's a pine cone. Go write a poem about it.' They have to think, 'What matters to *me?'* (Prepare ahead of time an idea for generating topics---big feeling or idea then a small moment, object or image that holds that feeling, that idea. Example: Big---loving my mom, small---fruit gummy in my lunchbox)	small and specific. Poets think about a big idea, a big feeling, and then find the small moment, image or object that holds that big feeling, that big idea.	To get a good poem, I need a topic that is big---at least it feels big to me, a topic that fills my heart. When I have that big idea or feeling I think about a small moment, or even just a picture in my mind--a sound or an object that gives me that feeling. (Use an idea prepared ahead of time--pp. 23-24) Chart pg. 24, 'Strategies Poets Use to Write Poems'. **Active Engagement:** Help the children to co-author the start of a poem about a shared big feeling. (Could use idea on pg. 25---I love to read.) Record poem on chart paper. Follow the steps as on pp. 25-26. Remind children how to do this 'Link' pg. 26--Chart pg. 24--then have them develop a plan for a poem before they leave the meeting area.	important that the music comes through in your reading. We need more time to read our poems aloud to listen to the music. Partnerships: Partner 2 goes first and reads poem aloud with the exact music you want it to have. Read it once, then let there be silence. Then read it again. Partner 1 will tell Partner 2 what his or her poem made them feel. The switch roles.	throughout the day. To write poems during workshop, you need to follow the advice of Naomi Nye. ('Valentine for Ernest Mann' (excerpt) on chart or doc. cam.) Pg. 29 Could revive Tiny Topics notebooks to record seeds of poems. Pay attention to poems 'hiding in their lives'. Pg. 30 Come tomorrow with ideas for poems.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Poets Find Poems in the Strong Feelings and Concrete Details of Life** W.2.3, **W.2.5** **RL.2.4,** 2.10, **RFS.2.4** SL.2.1 2.4 L.2.1, 2.2, 2.3, 2.5, 2.6, **3.3.a**	Today and often in your life, you'll need to sift through observations and notes and think,'Okay, is something here waiting to become a great poem?' I'm going to show you how you can read through your notes and make decisions. Pg. 32	Before starting a poem, poets often review their jotted poem ideas, asking themselves, 'Does this idea contain both strong feelings and concrete details?' and then they start new poems based on ideas that contain both of those elements.	**Model:** Remind children of strategies they have learned for crafting poems. Chart pg. 33. Demonstrate reading jottings from your Tiny Topics notepad. Think aloud as you examine your notes for both strong feelings and concrete details. Pg. 33 **Active Engagement:** Invite children to mine their notebooks, asking themselves, "Does this give me a big, strong feeling?" and "Have I found a specific moment or detail or object that holds that feeling for me?"--Share with partners. Now have a strategy for making the decision, "Is my idea ready to become a poem?"	**You can all be writing teachers for each other:** You can each be a poetry teacher. When you are asked for help, listen to the poem carefully, listen to the poet. Find out what the poet wants to do with his or her poem and then try to help. Use the 'Strategies Poets use to Write Poems' chart to help each other.	**Choosing and Preparing Poems to Celebrate:** Think of all the poems you've written so far, which one or two deserve to get an audience? Ask yourself, 'Does this poem have fresh images that readers will enjoy? Does it have music that readers will want to hear? Does it hold special meaning?' Read your poems to each other and give each other feedback about what is working and what is not working. Pg. 38
5 **Editing Poetry** **W.2.5** RL.2.4, 2.10, **RFS.2.3** SL. 2.1, **2.4** L.2.1, **2.2**, 2.3, 2.5, 2.6, 3.3.a	It won't be long before you are able to publish your poems. Poets spend more time than other writers thinking about every single punctuation mark and every single spelling, because poems are meant to be read aloud. Pg. 40.	When writers are trying to spell words so people can read their writing, they look at each word they've written and ask, 'Does that look right? Look wrong?' When you find a word that doesn't look right, it can help to spell that word a few different ways, looking to see if one looks right.	**Model:** Pretending to be a child, demonstrate how you check whether the words in your poem look right or not. Pg. 41. Demonstrate spelling each word two different ways, highlighting that you use what you know about spelling patterns to help. Chart pg. 42 **Active Engagement:** Looking at lines in their poems, children create a Give it a Shot chart. (Need clipboards, paper for chart, Checklist.)	Remind children of strategies for tackling tricky parts. Pg. 44	Invite visitors to listen to children read a poem that they have revised, edited and practiced reading. This is a mini celebration (very quick and simple), but could be planned for a following day.

Bend 2: Delving Deeper: Experimenting with Language and Sound to Create Meaning

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Searching for Honest Precise Words: Language Matters** W2.3, 2.5, 3.3.b RL.2.4, 2.10 SL.2.1 **L.2.1,** 2.2, 2.3, **2.5, 2.6, 3.3.a**	Tell a story about a person who searched for the exact, right words, tried generalities, and settled on a fresh, metaphorical way to describe something. (You could use the example on Pg. 52.)	Poets think very carefully about the words they choose. They search for the exact, honest words, words that match what they are trying to say. Poets reread their poetry and ask themselves,'Are these words creating the image that I want?' If not, poets revise.	**Model:** Use your own poem to model rereading, checking to see if the words match the image you are trying to portray. Walk students through the steps you take to make your language more precise. (You could use the poem on pg. 53. Steps are reviewed in last paragraph on the page. Poem should be charted and then work marked on the chart. pg. 54) **Active Engagement:** Using a class poem, channel students to search for places where more precise words could be added. (You could use the poem from session 3--Read Aloud or a poem you created with your class.) Chart--pg. 55, 'Poets Decisions That Strengthen Meaning.'	**Replacing vague words with precise words: creating a class poetry wall.** Share examples from children in the class that you have identified during conferring. Talk to the class about creating a 'Poetry Wall' showing where they used strategies from the 'Poetry Decisions That Strengthen Meaning' chart. They can copy parts of their poems and post them as exemplars.	**Looking at how mentor texts use precise language:** Use the poem 'Aquarium' from session 2 to find examples of honest, precise language. Follow pg. 58. Then do the same with 'Lullaby' on pg. 59.
7 **Patterning Through Repetition** W.2.5 **RL.2.4,** 2.10, RFS.2.4 **SL.2.1** L.2.1, 2.2, 2.3, **2.5, 2.6, 3.3.a**	Show the children a pattern from the classroom. Remind them that patterns are important in the world. Patterns are important in math and art. Poets use patterns too. Patterns give the poem music.	Poets repeat things---words, sounds, lines--to give their poems music and to make the meaning of their poems more clear.	**Model:** Show an example of a poem with repetition. Point out one or two patterns, and show children how the poem might sound without them. Pg. 62--'Go Wind' by Lilian Moore. How did she use repetition and *why*? **Active Engagement:** Have children find other patterns in the poem and notice how repetition enhances the meaning of it. Add strategy to 'Poetry Decisions' chart.	**Exploring sounds and meaning:** Read poems aloud. Listen for the sounds that you have included, the sounds that repeat, and think, 'Do these sounds mtch what I am trying to say? Have I used words that *sound* like the thing I am describing? Poets call this, onomatopoeia. (You could share example on pg. 65 or one from someone in the class.)	Partnerships: Provide an opportunity for poets to say their poems out loud to each other, using reading aloud as a way to listen for opportunities for revision. Reading aloud helps you pay attention to how your poems sound. (Could use 'Poetry Decisions' chart to help your partner.)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
8 **Poems Are Moody** W.2.5 RL.2.4, 2.6, 2.10 **RFS.2.4** SL. 2.1, 2.4 L.2.1, 2.2, 2.3, 2.5, 2.6, 3.3.a	The weather has moods, and so, too, do poems. When you write you choose not only words, but also the weather? Give examples of words and what the matching weather would be. Pg. 69. Share an example of a poem that has voice and think about how you would describe the mood of the poem.	Poets consider the mood they want their poems to convey. They write, thinking about the mood, and they reread their poems and ask, 'Does the mood match the meaning?'	**Model:** Read aloud several poems with contrasting moods. Examples on pg. 70. When poets write, they want the sounds of the poem to combine with the words and with the details to create mood. **Active Engagement:** Invite children to try saying a poem in different moods. Give them a topic and have them create a poem with partners. Pg. 71 Add to 'Poetry Decisions that Strengthen Meaning' chart.	Read back over poems and think about whether the mood in those poems matches the meaning you want to convey. Some poems neede two moods.	Consider whether they might write a poem from a different point of view. Choose a poem that is about something that could be rewritten from the subject's point of view--so it is in the voice of what is now the topic. (Example pg. 75.that could be used.)
9 **Using Comparisons to Clarify Feelings and Ideas** W.2.5 **RL.2.4,** 2.10 SL.2.1 L.2.1, 2.2, 2.3, **2.5,** 2.6, **3.3a**	One way poets see with poets' eyes is to compare things, ideas, or feelings to something else. Pg. 78	One way poets make meaning in their poems is to compare an object or a feeling---or anything at all--to something else.	**Model:** "I try to make my meaning even stronger by turning ordinary lines into lines where I use comparisons." Share a two column chart (Chart pg. 79) showing sentences with ordinary language and a column for revision of these to use comparisons. **Active Engagement:** In partnerships, revise remaining sentences on the chart. Share some examples that you hear. Add to 'Poetry Decisions' chart.	(For this mid-workshop teaching you might want to bring children back to the meeting space.) Pg. 82 Use poem 'Inside My Heart' to show how the poet compares her big feeling to things in the world. She shows what she feels by comparing her feelings to things in the world that remind her of that feeling.	Read two or three examples of children's poems with fresh comparisons, pointing out ways that the poets used comparisons to build meaning.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
10 Stretching Out a Comparison **W.2.3, 2.5, 3.3.b RL.2.4, 2.10, RFS.2.4** SL.2.1 L.2.1, **2.2,** 2.3, **2.5, 3.3.a**	Celebrate the work that children have been doing with comparisons. "It's hard to believe, but not long ago, when you were learning how to read, many of you would read for just a few minutes and then you would need a break. These days, you can stay with a book for a very long time. Well, I am thinking that maybe now you are ready to stay with a comparison for a longer time too, stretching your metaphors out over many lines. (Could use poem, 'Robin' on pg. 85)	A way to make a comparison even more powerful is to stick with it. A comparison can stretch all the way through a poem. One way to do this is to include actions that go along with the comparison.	**Model:** Pg. 87--poem, 'Lullaby' Show how the poet uses a comparison--how the poet stretches the comparison across all her lines. Refer to two-column comparison chart from session 9. Follow demonstration writing two versions of the poem--pp.88-89. **Active Engagement:** Pg. 90--Revise a poem you prepared using a different comparison from the chart. Stretch out another comparison together. Add to 'Poetry Decision' chart. Pg. 91 Remind them that the chart shows things poets can *decide* to do, not things all poets *have to do*.	**Stretching a comparison, using poets' eyes:** Pg. 92--A poem you could use--showing how the comparison keeps going through the whole poem---or one that a child in your class has produced.	Bring poetry folders to meeting space. Reflect on what they've learned and share what they feel they've done well as poets. Browse their poetry folders and jot on Post-its the new ideas they've tried as poets. Turn and share with partners.

Bend 3: Trying Structures on for Size

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11 Studying Structure **W.2.5** RL.2.4, **2.5,** 2.10, **3.5** SL.2.1 L.2.1, 2.2, 2.3, 2.5, 3.3.a	Remind them of all they have learned about writing poetry. You can compare their poetry writing to being on a roller coaster--Pg. 97. Think of a topic they will write a poem about--could use chart, 'Strategies Poets Use to Write Poems' --session 3.	When a poet writes a poem, the poet experiments with different structures. To do this, the poet studies what other authors have done and then tries those different structures on for size.	**Model/Active Engagement:** Teach by guided practice. You will be walking kids step by step through the process of thinking of a topic, then considering several structures, then trying them on---pp. 98-101. Sharing poems, studying the structure and introducing children to the word *annotate*. Prepare poems on charts for annotation--pg. 99, 'Maples in October', 'Destiny', pg. 100-- (In folders to pull out and annotate)--These will be displayed side by side to compare structure. Work on imagining a topic in one of these structures--could be using chili topic from the beginning of the lesson. (This session will take longer than a typical mini lesson!)	Share the work they have done for that session. Children then think of ways they may have learned from the share, to make their poems better. Pg. 102	**Using manipulative to think about structure:** Giving each table a bag of assorted items used to make something---then change what they made to make something else. This is a kinesthetic way to show them how poets shape their ideas into all kinds of structures.
12 Studying a Mentor Text with Poets' Eyes W.2.3, 2.5, 3.3.b RL.2.4, **2.5, 2.10, 3.5** RFS.2.4 SL.2.1 L.2.1, 2.2, 2.3, 2.5, 3.3.a	Remind writers that the content of a poem can go into one structure or another. When a writer has something to say they have to decide will it be a letter, a story, a persuasive speech--you would need to follow rules for writing in these ways. What would the writing need to contain if it was a poem?--That would depend on the kind of poem.	Poets study the structures that other poets use just like they study an object, a feather, a stone.	**Model:** Demonstrate reading a poem with the eyes of a poet, noticing details. Alternate between reading and pausing to name what the poet has done. Use 'Maples in October' from session 11. --annotating the poem--pg. 105. Begin chart, 'Reading a Poem with Poets' Eyes'. Demonstrate that poets notice what the author has done and ask why the author has done that. Then they consider doing the same thing. Pg. 108. Add to chart. **Active Engagement:** Give children the opportunity to try the same techniques on the next few lines of the same poem. Pg. 109	Pg. 110 This mid-workshop teaching follows working with a small group to look at another structure. You could follow this plan on pg. 110 or use the poem, 'Fly Fishing in the Crystal River', with the whole class to show 'story poems'. With either format you are teaching writers to study poems themselves to discern their structures.	Look over poems written and think of some words to describe how you decided to organize your poem. Read to partners and talk about which lpeot helped you write your poem today. What did you learn from that poet? List Poems Conversation Poems Story Poems

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
13 **Matching Structures to Feelings** W.2.3, 2.5 RL.2.4, 2.5, 2.10, 3.5 SL.2.1 L.2.1, 2.2, 2.3, 2.5, 2.6, 3.3.a	Tell the story of a child who wrote a poem and decided its structure didn't match its meaning. Pg. 114 Poets don't just try any structure. They think really hard about what kind of poem is going to be the best for what they want to say.	Poets ask themselves, 'What do I hope my reader feels when reading this poem?' and then they try to make sure that they choose a structure for their poem that gets readers to feel what they want them to feel, to think what they want them to think.	**Model:** Examine a poem you wrote in several forms, considering which best conveys your intended meaning. You could use the chili example pp. 115-116, showing two different versions. **Active Engagement:** Recruit children to help a classmate pick a form that conveys his intended meaning---what does he want readers to feel when reading this poem. Have children discuss which form the classmates poem should take.	**Getting yourself out of a rut:** Writing too quickly and not revising can be a rut. Or writing to slowly can be a rut. Remind children they can go back and read a poetry book to see if they can find something challenging to try or look at new structures from poetry bulletin board.	Rally your students to share recent work with each other in a museum share. Children place on desks a poem they are most proud of. Then they walk around and read each others poems, looking for new structures they could try. "Read today as if you are going on a scavenger hunt, searching for writing moves that you love, moves that you plan to try in your own work tomorrow."
14 **Playing with Point of View** W.2.5 **RL.2.6,** 2.10 SL.2.1, 2.4 L.2.1, 2.2, 2.3, 2.5	Tell your students that in addition to paying attention to structure, poets pay attention to who's talking--point of view--in their poems. As if the poet stops being him/herself and puts on a mask to be something else. Refer back to 'Maples in October' where Amy wrote the poem from the viewpoint of the maple trees.	Poets sometimes drop their own voice and take on the voice of another person or thing. Instead of writing about something, they write *as* that person or thing. Some call that kind of poetry a *mask poem*, because it is as if the poet is speaking through the mask of someone or something else.	**Model:** Show the children a mask poem on a chart, highlighting point of view, or how the poem was written through a mask. (Poem, 'Waiting Room Fish', pg. 123) Read the poem aloud and ask children to notice how a mask poem is a way to show another point of view. Demonstrate how you might write a mask poem about the clock in the room--writing from the clock's point of view. Pg. 124 **Active Engagement:** Engage students in partner talk about an object. Asking them to pretend to be that object. (Blue crayon used on pp. 124-125)	**Introducing a new point of view: poems of address:** Looking at the poem, 'Go Wind' by Lilian Moore--Lilian isn't pretending to be the wind--she is talking *to* the wind. Poems that talk to subjects---to trees, and wind and people and anything are called poems of address.	Share a poem from a child who tried out changing the point of view. Add to bulletin board of exemplars.

Bend 4: Fixing and Fancying Up Our Best Work

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
15 Revising Poems: Replacing Feeling Words with Word Pictures W.2.3, **2.5,** 3.3.b RL.2.4, 2.10 SL.2.1 L.2.1, 2.2, 2.3, 2.5, 2.6, 3.3.a	Explain that poets often let their writing sit for a while before revising it, to see it with fresh eyes. Use example of 'Fly Fishing' author on pg. 131.	When poets revise, they look at a poem with brand-new eyes, asking, 'How can I make this work even better?' One way to do this is to look for opportunities to show, not tell.	**Model:** Read a poem that you have picked for revision. Have children help you find places where you tell instead of showing. Demonstrate the process of revising your poem so that it now shows something that was being told before. Take a line and try to paint a picture that really shows how you were feeling. pg. 132. Try the new line in your poem. (You could use the poem on pg. 132 and revision as on pg. 133) **Active Engagement:** Imagine a new last line for the poem replacing feeling words with actions or a word picture.	**Sketching first to show feelings.** Sometimes it helps to make tiny sketches to show your feelings. Sketching helps you make a picture with words. Pg. 135	Celebrate the way that one child's poem elicits strong feelings through clear images. Share a piece and have children identify how it made them feel. Then locate words or lines that made them feel that way.
16 Editing Poems: Reading Aloud to Find Trouble Spots **W.2.5** RL.2.4, 2.10, **RFS.2.3, 2.4** SL.2.1 2.4 **L.2.1, 2.2,** 2.3, 2.5	Rally students' energy for this final editing session before celebrating their poetry. Explain that poets edit with their ears as well as their eyes. In addition to reading poems with their eyes, poets read with their ears. Just as drivers listen to their cars fro trouble spots and rattles, asking, 'Is this car ready for the road?', writers listen fro trouble spots, asking, 'Is this poem ready for a celebration?'	One way poets edit their poems is by reading them aloud, listening for places where the words or lines do not sound right. Then, they go back to these places and write new lines, reading aloud, listening, and always thinking, 'Does this sound right?'	**Model:** Demonstrate reading the first stanza of a poem out loud, listening for and rewriting lines that do not sound right. Read aloud a poem (pg. 140, Spider) Think aloud show children how you would revise. Pg. 140. **Active Engagement:** Have children read the second stanza of the poem aloud, listening for a place that does not sound right. Invite the children to share words or lines from the poem that did not sound right to them. pg. 141	As you edit for capitals, remember that looking at the mentor poems in your folder might help you make your editing decisions. Poets make decisions; they don't just stick capital anyplace.	Rally partners to take turns reading each other's work aloud so that each poet can have a turn listening for any stumbles on the part of the reader. Listening for tricky parts for the reader where you might need to change something. Listening for places that might need a little more editing.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 **Letter to Teachers: Presenting Poems to the World: An Author's Celebration** W.2.6 RL.2.10, **RFS.2.3, 2.4** SL.2.1, 2.4 L.2.1, 2.2, **2.3,** 2.5	Preparing for an author's celebration.				

Grade 2: Unit 5 Writing About Reading (Book 3)	
Unit Description	Children will learn to form opinions about the books they read; learning to state clear opinions and to support these ideas with evidence. In the first bend, they will begin with writing letters. In the second bend, they will learn to state their opinions clearly, retell their stories so that their opinions make sense to readers and revise letters. They will finish the unit by moving into essay format as they write to persuade others that their favorite books are worthy of awards.
Essential Questions	How do I form an opinion about the books I read and share it through writing? How do I make my opinion writing stronger?
Standards	W.2.1 Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g.,*because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section. W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing. W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.2.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations) W.2.8 Recall information from experiences or gather information from provided sources to answer a question. RL.2.1 Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text. RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song. RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot. RL.2.10 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range. RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. 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. 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. RF.2.3 Know and apply grade-level phonics and word analysis skills in decoding words. RF.2.4 Read with sufficient accuracy and fluency to support comprehension. SL.2.1 Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups. SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. SL.2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. SL.2.5 Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings. SL.2.6 Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.2.6 Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs.
Timeline/date	6 Weeks March-April

Bend I: Letter Writing: A Glorious Tradition

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **Writing Letters to Share Ideas About Characters** **W.2.3,**2.8, 2.10 **RL.2.1,2.5,2.10** **RL.3.1** SL.2.1,2.4 L.2.1,2.2,2.3 L.3.3c	Recall their experiences with letter writing; the different kinds of letters they have probably written. Then share with them the idea of writing letters about books. Where you can share your thinking and ideas about characters and books.	Writers who love stories often write letters to each other about favorite characters. In these letters, writers often explain their opinions about these characters.	**Model:** Students bring a book to the meeting area that has a character that they love. Model how we get started writing a letter by recalling opinions you have about a character. Flip through pages of your touchstone text and share some opinions about the story. Demonstrate how you might begin a letter, like they did in first grade, writing persuasive book reviews. Writing on chart paper. (pg.5-6) Then prompt students to join you in giving examples to support the idea you've grown about your character. Then review the steps. **Active Engagement:** Take a moment to plan their writing by flipping through the book they brought, forming an opinion about a character and thinking of examples from the text to support their opinion. Share with partner.	Remind writers about the structure of a letter. Have children look over their partner's writing to see if they have a greeting and if it is capitalized and punctuated correctly. Then remind them about the closing; capitalization and punctuation.	Have children put their letters in envelopes and then into the books "where the characters live". Congratulate them on publishing letters about books.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **Getting Energy for Writing by Talking** **W.2.3** RL.2.1 **SL.2.1a** L.2.1,2.2, 2.3	The conversations you have about books throughout the day are a great way to practice for writing letters about books. We want our talking to lead to more writing. If we look at our conversations as rehearsals then what do we need to do when we finish our conversations?	Writers often rehearse their writing with a partner by talking through big ideas about their books. They talk about big ideas and save smaller details for their writing. As soon as they have some big ideas, they stop talking and get right to writing.	**Model:** Give a demonstration showing what it looks like to lose energy by talking and not getting to writing. pg.13. Do a fishbowl demonstration of talking through an idea with a partner and then knowing when to stop and start writing--practice with a student as on pp.13-14. **Active Engagement:** Have students practice with partners. Stopping the conversation when their partner is excited about his/her ideas and telling him/her to go write and/or 'Wait don't tell me more, write it down'. (Give examples to partnerships as on pg.14)	Writers can use their partners to talk about an idea when their writing slows down, but they need to be thoughtful of *when* to talk to their partner so their partner's energy stays strong. pg.16	Tell children that they got a lot of writing done because they rehearsed and started writing while their energy was strong. Remind them that whenever you rehearse or write opinions, you back up your opinions with reasons. Using the word ***because*** really helps get you to your reasons when you are rehearsing and when you are writing.
3 **Writers Generate More Letters: Developing New Opinions by Looking at Pictures** **W.2.3** RL.2.1, **2.5,** 2.10 SL.2.1, 2.4 L.2.1, 2.2, 2.3	Recall an image from your touchstone text and choose a scene that is portrayed in a picture rather than in the words of the text. pg.20. Writers need to pay attention to the pictures to find extra details that can help develop new opinions.	When you are writing about books, often there are parts that are told through the pictures. Writers are always looking closely at the pictures. This is new information that can help you to develop new opinions.	**Model:** Using the touchstone text, model how we read the words and then look closely at the picture to see if there are parts that are told through the pictures and give us new ideas. Model how the pictures give us new ideas to write about. Start a new letter with another opinion--finding more than one place in the book to support it. **Active Engagement:** Partners open a book they might want to write about and look at the pictures to try out this new strategy. **Create chart--*Uncovering Our Opinions About Books*** pg.23.	Looking at other parts of a book, such as titles to find more to write about. Have partners look at the title of their books or titles of a chapter and explain what the title means. Add titles to the chart of what we can study to uncover our opinions about books. At this time, use the Opinion Writing Checklist for grades 2 & 3 to assess what your students need. Use this information to inform small group work and conferring. (pp.24-25 Analyzed Piece)	Share how a student has invented another strategy for developing opinions. Example could be looking at the picture on the cover of the book. (Add this to the chart.)
Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share

4 **Writers Make Their Letters about Books Even Better by Retelling Important Parts** **W.2.3, 2.5, W.3.3a** RL.2.1, 2.3,**2.4, RL.2.7** SL.2.1, 2.3 L.2.1, 2.2, 2.3, L.2.5	Gather some sentences from the letters in your classroom or use some from pg.28 to show how they are intriguing, but confusing.	Writers who write about books often need to retell part of the story to help their readers understand their opinion. If you don't do a little bit of retelling, your readers might be confused.	**Model:** Demonstrate by taking one of the sentences from the connection and explaining more so the reader will understand. Choose one of the sentences, reread it, then flip through the book to find the place to clarify the sentence. (You can use the Poppleton statement on pg. 29) Show what it looks like to recall important parts and retell them. Making it clear even if the reader has not read the book. **Active Engagement:** Think of an opinion they will write about; about a character, favorite part, picture, title, etc. Which part of the story might be important to retell? Glance at the book to remind yourself. Then tell your partner what part you'll really want to explain to your reader.	Sometimes retelling a part isn't enough. You need to set up the book by telling the reader how it starts or what it's mostly about. See if it is necessary to add a little bit at the beginning to introduce the book to your reader. Pg. 31 Example.	It isn't enough to just say your ideas about books. you have to convince other people to believe you. Sometimes it isn't enough to just list out some reasons and evidence. Sometimes you need to retell a bit of the story and use that as evidence. Retellings are a form of evidence and can be highlighted for readers by using the phrase ***for example***. Demonstrate on chart paper. pg. 34 With partners, put a post-it on writing to mark a spot where they can add ***for example,*** right after one of their reasons.
5 **Keeping Audience in Mind** **W.2.3,** 2.5 RL.2.1, **2.5** SL.2.1, **2.2** L.2.1, 2.2, 2.3	We have been writing letters and putting them in book baskets. Think of ways to let our letters inspire others to read our favorite books. (Send letters, hand deliver to readers in school, etc.)	You can write even stronger letters by picturing your audience and then writing with that person in mind. One way to do this is to think about whether your audience is a new reader or someone who has also read the book.	**Model:** Using read-aloud text, think aloud about what a letter might sound like to someone who has already read the book. Emphasize how you think about what you would probably talk about if you were together. (Chart should contain the beginning of a letter.) Reinforce the 3 steps--pg. 39. **Active Engagement** Chart with new letter to someone who hasn't read the book. What would you need to explain to your reader. Turn to discuss with partner.	**Don't Give Away the Ending---Leave Them Hanging** You can tell an exciting part, then you can use dot, dot, dot (ellipse) and invite your reader to read the book to find out. Don't ruin the ending for your audience.	**Start a Chart: *Think About Your Reader!*** Share with partner where and what you tried to show that you thought about your audience--something you did to help or excite your reader. **Chart examples. pg. 43** Point out some of the work you observe to help writers feel 'seen'.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

<u>Session</u> **6** **Letter to Teachers: Using a Checklist to Set Goals for Ourselves as Writers** W.2.3, **2.5** RFS.2.4 SL.2.1, 2.3 L.2.1, **2.2,** 2.3 **End of Bend I**	Before the next bend--teaching them ways to writer longer, stronger, and more in-depth about books--ask children to step back, reflect and take on the important work of self-assessment. Celebrate all that they have learned and tried so far.	When writers are ready to share their writing, they give it one last read, looking for ways to make it even better. They use all they have learned *ever* to make the writing the best it can be. Point out the checklist.	**Model:** Begin with shared reading of the Opinion Writing Checklist. Demonstrate how you read through your writing, looking for places where you have, and have not, done various things on the checklist. Make changes right there on the spot or use Post-Its to write down what you will add. **Active Engagement:** Have students try this on their own writing with partners. Reread the checklist--'Which of these do you think might help your writing?' Have each partner decide what might help his/her writing then read writing to partner and see if you can find the spot to add to it or fix it up. Another possibility for Active Engagement: have children do this with the class writing and then their own, adding an extra layer of support. pg. 45, paragraph 3	Reinforce positive revision and editing practices--using all the tools in the classroom. Several interruptions or coaching voice overs to find, compliment, highlight what children are doing.	Celebrate the work children have done so far. You can sort all of the letters into piles--those to slide into books, on bulletin boards or those to be sent in the mail.

Bend II: Raising the Level of Our Letter Writing

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
7 **Writing About More Than One Part of the Book** W.2.3, **2.5** W.3.3b, 3.10 RL.2.1 Sl.2.1 L.2.1, 2.2, 2.3	Celebrate all of the letters that they have written and shared; bulletin board, in books, mailed. Take clipboard around as partners share ideas. Chart (pg. 50) what they know so far about writing strong letters.	When writers want to write more, one way they get started is by planning. They take a minute to plan for what will go in each part of their letter, remembering all the different parts of a book they can write about.	**Model:** Introduce the letter booklet, explaining to the children that you can make a plan for a few ideas or opinions that you have about a book. Use a mentor text (Pinky and Rex) to model; What are some different parts we might write about? What are some opinions we have? (Go back to chart, **'Uncovering Our Opinions about Books')** pp. 50-51 **Active Engagement:** Turn and talk to partners about another opinion we might write about. Share new ideas. Have children plan sections of their own letters before heading off to work independently. (You might give each student their own small booklet to touch each page and plan across pages.)	Sometimes you can't remember what your plan is. So instead of just saying what each section will be, you can jot a few words at the top of each page to remind you of what each part will be about.	Books and stories have special words. These are words that experts use when they talk and write about books. This makes it easier for our readers to understand our ideas. **Chart: *Juicy Story Words*** pg. 55. Children reread a piece of writing and replace an ordinary word with one of the 'juicy story words'. This could be displayed next to a Juicy Word chart if your class has been collecting words.
8 **Reading Closely to Generate More Writing** W.2.3, **2.5** RL.2.1, 2.2, **RL.2.4,** 2.10 **RL.3.4** SL.2.1, **2.4** L.2.1, 2.2, 2.3 L.2.5, 2.6	Use book such as ***Nate the Great and the Phony Clue*** to show how Nate finds things because he looks closely and carefully. pg. 58 As writers we can do the same.	When writing about reading, writers don't just read quickly over the parts they are writing about. Instead, they are wide-awake readers, reading closely and paying attention to little details that others might pass by. Then, they use these details to grow new ideas and to write longer, more detailed letters.	**Model:** Demonstrate by looking back at important parts of a touchstone text. Show how you slow down and pause to pay close attention to what is in the text, saying or writing what you notice. Look back at all of the places you have been studying, (**Chart: *Uncovering Our Opinions…)*** pg. 59 What new ideas and new details can I put in my writing? **Active Engagement:** Using same text, look for details in an illustration. Be detectives and notice as many details as they can. Do these details help us to have new ideas? pg. 60	When you notice something important in your book, don't just sit back and relax. Instead, do some hard thinking. Come up with smart new ideas. The new ideas may become new pages. Some phrases to get you started: *This makes me think… *The thought I have about this is… *I wonder why…? *What is important here?	Having your books at hand really helps you write. Looking at the book to spell the title and author's name. Turn and tell your partner reasons to refer to the actual book as you write. **Create a chart: *Writers Refer to Their Books to:*** pg. 63

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 **Gathering More Evidence to Support Each of Our Opinions** W.2.3, **2.5** RL.2.1, 2.2, **RL.2.4,** 2.10 **RL.3.4** SL.2.1, **2.4** L.2.1, 2.2, 2.3 L.2.5, 2.6	Yesterday you looked closely at your books to find new ideas and opinions. Add new parts or opinions is one way to write more. Another way is to support your opinions with more details. Use the idea that when Nate the Great gets a new idea he does not stop with one clue. He doe further investigation--he gets more evidence. pg.66	After developing opinions about a book, writers search for many pieces of evidence to support each of their opinions.	**Model:** Let children know that you are aware that they are noticing details and using them to come up with opinions, but they need to search for even more details to support each opinion. Demonstrate taking an idea or opinion from a section of a letter and returning to the book (*Pinky and Rex)* to collect related evidence. **(Chart Demonstration piece, pg. 67**) **Active Engagement:** Share another chart-sized excerpt from *Pinky and Rex* looking for support that Pinky's parents are very supportive. You might want to give children Post-It notes to jot down their first thoughts before they go back to read for evidence so they don't forget.	When writers are supporting opinions with reasons and examples, there are some words that help the reader. We have already practiced *because* and *for example*. Two other helpful words are *also* and *another reason.* Take a look at your writing right now and if you have given more than one reason, try using the words *also* and *another.*	Ask children to think about a lesson they learn from the shared touchstone text. (Possibly chart as on pg. 73) It is important to stop and ask, 'What lessons am I learning from this book? What lesson does this book teach?' These would be great ideas to write about in a letter. Think about the lesson in their books and turn and tell their partners. (Add to ***Uncovering Our Opinions About Books*** **chart** pg. 74)
10 **Why is the Author Using a Capital Here?** W.2.3, **2.5,** W.3.3 RL.2.3, 2.4 RL.3.3 SL.2.1, **2.2** SL.2.4 L.2.1, 2.2, L.2.3, 2.5, 2.6	Noticing that in the books they are reading, authors use a lot of capital letters. Give example of Nate the Great's nam. When you notice a writer using capitals, it's always worth studying what they are doing. It might give you ideas to write about.	Writers notice when authors use capital letters. They ask, 'Why is the author using a capital letter here?' answering that question should give us new ideas as writers.	**Model:** Prepare letter on pg. 77 and have copies on clipboards for children. Using this piece have them listen and read along, think about the inquiry question: "When we notice a capital letter, let's stop and ask, 'Why is the writer using a capital here?'" Partners notice and give reasons why the author used the capital. Chart pg.78: ***We Use Capitals in Our Writing for…*** Add observations to chart. **Active Engagement:** Tell the students that as they are rereading their books and notice how the author used capitals to put it on Post-Its to discuss in Share.	Authors can be clever and creative with capitals and punctuation as long as they have a reason. The writing has to sound better and be more meaningful because of the creative decision the author makes. (Look at examples in touchstone text.)	Have students share examples of their writing where they played with conventions. Discuss: Were the writers' effective with their choices?

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11 Publishing Our Opinions for All to Read **W.2.3,** 2.5 **RL.2.4** SL.2.1 L.2.1, 2.2, 2.3 L.2.6 **L.3.3a** **End of Bend II**	This lesson will be about using the tools in the room to fancy up their writing before publishing. You will share examples from books that show how the author added something to make their writing unique and fun. Examples on pg. 85	Writers often add fun little extras to draw in and entertain the reader. They can study published books and ask themselves, 'What did this author do to make this story more interesting and fun?' And then try the same things in their letters.	**Model:** (Children bring to the carpet some of the books they have been writing about.) Using *Mercy Watson*, go though the book and find quirky and fun extras that the author and illustrator used. Examples pg. 86. Chart all of the extras they notice in favorite books and think about why they use them. Chart: **Extras Writers Can Add** pg. 87 (Prepare ahead of time.) **Active Engagement:** Partner 1 chooses a book and looks carefully for extras. Partner 2 will make sure they are thinking about **why** the extra is there. Then switch. Go off and include extras in the writing plans.	**Extras Can Add Extra Meaning** Example pg. 89 adding pictures to add extra meaning and fun.	Children share writing with new partners. Children look over letters and find a part that they think is especially fantastic--show off their very best work. Also they should explain if their letter will go in a book, be sent to someone, or put on a bulletin board. Listening partners will write compliments on stationery cards.

Bend III: Writing Nominations and Awarding Favorite Books

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 **And the Nominees Are…** W.2.3, **2.5,** W.3.10 **RL.2.4** RFS.2.4 RL.3.3 SL.2.1, 2.2, **SL.2.3** L.2.1, 2.2, 2.3 L.2.5, 2.6 **L.3.3a**	Tell students a story about going to a bookstore and noticing all of the award-winning books. Explain that judges had to decide which books should get these awards. This is like the work that they have been doing, writing letters about the books and characters they think are the best. They are going to write nominations for the books we love.	Writers of nominations choose topics that they have strong opinions about. They ask themselves, 'What do judges need to know about this nominee to understand why it deserves an award?' They make their case and support their opinion with reasons and details.	**Model:** Walk students through the steps you take to choose your book, plan and write your nomination. Place your selections in front of the children then demonstrate how you choose one book, thinking aloud about what makes your chosen book so special, what do judges need to know about this book to understand why it deserves an award. **Active Engagement:** Students take out the nominees they have selected. Then think about each book decide which one they feel most strongly about. What do judges need to know? Rehearse their writing with their partners. (pg. 97)	**Using Reading Post-Its to Write More** Readers can go back in their books and look at older Post-It notes to find parts that show off your thinking--most important ideas you had while reading. Use the Post-Its to help write about their books, using those parts to support their opinion.	**Mentor Text Inquiry** Use mentor texts to explore what the writer has done that they could transfer to their own writing. Share an announcement written for a book and look at what the author did to convince others that the book deserves an award. (Pg.100-101)
13 **Prove It! Adding Quotes to Support Opinions** W.2.3, **2.5** **W.3.3b** RL.2.3, **2.4** RFS.2.4 RL.3.3 SL.2.1, 2.2, **SL.2.3** L.2.1, 2.2,2.3 **L.2.6, L.3.3a**	Share your observations about the impressive work they have been doing. Talk to them about the work they did in first grade, writing reviews and how they would include what other people had to say about their topic. When they wanted to persuade someone it helped to quote what other people have to say.	Opinion writers sometimes use specific evidence, exact words from the book to support their thinking. You can reread your book to find a part that proves what you hope to show. Then you use quotation marks to add those exact words to your writing. **Chart: *Make it Stronger, Longer and More Convincing* pg.104**	**Model:** Demonstrate how you use direct quotes from the touchstone text to support your opinion. Reread your writing, thinking about your opinion. Then, go back to the text to find evidence to support your opinion. Add in the quote using revision strips and quotation marks. (Using *Pinky and Rex and the Bully* --pp.104-105) **Active Engagement:** Partners read their writing and find a place to add in a quote to prove your thinking to your reader. Mark with a Post-It.	Writers need to introduce a quote. Reveal a chart with prompts. (Pg. 107) Partners rehearse the different introductions to decide which one fits best in their piece.	It is hard to just pick one favorite book, so they can write more nominations. Ask children to brainstorm other books they they think are worthy of awards. Give another nomination paper and have them start planning reasons they would give to convince a judge that the book deserves an award.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 **Good, Better, Best** W.2.3, **2.5** RL.2.7 SL.2.1, 2.4 SL.2.6 **L.2.1, 2.2** L.2.3, 2.6	Tell students a story about watching movies and then comparing them in a discussion with friends. When we compare we have so much more to say. We can do this with our nominations. We can write about more than one book and make comparisons.	Nomination writers often make comparisons to support their opinions. When you write about books, you can compare characters, series or kinds of books to explain why you think one is better or best.	**Model:** Model how you think closely about aspects of the book you are comparing then add it to your writing. The easiest way to write about more than one book is to make comparisons between books that are similar; in a series or the same genre. Make a comparison using ***Pinky and Rex*** titles and/or bring in other books about friends.**(Use Uncovering Our Opinions Chart)** **Active Engagement:** Give each partnership two texts to compare. Use the chart to uncover more opinions about these books. How else can we show it's better or best?	**Moving from book to book to find examples.** Use the "Exploring the Lay of the Land" chart (pg. 116) to find the parts we want to write about so we are not spending our writing time reading the book.	Have a student share his/her writing with the class noticing the things the writer did to make the writing convincing. Draw attention to the language that is ordinary. Give the the opportunity to brainstorm, coming up with more precise language. Encourage students to revise their pieces using just right words to show their readers exactly what they mean.
15 **Readers Giving Signposts and Rest Stops** **W.2.3,** 2.7 **W.2.8** RL.2.1, 2.3 RL. 2.4, 2.10 RFS.2.4 RL.3.3 SL.2.1, **2.6** L.2.1, 2.2, 2.3	Tell students how you notice that at the beginning of the year they were writing short sentences, but now they are writing fabulous longer sentences.	When you write longer sentences, you need to think about letting your reader have some rest stops.	**Model:** **Guided Inquiry** Tell children that you will be detectives looking over some writing, noticing punctuation. You'll be "punctuation detectives, looking to answer the question "What kinds of jobs are rest stop punctuation doing?" (Put sentence on chart to read and notice. pg.121) Create chart to record punctuation observations. **Active Engagement:** Children take out a piece of their writing and find or write a fabulous sentence that is ready for new sophisticated punctuation work.	Take a break from writing more so that we can look for ways to make our writing clearer and easier to read. Look back at a piece, reread and ask 'Is this clear?' Reread 'fabulous' sentence to partner and make sure there are marks on the page that signal the reader to take a rest stop along the way.	Bring two of their best most convincing nominations. Share in groups of four. 'Judges' listen closely to the reasons and details in each nomination to decide which nominee should be showcased. Then they will decide what kind of award the book should receive. pg.126-127. This could be done the following day to give more time to select and create the award.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 **Writing Introductions and Conclusions to Captivate** W.2.3, 2.5 W.3.3 RL.2.4, 2.10 SL.2.1 L.2.1, 2.2, 2.3 L.2.6	Tell children that you are impressed with the nomination writing and all of the strategies that they are using. The stories they love have a beginning that captures their attention and an ending that stays with them.	Writers introduce and conclude their piece in captivating ways. We can do this in our nominations, too.	**Model:** **Guided Inquiry** "What do nomination writers do to introduce and conclude their piece in captivating ways?" Then we can ask, " How can we do this in our nominations, too?" (Have nomination reproduced on chart and copies for each student. pg. 130) **Active Engagement:** Have children, in pairs, look over the reproduced nomination. Have them point to one thing the author did to catch their attention. Reconvene group and have them share their observations. These can be written on Post-Its to be added to a Venn Diagram pg. 133	The introduction is the first opportunity to talk to the reader and the conclusion is the last chance to convince him or her. Partnerships team up and take turns to read and listen to each others introductions and conclusions. Then work together to make them even more captivating.	Give children their beginning of the year prompts and have them compare to the writing they have in their folders. Choose something specific to look at, such as sentences, the look at that in the first piece and pieces now. Look at specific characteristics when comparing two pieces of writing. Possibly brainstorm this before they begin.
17 **Using a Checklist to Set Writerly Goals** W.2.3, **2.5** RL.2.4 RFS.2.4 **SL.2.1** L.2.1, 2.2, 2.3	Tell children they have been working hard as opinion writers and each day they have to make a decision about what they are going to work on. To get their pieces ready for publication they will need to set some goals as writers. One way to do this is to evaluate their best nomination and figure out things they do well and things they can do better.	Writers use tools to help them evaluate their writing, figure out what they are doing well and then make a plan for what they want to do better. They can use the **Opinion Writing Checklist** to reflect on their nominations.	**Model: (Children bring 'best work' nomination to the carpet.)** Use your own nomination writing to demonstrate the process of self-reflection and goal setting. Read it then compare it to the criteria on the Opinion Writing Checklist and make a plan. (You could also hand out a copy for students to read along.) Put green Post-It notes on the writing to show 'Yes, I did this!' and pink with say to me 'Hold on a sec! I need to fix this or do this better'. **Active Engagement:** Given the Checklist and Post-Its, children begin the evaluation work while on the carpet. Partners tell what they do well and show proof. Set a goals record on index card.	(When children go off to work independently they should sit near others with the same goals--groups create strategy chart.) Celebrate partners working together looking at each other's writing giving advice on places to grow as a writer. Look at writing and goals and see if you have already met these. When you meet a goal you set new goals. (Hand out smaller copies of the checklist and have children put stars next to their new goals.)	Ask small groups to share the strategies that they used to help them meet their writing goals. Charts pag. 147
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18	For the remainder of this bend, you let the work	Writers work hard toward their goals, and	Introduce a process chart illustrating the ongoing cycle of work: work	Shout outs: Everyone turns and talks to a	Sit in a circle on the rug. Share what you

Letter to Teachers: Keeping the Elaboration Going W.2.3, **2.5** **RFS.2.3** SL.2.1 **L.2.1, 2.2,** 2.3	your students have done to develop strategy charts guide their final revision.	when they meet those goals, they reexamine their writing and set brand new goals.	toward goals, try new strategies, meet goals, set new ones! Gather them together to remind them to call upon their partners, reference their checklists and charts, and make their own plan for their writing.	partner or classmate, sharing anything they are working on or doing well. The say, 'Who has a shout-out?' and children respond with comments about their partners work. pg. 150	have learned as a writer then ask children to share.
19 **Letter to Teachers: Awarding Our Favorites: A Book Fair Celebration** W.2.3 RFS.2.4 **SL.2.1, 2.4** **SL.2.6** L.2.1, 2.2 **L.2.3**	**<u>Celebration</u>** **Annual Book Fair** **of** **Award Winners**	Have children share their nominations with visitors. Children are set up at individual tables and visitors go to each table in groups to hear children talk about their book nominations and answer questions. Have copies of the books or book jackets created by the children. pp. 151-154			

Grade 2: Unit 6 Lab Reports and Science Books (Book 2)	
Unit Description	This unit will teach students more about information writing that scientists are apt to do. To teach this, science instruction is folded into the writing workshop. During the workshop time, children often divide their time between engaging in experiments and writing for the purposes that scientists write.
Essential Questions	How can I collect and look at data like a scientist? How can I think and write like a scientist? How can I write in a way to teach readers all about a topic?
Standards	W.2.2 Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section. W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing. W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers. W.2.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations). W.2.8 Recall information from experiences or gather information from provided sources to answer a question. W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 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.) W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 here.) W.3.7 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 here.) W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. W.3.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Timeline/date	6 Weeks May-June

Bend 1: Writing as Scientists Do

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 Learning to Write About Science W2.2,, **W.2.7 W.3.7** RI.2.1, RI.3,1 SI.2.1, SI.2.2 SI.2.4, SL.3.4 L.2.1.e, L.2.2, L.2.3, L.2.5b L.2.6, L.3.6	Ask students to visualize the kinds of writing work scientists do, and then describe that work. (pg. 4) Confirm that scientist do write to plan, to record what happened, adding that they also write to teach. (pg. 5) **Sessions may not follow the usual format of the workshop. (pp. 2-3)**	When scientists conduct experiments to learn about the world, they have a certain way they usually write--they use a lab report format. They record what they expect to happen in an experiment, they record what they actually do in the experiment, then they record how things go and what they learn.	**Model/Active Engagement will be combined.** **(Prepare 4 page lab report booklet: hypotheses on one page, procedures on another, results on a third and conclusions on a fourth.)** Teach through guided practice: Taking children through the process of doing an experiment and writing a lab report using the identified science topic. (pp. 5-8) (Also, Chart pg.6 which you will add to through this lesson.) ● **What will the experiment be for this first report?** ● **Link** **Record second leg of experiment--working through each of the parts of the lab report.**	Drafting results and conclusions: After scientists finish conducting experiments and collecting data their job is not done. They need to write about their results, what happened, and then about making sense of it. Conclusion: Share what is found in a conclusion. (pg.9)	Using the numbered chart from pg. 6: *To Write Like a Scientist*, have children locate these places in their writing and also places that they feel is their strongest writing and share with partners.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

2 **Studying a Mentor Text** W.2.2, W.2.7 W.2.8 RI.2.1, **RI.2.6 RI.2.7,** RI.3.1 SL.2.1,SL.2.2 **SL.2.4 SL.3.4 L.2.1,** L.2.2 L.2.3, **L.2.5b** L.2.6	Help children understand the purpose of writing up their experiments with exact, precise information. Looking at how published scientists write their procedure sections.	When writers need to learn to write in a new way, they study that new kind of writing, thinking about how it is made and what the parts are of that writing. (Use a mentor text.)	**Model/Active Engagement:** Set children up for a mini-inquiry, preparing them to study a mentor text for something they could try in their own writing. Read a procedure from a mentor text and follow that procedure noting how that author wrote the procedure. Chart as on pg. 15 children's observations about the mentor procedural text. **Link** Give each child a new procedure page to rewrite, making it better using what they learned from the mentor text. Disassemble the old book adding in the new procedure page.	Remind writers of what the word revision means--to vision again or see again. Look at step one in mentor text procedure and notice what exactly the author has done. Add to procedure chart from pg. 15	Introduce students to the Information Writing checklist for Grades 2 and 3. Have students check their writing to see if they are doing everything they have learned starting with items under *Structure*. .
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **New Wonderings, New Experiments** W.2.2, **W.2.5** W.2.7, **W.2.8** **W.3.4** RI.2.1, RI.3.1 SL.2.1, L.2.1 L.2.2, L.2.3 L.2.6	Just as they revise their lab reports, scientists also revise their experiments. Rally kids to design and conduct their own variations on the class's first experiment. Scientists do their experiment one way and then look back and think of another way it could go.	Just like writers go through a writing process, scientists go through a scientific process. They come up with their own experiment and think , "*What could happen if….?"* and then they try it.	**Model:** (Lay out materials that kids can use to devise their own experiment.) Demonstrate the step by step process that scientists use to revise an experiment: reread initial lab report, think about the experiment and think about one change that might produce different results. pg.23 **Active Engagement:** Have partners recount what they should do first, next and then have them do it with their partners. Scientists choose one thing to change and test it out to see what the results would be. Talk with your partner to decide what you would change. **Link:** Review the writing they will do during the stages of the experiment. Write the first steps (procedure) before leaving the carpet.	Writers write as much as they can to remind them of everything they did with detail. pg. 25 Remind them to use the 'To Write Like a Scientist' chart.	Select a partnership whose results didn't match those of the earlier experiment. Have them explain and share the experiment with the class. Writing the conclusion page--"When you write the conclusion page in an experiment, it is important for you to ask the question--why?' pg.27 Scientists sometimes consult outside sources to help explain and write their conclusion.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4	Remind children that in the previous session they were	**Inquiry**: "The question that we'll be researching today is	**Model/Active Engagement:** Introduce a mentor lab report,	**Conclusions set the stage for further**	

Authors Share Scientific Ideas/ Conclusions **W.2.2,** W.2.5, W.2.8, **W.3.2.d** RI.2.6, RI.2.8, RI.3.8 SL.2.1, SL.2.3, SL.2.4 L.2.1, L.2.2, L.2.3	asking the questions why and trying to figure out explanations for what happened. Partnerships: Turn and say,"I *think* the reason that_____, is that____". **(Challenge them to speak with clarity. This is about putting 'complicated ideas into words'. pg.30)**	this: When a scientist has collected some results and has formed new hypotheses about why she got those results, how does she write a conclusion?"	and coach writers to research the piece as they read through it, learning how their own writing. Collect student observations on an anchor chart. Turn and Talk: What did this writer do that you could try? Tell your partner what you noticed about the conclusion page. **<u>Link:</u> Send students off to revise lab reports using what they learned from the mentor text.**	**investigations:** " When you are writing up your conclusions and you grow ideas to explain what happened, it often happens that your explanation needs to be tested." You can add a section called 'Further Investigations'.	
5 Scientists Learn from Other Sources as Well as from Experiments **W.2.2,** W.2.7, **W.2.8, W.3.8 RI.2.1, RI.2.2, RI.2.3, RI.2.6, RI.2.7, RI.3.1, RI.3.3** SL.2.1, **SL.2.2, SL.2.3, SL.3.3** L.2.1, L.2.2, L.2.3, **L.2.4a,d, L.2.6, L.3.6**	Children share what they know about what scientists do--write a hypothesis, write everything they do in an experiment, try the experiment over and over, use scientific words, etc. Then suggest you will add one more item to their list. (Students bring clipboards, pencils and Post-it notes.)	Today I want to teach you that the more a person knows about a topic, the better he or she can write. Sometimes when you want to improve the writing is to learn more about how the world words. That is, sometimes the best way to improve your scientific writing is to learn more science.	**Model:** Elevate the idea of learning from a lecture by suggesting this occurs at colleges all the time. Explain that you will give your lecture twice and set children up to take notes. (pp.38-39) **Active Engagement:** Ask students to turn and teach each other what they just learned. **<u>Link:</u>** Set children up to read more sources and to take notes about new information to then add into their writing**.**	**Incorporate Information and Technical Vocabulary into Writing** How many of you have added some of the information you learned? Whenever you try to learn about a new topic, you should pay attention to the special words that go with that topic. Make sure that you are using some of the new vocabulary in your writing. Think of the important words you learned to make your writing sound like an expert scientific report.	Challenge students to consider how new information from another source influences their thinking about their experiments.
<u>Session</u>	**<u>Connection</u>**	**<u>Teaching Point</u>**	**<u>Model/Active Engagement</u>**	**<u>Mid Workshop Teaching Point</u>**	**<u>Share</u>**

6 **Student Self-Assessment and Plans** **W.2.2, W.2.5,** W.2.6, RI.2.1., RI.2.10, SL.2.1, SL.2.3, **L.2.1**, L.2.2, L.2.3, **L.2.6, L.3.6**	Remind students about how they have learned morning routines so they can do things on their own as grown-up second graders. They are ready to do lots of things without your help. Just like morning routines, they don't need you to check their work, because they can check their own work. Are they ready for the challenge?	Today I want to teach you that second grade writers can figure out how to make their writing the best it can be. You can use the Information Writing Checklist to help you. You can read the checklist, then go back to your writing to see if you did these things. Once you have gone through the checklist, you can look at the items that you have not checked off and make writing goals for yourself. Checklist introduced in session 2.	**Model:** Build excitement around the second and third grade checklist. Demonstrate using the checklist--Structure--with your demonstration lab report and setting goals for upcoming work. (pg. 46-47 **Active Engagement:** Have children help with the next part of the checklist-Development and Language Conventions. They look at your writing and check off or star each of the ones they see in your writing. Look at what was starred and create a writing goal--think of what a next step would be to make the writing stronger. **Link:** Restate teaching point. As they go off to write, remind them to reread the checklist and reread their writing. As they find something they've done, mark it on the checklist. Then set goals based on what you *haven't* done yet.	**Revising to Use the Words Scientists Use** Notice on checklist the section that said, 'I tried to include the words that showed I'm an expert on the subject'. Children look through lab reports with partners and think about the words that they used to make themselves sound like an expert. Create a chart, *Words Science Experts Use*. pg. 48 Are they using these words some of the time or all of the time. Read through writing and try to find a place where they could change an ordinary word into an extraordinary science word to sound more scholarly and scientific.	**Goal Setting and Publishing** They have been setting goals for writing. Look at their work and find one place where they already reached one of their goals. Share what they did with another writer who is trying to reach the same goal. Share the place in their writing where they made changes and explain what they did to achieve the goal. "Swapping success stories." End by "publishing" children's writing, sending their lab reports off to another classroom for other students to replicate and compare results.

Bend 2: Writing to Teach Others About Our Discoveries

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Remember All You Know about Science and about Scientific Writing for New Experiments **W.2.2, W.2.7, W.3.2.a.b, W.3.7, RI.2.4, RI.2.7, RI.3.4, SL.2.1,** SL.2, **SL.3.1,** L.2.1, L.2.2, L.2.3	Remind students that they have "published" their results by sending them into the community, and rally their enthusiasm to do so again, with even more clarity, with another set of experiments. Chart: *To Write Like a Scientist…*	Today I want to teach you that when scientists conduct an experiment, they remember all they know not only about science itself but about writing about science, too.	**Model/Active Engagement:** Help students think of a new question they will investigate based on previous experiments. We have two things we need to think about, 'What can we predict will happen based on our previous experience and experiments? What do we know about scientific writing that we can use to capture what we are doing and share it with the scientific community. Pp.55-56 Or plan this as a shared activity. Chart: *In Procedures...* **Link:** Send children off to test their hypotheses, reminding them to write up their experiment so that others can use and replicate their results. (Discuss as a grade level. Create the first part as a class, then have children go off to test and write up.)	**Using Tables to Organize Information** Writers think about how to organize their data.	Offer students an example of adapting a chart or table to help analyze and interpret data. p.61

8 **Studying a Mentor Text: The "Results" Page** W.2.2, **W.2.8, W.3.4, RI.2.6, RI.2.7, RI.3.7,** SL.2.1, **SL.2.2,** L.2.1, .2.2, L.2.3, L.2.5	Talk up the importance of organization, pointing out the various ways in which the classroom is organized so that children have a concrete example of systems they know well. "That got me thinking about how scientists organize their writing. We explored this with the procedure page and the conclusion page." Students self-assess using the chart "In Procedures".	Draft an inquiry question How do scientists organize their results? Today I brought in an example of a results page for you to study. I want you to study this results page really closely and then answer this question: How do scientists organize their results?	**Model/Active Engagement:** Have students look closely at sample. Turn and talk with partner--'What did you notice?' p.63 **Link:** Suggest some choices that students have based on what they've discovered in their inquiry. Be sure that children have a repertoire of things to do as they go off to write. Think about what they might try based on their observations from the mentor text.	Remind children to use precise language as they write.	Ask children to think a bit about how the tables, charts, and graphs in the world are organized and why. What does this teach? How can these tools help people to organize/understand things in the world?

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 Comparing Results and Reading More Expert Materials to Consider New Questions W2.2, **W.2.8,** RI.2.1, RI.2.3, RI.2.9, SL.2.1, **SL.2.3, SL.2.4, SL.3.4,** L.2.1, L.2.2, L.2.3, L.2.6	In our last session you spent a lot of time working on your results by trying out things from a mentor text and organizing all your data into clear and easy-to-read tables and charts. I think you're ready to think *across* data.	Today I want to teach you that scientists compare their results with the results of other scientist who have done related experiments, asking, 'How do these results connect to my results?' and then they come up with new ideas to explore and new questions to answer.	**Model:** Compare your results with those of a child in the class who conducted a related experiment, looking for connections and suggesting possible reasons why. Pp.67-68 Writers, notice how I compared my results then made sure to record my comparison and questions on my conclusion page. I added ideas to test out my 'Future Investigations' section of my conclusions. **Active Engagement:** Examine the next set of results you and the student each got, comparing, posing questions, and generating possible explanations. **Link:** Remind children of the work they have done today, and pair them up in new partnerships so that they can try out the work of comparing results with a different "scientist". Suggest several paths children might take as they do this work.	The second half of the workshop students will be reading. Give them articles to read to gather new information. Students take notes on new information, focusing on how this information relates to their experiment.	Writers share plans for new experiments based on new information and knowledge of how to conduct experiments.

10 Designing and Writing a New Experiment **W.2.2, W.2.7, W.3.5, W.3.7, W.3.10,** RI.2.1, RI.2.5, RI.2.7, **SL.2.1, SL 2.4, SL.3.1, SL.3.4,** L.2.1, L.2.2, L.2.3, L.2.6, L.3.6	Scientists are always thinking about their experiments, asking questions and designing new experiments. Scientists don't just revise their writing, they also revise their experiments.	Today, I want to teach you that scientists study their results to learn, think, write, and experiment more. They do this by first revisiting their experiment and asking, 'What am I wondering? What else do I want to find out? What is my plan?' Then they experiment again.	.**Model/Active Engagement:** Set writers up to explore a new problem. Before they go off to work with partners, give them a problem to solve. What could you change in your experiment? What did you learn from research? What did you learn from comparing results? Have partners say aloud the procedure for their revised experiment, discussing a variable they will change. **Link:** Remind students of the ways scientists structure their writing. Chart: *To Write Like a Scientist.* Set up time to conduct new experiments and time to write up the experiment.	**Using Labels and Titles to Highlight Important Information, Including Failures** Writing like a scientist means writing with precision in all parts of your writing, like using labels and titles. But don't forget, you should also be using everything you know about how to emphasize important ideas and information to your reader, like using bold letters and colors. And explaining the things you've tried that *don't* work as well as the things that *do*!	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Editing: Domain-Specific Language **W.2.2, W.2.5, W.3.2.b,** RI.2.4, SL.2.1, **L.2.1.e,** L.2.2, L.2.3,**L.2.4.e., L.2.5, L.2.6, L.3.6**	Liken the particular ways in which children talk about things they know well to how scientists talk about the subjects they study using specialized words. p.80	Today I want to teach you that scientists use expert words--called *technical vocabulary*--to make their writing and their teaching more precise. All of you, as experts, can do this too. You can begin to use words that are particular to the topic you are studying in both your discussions about that topic and in your writing about it. You can 'talk the talk'.	**Model/Active Engagement:** Teach the concept of technical language, inviting children to brainstorm domain-specific terms they know on topics they know well. Give examples as teachers--rubrics, minilessons, turn and talk, etc. Turn and tell partners at least five specialized word they know because they are experts on a topic. Redirect children's attention to the shared class topic and together, generate a list of relevant domain-specific words. Create a word bank. Next to	**Describing Scientific Processes with Familiar Words** Scientists use words that people outside their field rarely use (and sometimes don't even know), like *gravity*. They also use words that the rest of us use all the time. The difference is that they use these words to describe scientific processes. Like the word _____.	Celebrate children's growth as informational writers of lab reports through a museum share. Need to decide topics for information books based on unit science topic.

			each word put an image or a simple definition. **Link:** Suggest that children review their work to be sure it includes words from the word bank Add some in so writing is clear and concise.		

Bend 3: Writing about Forces and Motion in Information Books

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Drawing on All We Know to Rehearse and Plan Information Books W.2.2, **W.2.5, W.3.4, W.3.5,** RI.2.1, RI.2.5, SL.2.1, SL.2.4, SL.2.5, L.2.1, L.2, L.2.3	Writers this is a really exciting day because we start a whole new kind of writing relate to science--we'll be writing information books. Ask some children to share their topics, in this way raising possibilities for children who still haven't selected one.	Today I want to teach you that to write information books, writers might rehearse by talking, sketching, and then teaching people about their topic. Then, writers can use what they learn from sketching and teaching to help them revise their plan and write their texts.	**Model:** Name and explain your topic choice then demonstrate planning how your teaching (and writing) will go. P.90 Demonstrate how you thought of a topic and planned possible sections and quickly sketched each section or added notes to get ready for writing. **Active Engagement:** Have children think about their topic that they could teach others. Partner have a go at describing each section of their booklet to each other. **Link:** One way writers of information books get ready to write is they plan across their finders (each section), then sketch or jot notes on each section,and then teach someone.	**Using Teaching as a Rough Draft for Writing** Think about how teaching your topic can be a way to draft and revise how your book might go. Did the topic seem like a good fit? Do you feel like this will work as an information book? And listeners, what did the teacher say or do that was especially interesting, or that really helped you learn about the topic? What suggestions do you have?	Give each student a blank Table of Contents page. Now that they have plans for their books, it is important to revisit their sketches and think about how they want the book to go. Making a table of contents will help take the plan to the next level. p.93
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 Tapping Informational Know-How for Drafting **W.2.2,** 2.5 RI.2.5 SL.2.1, **2.2,** 2.4, 2.5 L.2.1, 2.2, 2.3, 2.6	Students bring booklets--chapter books they are writing---and pencils. Have students star the chapter they are "bursting to write!".	Writers, today I want to teach you how to use your quick sketches and plans from yesterday to help you draft your chapters. One way you can do this is by rereading each heading and looking at each sketch, imagining the words you will write. Then you will write, write, write!	**Model:** Demonstrate writing and planning chapters. Show how writers look back at sketches and weave in science and some technical terms. Begin to write in front of the children. Then stop and restate the strategy of revisiting each sketch to write the chapter. Describe each part in detail, weaving in some science work. **Active Engagement:** Share a topic of a made up student. Students will help to write a chapter for the student's informational book. P.97 Describe the work they did on the sample chapter that is transferable to other books and other topics. **Link:** Send students off to begin drafting their information books, reminding them about how to write informational texts and how to connect their writing to the science they have been learning.	**Encourage Fluency** Choose a chapter that you can pack with information. Two sentences is not enough. Look at the chapter topic and think, What action could I explain in this chapter?	**Self-Assessment and Goal Setting** Set one writer up to read his informational text aloud while the class evaluates that text to see ways he does (and does not yet) show he is meeting the criteria for good informational writing. Remind children that they can always use the Information Writing Checklist as a tool for improving their writing. Grade 2-3 Information Writing Checklist
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Studying Mentor Texts: Integrating Scientific Information W.2.2, **2.8**	Remind children of the path of their learning so far in this unit. For the first part of this unit, you were writing lab reports as you worked on experiments. That kind of writing is meant to help other members of the community understand what you've learned and how you learned	Today I want to teach you that when writers are trying out a new kind of writing, they often look at published writing to find examples of how it can go. Then they try it out themselves. In particular, today we will look at ways that writers of information books include scientific information in their writing.	**Model:** Tell students there are many ways science writing fits within information books. Explain that they can figure out some of them by looking at published texts. Then they can try out those ways. Point out a technique writers use to include science in an informational text. Show students and example of	**Adding in Definitions and Tantalizing Readers with Science** One way to add scientific information is to put in some definitions or drawings with captions.	**Collecting Ideas from Mentor Texts** Collect children's suggestions of ways to integrate scientific knowledge. Chart: To Put More Information in

	it. But people write about science in other ways.		your own writing that incorporates this technique. P.104 **Active Engagement:** Point out another technique and ask students to help you figure out how to use in in your own writing. **Link:** Remind writers that they know how to use authors as mentors, and ask them to get started finding, in published works, a technique that can help them with their current writing.		Informational Writing… p.107

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Using Comparisons to Teach Readers	Remind writers that they already know what it means to write with details. Write with details when you want to teach your reader. When you want to explain how to do something, tell how much, how far, how fast. There are lots of ways to include details in your writing.	Today I want to teach you that nonfiction writers often use comparisons in their teaching books to show readers how the new thing they are explaining is similar to something readers already know.	**Model:** Tell a story that illustrates how using a comparison can help readers understand something that is unfamiliar to them. P.110 Show an example from your demonstration text of using a comparison to help readers picture a detail. **Active Engagement:** Have writers try adding a comparison to a page from your demonstration text. **Link:** Remind writers of all of the strategies they know to teach readers. Chart: To Put More Information in Informational Writing… p. 111	**Using Your Senses to Include Details** Give one more tip about how to teach or describe as much as you can in your books. You can use your senses. You can ask yourself, 'What do I see?' 'What do I hear?' 'What do I smell?' 'What do I taste?' Then you can use this to add detail to a section of your book where you think it will help teach your reader.	Highlight one student's writing, showing how the addition of comparisons, examples, or details helps readers understand what the writer is trying to convey. Read a part and have students figure out what the writer did. Chart: To Put More Information in Informational Writing… p.114
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 Showing Hidden Worlds with Science Writing	Offer writers a real-life example of the scientific process they have been working throught. P. 116 Explain that the job of those who study and write about science often is to explain things that are out of our range of perception--things that are hard for us to experience from regular life.	Today I want to teach you that when people are writing about science--explaining things that are not part of everyday experiences--they use special strategies to show the hidden story of their topic. For example, they might slow things down, or show the insides of things.	**Model/Active Engagement:** Explain and offer an example of slowing things down, writing lots of steps for one moment. P. 117 Ask students to find a spot in your table of contents where that strategy might help, then talk to a partner about how that part might go. Students help you find a place where you could put in some numbered steps. Demonstrate telling the slowed-down hidden story in one chapter of your topic. Explain and offer an example of showing the insides of something. Ask students to find a spot in their tables of contents where that strategy might help, and then talk to a partner about how that part might go. **Link:** Send writers off to apply these or any other invented strategies to help them convey information to their readers.	**Revealing Hidden Worlds by Magnification** Another way to help readers understand a hidden world. Draw a magnified, labeled sketch then write an explanation next to the sketch. Draw a small part bigger than it is in real life so readers could see it more clearly.	**Revising Based on Feedback** Working in partnerships. Give your partner a 'star' when you are giving a compliment and when you give a 'wish' you are going to say something to your partner that you wish you had heard in the piece. p.120
17 Introductions and Conclusions: Addressing an Audience	Highlight to your students that in their day-to-day lives, they have devoted close attention to many kinds of introductions and conclusions. Ask them to recall the beginning or ending of a favorite movie, book, or even a poem or song.	Today I want to teach you that writers give their information books an introduction and a conclusion. When writing introductions and conclusions, writers try to get the reader's attention so they can highlight important information about a topic.	**Model/Active Engagement:** Sample introductions p.122. Share examples and talk about how the writers created introductions. Then give students a range of nonfiction books. Scaffold your students inquiry into what the authors did that they too could try in their own introductions. It	Remind students that they learned how to conclude their lab reports in the first bend of this unit. You will want to make a distinction, however, between concluding a procedural lab report and concluding an information book. Study the conclusions of mentor	

			may be helpful to chart some of the observations. Chart: Introductions Can… Then bullet possibilities--pose a question, put you in the place (setting), start with dialogue or quotes, ask a few crucial questions, give a sneak peak.	texts in the same way they studied introductions.	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Editing: Aligning Expectations to the Common Core	.Remind writers that they must edit their writing so that it is ready for readers at the celebration. Point to the last part of the checklist--Development and Language Conventions--Information Writing Checklist, Grades 2 and 3.	Today I want to teach you to reread your writing with the lens of making it easier to read. As you reread, you can use the items on the Information Writing Checklist, Grades 2 and 3 to help you focus your attention.	**Model:** Demonstrate using the checklist to edit a piece of writing. Example p.128 Demonstrate using the checklist to edit for capitalization and commas. Recap the demonstration and name the teaching point with clear, concise language. **Active Engagement:** Practice this strategy on a shared text. P.129 Listen in to partnerships discuss editing strategies. **Link:** Send students off to begin editing their own information books. They can use the Information Writing Checklist to remind them of the strategies they are working on to make their writing easy to read.	**Using a Variety of Strategies to Spell Tricky Words Correctly** Tips to help spell tricky words: write the word a few times, trying out different way to you think it is spelled, then circle the one that looks best and check it with your writing partner. Try to use a dictionary to find the spelling. Google it.	Writers assess their writing against the second-and third-grade Information Writing Checklist, in preparation for celebration.

Third Grade Units of Study

Grade 3: Unit 1 Crafting True Stories (Narrative Unit)	
Unit Description:	This unit has four bends. In the first section-bend, the students learn and get acclimated to the routines and expectations of the writer's workshop.Students will learn to produce personal narratives and set goals for their writing such as increasing their stamina and volume in writing or paying more attention to conventions or craft. In bend II, students will keep a write notebook and select different seed ideas and developing their ideas through storytelling. Students will draft a variety of leads and write several ways a story may go. Students will also spend time on revision and try out techniques studied from a mentor text. This bend will end by introducing how to include paragraphs and to elaborate by adding actions, dialogue, thoughts and feelings. Bend III will have students apply all that they have learned and transfer their knowledge to a new piece of writing. Additionally, students will learn the conventions of punctuating dialogue. In the final bend, students will select a draft to publish in which writers will edit and revise their piece. Students will study a mentor text to learn how to craft endings and then apply their techniques to their own endings. Students will learn to use an editing checklist.
Essential Questions:	● How do writers generate an idea for narrative writing? ● How do writers develop good leads to begin their narrative writing piece? ● How do writers elaborate within their narrative writing? ● How do writers create well-developed endings?
Standards:	CCSS for Writing: W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.3.3.a Establish a situation and introduce a narrator and/or characters; organize an event, sequence that unfolds naturally. 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. W 3.3 c Use temporal words and phrases to signal order. W.3.3 d Provide a sense of closure. W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. W.3.10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. W.4.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event and sequence that unfolds naturally. CCSS for Reading: RL.3.4 Determine the meanings of words and phrases as they are used in a text, distinguishing literal from nonliteral language. 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. 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., in books from a series). RL.4.2 Determine a theme from a story, drama, or poem, from details in the text; summarize the text. RL.4.4 Determine the meanings of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean). RL. 4.6 Compare and contrast the point of view from which different stories and narrated, including the difference between first and third person

	narrations. CCSS for Speaking and Listening: SL.2.1 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups. SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences. 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. 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). SL.3.1.c Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others. SL.3.1.d Explain their own ideas and understanding in light of the discussion. 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. SL.3.6 Speak in complete sentences, when appropriate to task and situation in order to provide requested detail or clarification. SL 4.4 report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. CCSS for Language: L.3.1.b Form and use regular and irregular plural nouns. L.3.1.d Form and use regular and irregular verbs. L.3.1.e Form and use the simple (e.g., I walked, I walk, I will walk) verb tenses. L.3.1.i Produce simple, compound, and complex sentences. L.3.2.c Use commas and quotation marks in dialogue. 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). 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. L.3.2.g Consult reference materials, including beginning dictionaries, as needed to check and correct spellings. L.3.3.a Choose words and phrases for effect. L.3.3.b Recognize and observe differences between the conventions of spoken and written standard English. L.4.1.a Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why). L 4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).
Timeline/date:	**7-8 weeks: September-October**

Bend 1: Writing Personal Narratives with Independence

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Starting the Writer's Workshop** **Visualizing Possibilities** **W.3.2.a.b**, W.3.4, W.3.5.W.3.8, W.3.10, W.4.2,a,b, RI 3.3, SL.3.1, **SL.3.3,** Sl.3.4, Sl.3.6, L.3.1, L.3.2, L.3.3, L.3.6	Invite students to celebrate the first day of the Writer's Workshop. (p.4)	Writers set goals for themselves to write in the ways they imagine and work hard to reach their goals. (p.4)	**Model:** Teacher states that writers benefit from having a clear picture of the kind of writing they want and look at exemplar writer's notebooks. Teacher reads a third grade entry of a third grade notebook. **A.E.:** Students discuss in small groups about what third grade writers do and don't do as teacher records their observations on the teacher chart. (pg. 6) **Link:** Students continue to look at third grade notebooks in groups and record their observations on their groups' chart. (p.5-6)	Make a Museum and Compile a Sense of What Notebook Writers Do: Writers create a museum of their charts for the class to review. The class gathers around each table and discusses what they notice and getting ideas for their writing. After reviewing the charts, writers talk about their plans for their writing. (p.7)	Capturing Resolve through New Year's Resolutions: Gather students to the meeting area with their notebook pages they were studying and pens. Teacher gives each student their own notebook to record their writing goals for this year. (p. 9)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Finding Ideas and Writing Up a Storm** **W.3.2.a.b, W.3.4, W.3.5.**, W.3.10, W.4.2,a,b, RI 3.3, RI.3.4, RI.3.8, SL.3.1, L.3.1, L.3.2, L.3.3, L.3.6	Celebrate with students that they have been generating story ideas. Ask students to share their notebooks with their partners and tell them their stories they may write about. Review with students the structure of each day in a writer's workshop. (p. 13)	Teach a strategy to help writers think of an idea for a true story. Strategy: think of a person who matters to you. Display the anchor chart, "Finding Ideas for True Stories" on (pg. 14.)	**Model:** Teacher demonstrates the step by step process of using this strategy. **A.E.:** Writers practice the strategy together as teacher guides them. **Link:** Review with students that when they need help with thinking of a true story to write, they should use the strategy they learned today. (14-17)	Building Stamina for Writing: Students start to build stamina for writing. Students write and write. (p. 19)	Admiring One's Writing: Celebrate the students writing and have them use stickers to mark their best spot. Have some students read their writing to others and have the listeners share the things that third grade writers do referring to the anchor chart. (p. 21)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **Drawing on a Repertoire of Strategies** **W.3.2.a.b, W.3.4,** W.3.5, W.3.8, **W.3.10**, W.4.2,a,b, RI 3.3, RI.3.8, SL.3.1, SL.3.3 SL.3.6**,** Sl.3.6, L.3.1, L.3.2, L.3.3,	Establish the writers workshop system. Teacher will share that writers have more than one strategy for coming up with ideas. (p. 24)	Teacher adds a new strategy to the anchor chart from the day before. Strategy: Writers think of a place that matters to them. (p. 25)	**Model:** Demonstrate step by step how to use this strategy. **A.E.:** Students try the strategy step by step with teacher guidance. Students will sketch a map and label it with story ideas. **Link:** Share teaching point again. Remind students that whenever they want help thinking of a true story they can draw from their growing repertoire of strategies. (p.25-27)	When You're Done You've Just Begun: When you think you're almost done, we think about what our next writing will be. (next story) (p. 28)	Supporting Problem Solving: Share with writers how to solve writing problems using the Anchor Chart on page 30. (p. 30)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Writer's Use a Storyteller's Voice.They Tell Stories, not Summaries** **W.3.3a,b,c, W.3.4**, W. 3.8, W.3.5, ,W. 4.9a, W 4.3 d, . 3.5,RL.3.2,RFS . 3.4, RL. 4.2, SL. 3.1,L3.3. A,b, L3.6, L3.1, L.4.3a	Celebrate that students are telling true stories from their lives, and point out that sometimes the voice used is one of a storyteller and sometimes it is the voice of a news reporter. (p. 36)	To make storytelling voices stronger, make a mental movie of what happened and tell it in small detail, bit by bit, so the readers can almost see, hear, and feel everything. (p. 37)	**Model:** Highlight the way a published author has done his work. Students should research how you rehearse a story to write in a bit by bit way. Model making a mistake while doing this and then fixing it. (p. 38) Remind students to make a movie in their mind and to show not tell. **A.E.:** Practice what you demonstrated, using a whole class topic. Highlight what student do that you hope they will use another time with another text. **Link:** Tell students you expect them to write their stories using a storyteller's voice from now on. (p. 37-40)	Writing Stories Bit by Bit: If your story feels like it's about a lot of things, you can stop and start again, zooming in on one small moment and then write about that moment bit by bit. (p. 41)	Planning for Effective Writing Partnerships and Sharing Goals: Establish systems and arrangements that will support partnership conversations. Ask students to name qualities of effective writing partnerships and then plan with partner how they can fulfill these roles for one another. (p. 43)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 **Taking Stock** **W.3.3.a,b,c,** W.3.4,W3.5 RL. 3.1,RL.3.3, RL.3.4 SL.3.1, SL.3.6 L.3.1. I, L.3.3. A,b, L.3.6	Explain to students that when people want to get better at something they check progress and set goals. (p. 47)	It help to look back and think about how you have grown, and look forward and think about what can be done to help yourself improve? That's how we work toward getting better. (p. 47)	**Model:** Review the Narrative Writing Checklist, introducing new third grade goals. Writers need the chance to practice using new tools together. Guided Practice: Guide students through the process of assessing a piece together, moving between partner and whole-class conversations. **A.E.:** Students assess their own writing celebrating their growth (not future goals). Have them scan their writing from the past few days, assessing their own writing using the checklist. SHow them how to self-select a goal for future writing. **Link:** Remind students that once we set goals, we work hard to achieve them. (pp. 47-50)	Writers Help Themselves Solve Problems: Choose a strategy from the solutions to losing writing stamina chart from a previous lesson. Have students scan the list of strategies and talk with their partner about which one they are going to practice to keep themselves writing for the rest of the workshop time. (p. 51)	Making Plans for Meeting Goals: Ask students to reflect on their goals and make a plan so they can remember these goals as they write each day. (p. 54)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Editing As We Go** **W.3.3 a,b,c,** W.3.4, W.3.5 RFS. 3.3 SL.3.1 L.3.2e,f,g, L.3.1i, L.3.6	Focus students on thinking about listing things they know by heart (math facts, Pledge of Allegiance, etc.)- including words they know how to spell. Point out that many students often know how to spell high frequency words correctly, but then don't do it. (p. 57)	Writers do not have to wait until they are done writing to notice if they are correctly writing those words they know by heart . We want people to be able to read what we write, take a moment while writing to think about how the words look. Do they look right? (p. 57)	**Model:** It helps if we invent ways to remind ourselves to correctly spell those words that almost everyone knows. **A.E.:** Ask students to think of strategies they might use to remind themselves of the words they know and share these with their partners and then the class. Be sure to emphasize the people and tools students can use for spelling support. **Link:** Remind students of the importance of taking time to correct spelling, but also that the goals is not perfect spelling for all words. (pp. 58-59)	Writers Also Write with Periods and Capitals: Have partners read each others work for correct spelling of known words. Then, remind students that periods and capitals are needed even in drafts to be writing in sentences and not in phrases. (p. 60)	Choosing a Seed Idea: Students should research their notebooks, deciding which seed idea from all they have written, they want to choose to develop into a finished piece. (p. 62)

Bend 2: Becoming a Storyteller on the Page					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Rehearsing **W.3.10,** W.3.3. A,b,c,d, W.3.4, W.3.5. W.3.8, W.4.3a RL.3.4, RL.3.5, RL.3.7 SL.3.6, SL.3.4, SL.3.6, SL.4.4 **L.3.3.a,b,** L.3.6,L.3.1	Partners should verbally story tell their chosen seed idea to partners in a way that elicits a reaction. (p. 66)	Writers rehearse for writing by story-telling their story over and over in many ways. (p. 66)	**Model:** Model how to tell a story across the pages of a drafting booklet, reliving the moment and then assuming the role of a storyteller. Name the moves you make as a writer that you want students to replicate. **A.E.:** Student partners should tell each other their stories in chronological order, with the teacher offering coaching tips as they do. **Link:** Restate the teaching point and have students rehearse their stories by storytelling first. Suggest students sketch as a way to hold on to the oral story. (p. 67-69)	Storytelling and Then Starting to Draft: Partners reread stories to figure out the feeling you are trying to give readers at different parts of the story. Make sure your listeners (partners) are feeling the way you want them to feel. (p. 70)	Writers try out different leads to rehearse for writing: (Use Karen Hesse's "Come On Rain") Note what she has done to start her story and encourage students to try something similar. Ask students to try different leads and come to class tomorrow with a lead chosen. (p. 72)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Writing Discovery Drafts **W.3.3.a,** W.3.4, **W.3.10,** W.3.5 RL. 3.1, RL.3.3, RFS.3.4 SL.3.1, SL3.4, SL.4.4 L.3.6, L.3.1	Remind students of the previous drafting work and tell them they are ready to go further. (p. 76)	After carefully crafting each word of a lead, focus on your subject and write fast and furious about it. (p. 76)	**Model:** Explain how fast-drafting works. Students should write fast and long thinking only of the ideas they want to get down without worrying about spelling or word choice or anything. **A.E.:** Motivate students to get ready to write discovery drafts. **Link:** Remind students of what was taught today, and remind them they should use this drafting strategy every time they begin a draft. (pp. 76-78)	Rereading to Build Writing Stamina: If you are lagging in writing energy, catch a second wind by pausing your writing and reread your writing (or part of it) as if it were a masterpiece (not worrying about wrong words or spelling at this point) and let this rereading give you a boost to continue writing. (p. 79)	A Symphony Share: Remind students of strategies they already know for writing with stamina. Have them choose a favorite line or two from their writing to share and together, all at once they should read those lines dramatically out loud at the same time. Show your appreciation for this

					share and remind them they can use this strategy when they need writing energy. (p. 81)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Revising by Studying What Others Have Done **W.3.3.b,c, W.3.5, W.4.3.d** RL.3.4, RL.3.5, RL.3.7,RL.4.2, RL.4.4, RL.4.5,RL.4.6 SL.3.1.c,d L.3.3, L.3.5.a,b,c	Establish the reason for the inquiry question- *What makes "Come on Rain!" so good?* and plan to use what is learned in your own writing. (p. 83)	We are going to investigate the question, *What does Karen Hesse do to make "Come on Rain!"* so *powerful and meaningful?* and *How can we do some of that in our own writing?* (p. 83)	**Model:** Set writers up to investigate *Come on Rain!* by guiding them through a series of steps that help them answer the larger, overarching question. Listen in and coach, collecting some of the comments. Prompt them to study her use of language carefully. Highlight observations that students make and record these on a chart. **A.E.:& Link:** Set students up to try one of these techniques in their own writing. (pp. 83-86)	What do I Want My Readers to Feel?: Is your story slow and sad, or is it funny? Is it a sit-on-the-edge- of your seat story where readers will nervously chew their nails as they read? Writers know the tone, or the mood they are hoping to bring out of their readers. (p. 87)	Outgrowing Ourselves as Writers: Focus students to study the work a partner has done, just as if they are studying a text written by a published author. Assess their own work noticing ways they have not yet met the goals set earlier. (p. 89-90)
	Connection	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Storytellers Develop the Heart of the Story	Revision is not a sign that the draft is "bad", but just the opposite. Revision shows the writing has potential- lousy writing gets pushed	Revision is not about fixing errors.; it is about finding and developing potentially great writing, sometimes	**Model:** Spotlight what one child did that demonstrates the teaching point and retell the process. Highlight what this	Inserting Paper to Help Revision: Reminding students to slice, insert, and layover pieces of paper to extend and	Highlight the work of a student and tell the story of that child's work in a way that

W.3.3.a,b,c, W.3.4**, W.3.5,** W.4.3.c,d RL.3.3,RL.4.3 SL.3.6 L.3.3.a,b, L.3.1	aside or thrown out. Revision is a compliment to your good writing! (p. 93)	adding more to the heart of the story. (p. 93)	student did to find and develop the heart of the story. **A.E.:** Set students up to do similar work on the shared class story. **Link:** Summarize the lesson in a way that directs students through the steps using this strategy. Remind students to help themselves. (pp. 94-98)	replace parts that need revision. (p. 99)	others can learn from as well. (p. 100)
11 Paragraphing to Support Sequencing, Dialogue, and Elaboration W.3.3.a,b,c,d, **W.3.4, W.3.5,** W.3.10, W.4.2a, W.4.3. a,,b,c,d RL.3.3 SL.3.1.a,b,c,d **L.3.2.c**	Celebrate all the work students are doing to bring out the hearts of their stories. Paragraphing matters just like spelling and punctuation matter. (p. 102)	There are a few places where writers typically begin new paragraphs. By keeping these in mind, we will know better when to begin a new paragraph. These include; when there is a new subtopic, when time has moved forward, and when a new person is speaking. (p. 105)	**Model:** Tell the story of one child in a way that demonstrates how a writer might do his work . (p. 105) **A.E.:** Set students up to practice what you taught; how to group sentences to reduce dense, unbroken text. **Link:** Remind students that as they revise and edit they should be on the lookout for places where a new paragraph would be helpful. (pp. 105-107)	Point out to Students that Many of Their Paragraphs are Tiny, a Signal that Their Texts are Undeveloped: You need to say more about a topic, a moment, or a scene before the next paragraph. (p. 108)	Adding More: Spotlight one child's revision that illustrates elaboration. Use the final moment of today's share as a micro-celebration. (p. 109-110)

Bend 3: Writing with New Independence on a Second Piece

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 Becoming One's Own Job Captain W.3.3.a,b,c, **W.3.5**, W.3.10, W.3.4, W.4.4 RL.3.3 SL.3.6, SL.3.3 L3.1,L.3.2,L.3.3	Celebrate your children's rough draft and tell them they are ready to become job captains of their own writing.(p. 114)	Writers are in charge of their own writing and make a plan for their writing. They think back to everything they know how to do as writers. (p. 114)	**Model**: Have a conversation with the students about their decisions on their writing. Remind them to use the anchor charts and their own writing to help make decisions. **A.E.:** Set children up to start planning their own writing process, using charts and the writing process guide sheet for support. **Link:** Send students off to write and have them make decisions based on what their writing needs. (pp. 114-116)	"There's Not One Teacher in This Classroom, but Twenty-Four of You": Explain to the students to use the tools around the classroom to help them when writing. Encourage them to use the charts, their previous writing and each other. (p. 117)	Remembering to Carry Forward All We Know: Have the students share good qualities of their writing. Have them discuss which ones they didn't do and what their writing plans will be for tomorrow. (p. 119-120)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Letter to Teacher: Revision Happens throughout the Writing Process **W.3.5,** W.3.3b, W.4.3.b, W.3.4 RL.3.5 SL.3.1,SL.3.6 L.3.2.c,e,f, L.3.3.a,b	Remind writers that the work they do during the revising and editing stages can be done at the very start when writing a new narrative piece. (p.121)	Today I want you to remember the good qualities of writing, and how after writing a bit to stop and think, "Does this piece show all I know about good writing?" Writers will then revise their as they are writing. (p.122)	**Model/A.E.:** Show students an example of a writing piece that has many mistakes and needs revisions. Ask students to help you with the revising to show all they know about good writing. **Link:** Ask students to think about where they are in the writing process and make revisions on their entries or beginning new entries. (p.122)	Remind writers to keep writing resources on their desks such as a narrative writing checklist, writing goals, writer's notebook, etc. to support them with the work they will do. (p. 123)	Use this share to set writers up to choose a seed idea if they haven't done so already. (p. 123)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Drafting	Put today's work into the context of the writing process so that students can see how today's work fits into the	Writers, like readers, get lost in the story. They pick up a pencil and step into another time and another place. As	**Model:** Point out to students that we have memories that are seared into our minds forever. Give	Writers Keep an Eye on Deadlines: Monitor your progress and think about	Setting Goals for Future Writing: Explain that writers can make goals for

W.3.3.a,b,c, W.3.4, W.3.8, W.3.10, W.3.5, W.4.3.b RL.3.5, RL.4.6 SL.3.1 L.3.2.c,e,f **L.3.3.a,b**, L3.6	cycle of rehearsing, drafting, revising, and editing. Then give an example of the power of writing to help us step inside a moment. (p. 126) (pp. 133-137)	they draft, they relive the event, re-xperience that time. (p. 126)	examples. Demonstrate to show that you write by reliving. **A.E.:** Ask students to try the strategy you've introduced. In this case, have them relive an important moment from the day before and write it down as they relive it. Share one child's writing as an example. **Link:** REmind students of the different choices they might make as job captains in charge of their own writing. (p.127-129)	what you need to do to finish your story in X days. (p. 130)	themselves by looking at their past writing and deciding what to aim for in future writing. Share the story of a student who did that. (p. 132)

Bend 4: Fixing Up and Fancying Up Our Best Work: Revision and Editing					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 **Letter to Teachers: Revision** W.3.3.a,b,c, W.3.5,,W.3.10, W.4.3.b RL.3.5 SL.3.6 **L.3.3.a,b**	Remind writers to bring forward what they already know about the steps in the writing process to help support them in their work today. (p.133)	Today I am going to teach you that you can elaborate by adding actions, thoughts, and setting details. (p.133)	**Model:** Show a prepared piece of writing where the dialogue overwhelms your story. Demonstrate how to add or subtract details. **A.E.:** With partners, have students help each other find places in their stories where they can balance it out by adding or subtracting details. **Link:** Add this revision to an anchor chart on page 135. Before writers begin their work, check their plans they have for revising. (p.135)	Remind writers that they have all the tools they need to get through the writing process. (p.136)	Ask students to look through the work they did today and reflect. Have students find a place in their writing where they added a detail they are proud of and put a box around it. Have each writer share their sentence. (p.136)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 **Commas and Quotation Marks** **W.3.5, W.3.3b, W.4.3.b,d** RL.3.5 SL.3.6 **L.3.2.c**,e,f,g, **L.3.3.a,b,** L3.6, L4.3.b	Celebrate all that writers have done to write inside the moment with precise details. (p. 140)	Writing wonderful details using people's actual words makes you writing more beautiful, but also more complicated, and complicated writing requires more sophisticated punctuation (p. 141).	**Model:** Set up writers to investigate how KAren HEsse captures talk by using quotation marks in purposeful,powerful ways. **A.E.:** Set writers up to practice adding quotations to your demonstration story. **Link:** Invite writers to make plans to revise and edit their stories.	Replacing Summarized Conversations and Penmanship: Have students read through their drafts and find summarized events that might be replaced with a quote after demonstrating the difference. (p. 143)	Remembering to Write from Inside the Moment: Convene the class to share one writer's decision making that led to clearer, more powerful writing. (p. 145)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 **Writers Revise in Big,**	.Set children up to see their writing with new eyes.Point out that writers need to take	When writers finish a piece of writing, they revise in big, important ways. They try to	**Model:** Demonstrate how reading can help a writer hear whether or not parts sound	Writers Read Their Writing Often and Out Loud: Read your words	Reflecting on Growth: Ask students to reflect on

Important Ways **W.3.3.a,b,c, W.3.5,** W.3.10 **RL.3.1, RFS.3.4 SL.3.1.a,b,c,d, SL.3.6** L3.2.c, **L.3.3.a,b, L.3.1,** L.3.6, L.4.6	a step back to ask questions about their writing so they can see it with a fresh perspective. (p. 149)	read their finished work like a stranger might, asking, "Is this clear? Can I take away a part or add a part to make it more clear? They read it to themselves, checking if it flows." (p. 149)	right, flow smoothly, and are important to the story. Name specific questions a writer asks to determine what words to keep and what words to cross out. Debrief. Point out that writers not only get rid of extra words, they also ask "What am I writing about?" **A.E.:** Set student sup to reread their own writing looking for places that are not clear and parts that might not be necessary to the flow of the story. **Link:** Remind students that revision is about making the writing clear, and that means that sometimes writers must take parts away that might confuse or tire the reader. (pp. 150-152)	out loud in ways that sound like literature. If it doesn't sound like literature, maybe you need to some more revising." (p. 153)	their growth as narrative writers. Celebrate students growth and ask students to reflect on their goals for the unit. (p. 154)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Revising Endings **W.3.3.d,.** W.3.4, W.3.10, W.3.5, W.4.3.e RL.3.3, RL.3.4 SL.3.1.a,b,c,d, SL.3.6 L.3.1., e,f, **L.3.3.a,b**	Remid students of the writing work they have been doing and prepare them for learning something new. (p. 156)	Writers work just as hard, maybe even harder on crafting an ending as they do on crafting a lead. (p. 156)	**Model:** Demonstrate using a mentor text to learn ways to make endings more powerful. Read the text aloud and explain your thinking. **A.E.:** Channel students to reread the text carefully, noticing authorial decisions. Debrief by naming what you jope children learned. Remind students that writers work hard on endings. **Link:** Get students started, rethinking their endings. QUietly send writers off to think about how they might end their stories. (pp. 156-158)	Checking for Sense: Read your draft through a stranger's eyes looking for confusing places to stop and revise. (p. 159)	Trying Endings on for Size: Convene students , share the work of one child who wrote several possible endings, trying to be sure they referred to important actions, dialogue, and images from the story. Extract lessons from the one child's work. (p. 160)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
19 **Using Editing Checklists** **W.3.5,** W.3.10, W.3.4, W.4.4 RL.3.1 SL.3.1.a,b,c,d, SL.3.6 L.3.1.b,d,e,i, L.3.2.c,e,f,g, L.4.1.a	Create a context for today's lesson by talking about self-help books that fill bookstores and top best-seller lists. (p. 162)	Most writers rely on editing checklists, and each item on the checklists reminds them of a lens they can use to reread and refine their writing. They read the draft as many times as there are items on the checklists. p. 162)	**Model:** Tell students they have a personalized editing checklist. Demonstrate how to read through a draft, using an item on the checklist as a lens. **A.E.:** Ask students to read through their drafts with their partners, focusing on one item on the editing checklist. **Link:** REmind students that they can use this strategy forever when they write. (pp.162-165)	Reading and Writing with Partners: After you have read over your draft, have a partner read it over to find areas where editing would make the piece stronger. (P. 166) Personalized Editing Checklist Instructions for Personalized Editing Checklist	Becoming Copy Editors: Ask students to show each other what they've done, what they've learned, and what they've resolved to do next. Use a student's piece of writing to further practice editing for spelling mistakes. End by preparing students for tomorrow's celebration. (p. 168)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 **Publishing** ***A Writing Community Celebrates*** W.3.4, **W.3.5** RL.3.1, RL.3.3 SL.3.1.a,b,c,d, SL.3.6, SL.3.4 L.3.6,L.3.1	Begin the school day by building up the excitement for the celebration. Welcome any guests you are having into the classroom and explain the structure for today's celebration. (pp. 169-172)				Have students gather in the four corners of our classroom. Students will read their stories and when they are done allow everyone in the group to think about the story that was read. One students can ask one questions about the story. After each member of the group has read their writing and answered one question, gather students to your bulletin board to see the progress they have made in this

					unit. Have students compliment each other. P. 171-172

Grade 3: Unit 2: The Art of Information Writing	
Unit Description:	This unit has four bends. In the first bend, students will choose a topic to they are experts in and write an informational piece aiming to teach others about their topic. Students will also learn a variety of writing structures. In the second bend, writers will focus on revising and editing as well as using research to elaborate on their topic. In Bend III, students will prepare for publication and learn to keep the audience in mind paying attention to text features, checking facts and conventions. In the last bend, students will work independently and apply all that they have learned into a new informational piece. Students will craft their informational piece into a new form such as a speech, article, or brochure.
Essential Questions:	● How do I pick a topic that will interest me and my reader? ● How do I gather, organize, and present information? ● How do I write in my very own words? ● How do writers structure an informational piece? ● How do writers prepare for publishing an informational piece?
Standards:	CCSS for Writing: W.3.2.a Introduce a topic and group related information together; include illustrations when useful to aiding comprehension. W.3.2.b Develop the topic with facts, definitions, and details. W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. 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. W.3.7 Conduct short research projects that build knowledge about a topic. W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. W.3.10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. W.4.2.a Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. W.4.2.b Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. CCSS for Reading: RI.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. 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. RI.3.4 Determine the meaning of general and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area. RI.3.5 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently. RI.3.6 Distinguish their own point of view from that of the author of the text. RI.3.8 Describe the logical connections between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

	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. CCSS for Speaking and Listening: 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. SL.3.2 Determine the main ideas and supporting details of a text read aloud or information presented in a diverse media and formats, including visually, quantitatively, and orally. SL 3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. 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. SL.3.6 Speak in complete sentences, when appropriate to task and situation in order to provide requested detail or clarification. CCSS for Language: L.3.1.h Use coordinating and subordinating conjunctions. L.3.1.i Produce simple, compound, and complex sentences. L.3.2 Use commas and quotation marks in dialogue. L.3.3 Choose words and phrases for effect. 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. 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).
Timeline/date:	**7-8 weeks: November - December**

Bend 1: Organizing Information					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Teaching Others as a Way to Prime the Pump **W.3.2.a,b,** W.3.4, W.3.5, W.3.8, W.3.10, W.4.2.a,b RI.3.3 SL.3.1,**SL 3.3**, SL 3.4, SL 3.6 L.3.1, L.3.2, L.3.3, L.3.6	Launch the new unit by recruiting students to call out the topic they have chosen for their informational book as they participate in a "symphony share". (p. 4)	Information writers are teachers. When you write an information book, you are teaching a unit of study on your topic, and it helps to rehearse by actually teaching real students, watching to see which information especially matters to them. (p. 4)	**Model:** Explain that today's writing workshop will be unusual, with students teaching one another about their topics, rather than writing. Demonstrate how you go about teaching a topic, using your fingers as a graphic organizer to help structure a list of subtopics, one of which you develop as an example of how to do this. Debrief to highlight the main things you hope students take from your demonstration. **A.E.:** Set students up to teach their partners the topics they have chosen, reminding them to divide their topic into subtopics and to fill in details and thoughts about a subtopic. Actively listen to students work with their partners, coaching as needed, and then share overheard comments. **Link:** Divide the class into fourths, channeling them to sit with their groups in the four corners of the room. In each group, first one, then another child will teach his or her topic. (pp. 5-7)	Using Your Teaching as a Rough Draft and a Source for Insight about this Genre: Listen to yourself as you teach, thinking about what works that you might use in your draft as well as what doesn't work. Get feedback from your group members about which information was really clear, really interesting, or really confusing. (p. 8)	Writing Long to Record Teaching: Bring the teaching to a close-in time for a share session that is no longer than usual. Channel students to chart moves they made while teaching their topics. These are moves writers as well as teachers might make. Ask students to write long on their topics, filling pages with all they know. Explain the value of a throwaway draft. (p. 11)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 **The Power of Organizing and Recognizing** **W.3.2.a,b, W.3.4, W.3.5,** W.3.10, W.4.2.a,b RI.3.2, RI.3.4, RI 3.8 SL.3.1 L.3.1, L.3.2, L.3.3, L.3.6	Read a snippet of the writing you did during yesterday's share, choosing a passage that contains many possible subtopics and ways to organize the information. (p. 14)	Information writers often make plans for how to organize their information writing. Writers make one plan, then they think about a different possible plan, and they keep doing this over and over. Each plan includes a different way to divide a topic into parts. (p. 14)	**Model:** Demonstrate,using your hand as a graphic organizer, considering several ways your book could be structured. Perhaps list different kinds and then list different ways. Debrief to highlight the work that could be replicated with another topic, on another day. **A.E.:**Channel students to consider alternative ways to divide up their topics, coaching them to generate parallel topics illustrating ways, kinds, examples, or parts. **Link:** Let students know that they will most likely want to put tables of contents on paper. (pp. 15-16)	Considering Whether Your Book Has a Logical Structure: The most powerful revision is the revision done at the beginning of a piece. Ask yourself, "Do my chapters follow a logical sequence?" (p. 17)	Considering the Structures of Tables of Contents: Share a few examples of student work that show logical structures. Tell students that it might be helpful to see everything they are learning from their table of contents. Work on a chart so they can refer to it as they work. (p. 19-20)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **New Structures Lead to New Thinking** **W.3.2.a,b, W.3.4,** W.3.5, W.3.8,**W.3.10**, W.4.2.a,b RI.3.3, RI.3.8 SL.3.1, SL.3.3, SL.3.6	Tell a short story about people using one material- perhaps sand- and shaping that material into unique, different things. Tell students that their topics are material and that it is wise to explore alternative ways to structure the material. (p. 23)	Writers try different organizational structures on for size. They explore a few different structures, noting how those structures affect the way they think about a topic. (p. 23)	**Model:** Explain that you will model this and then guide students to try several Introduce the first structure: boxes and bullets. **A.E.:** Ask students to try a boxes and bullets structure for their own topics. **Model:** Introduce the next structure: cause and effect. **A.E.:** Ask students to try fitting their topics into a cause and effect template.	Helping Students File Information into Chapter Files: Think of chapters as files. Make a page for each chapter and jot the information you will include in each chapter. You may find some chapters have plenty of information and others will require you to do more research. You may also decide that some chapters can become part of another chapter. (p. 28)	Preparing to Draft: Let students know that they will be moving to drafting tomorrow, and channel them to spend time before tomorrow collecting stuff to help them be ready to draft. Ask partners to discuss. (p. 30)

L.3.1, L.3.2, L.3.3			**Model:** Introduce the third structure: pros and cons. **A.E.:**Encourage students to try pros and cons. **Model:** Let students know you are going to show them one more structure: compare and contrast. **A.E.:** ask students to try compare and contrast with their topics. **Link:** Send students off to choose between revising their table of contents, writing long about an unexplored aspect of their topic, or picking up where they last left off in their pieces. (pp. 24-27)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Letter to Teachers: Laying the Bricks of Information** **W.3.2,** W.3.4**, W.3.5, W.3.10,** W.4.2 RI.3.8 SL.3.1, SL.3.4, SL.3.6 L.3.1, L.3.2, L.3.3, L.3.6	Have students look over their table of contents and star one chapter they think they can write pretty well today. (p. 31)	This unit is called Information Writing for a reason. It is made up entirely of information! The book you will be making is a lot like a brick wall , with the bricks being the pieces of information. You write information books by taking chunks of information, your bricks, and lay those pieces of information alongside one another. (p. 32)	**Model:** Set students up to listen and study a brief part of text, choosing a passage that has a wealth of information (quote, statistic, anecdote, observation). Model analyzing the passage, allowing time for students to turn and talk, noticing any other information (descriptions, lists, vocabulary words etc.) **A.E.:** Partners analyze the next part of the passage using your model as a guide. **Link:** Restate the teaching point and send students off to write fast and furious, knowing the writing won't be perfect. (pp. 32-33)	Directly address strengths and issues you notice during the day's drafting session, or coach students through any lagging stamina "Keep it going! Push that pencil down the paper!" "Remember to use your table of content to guide you!" (p. 34)	Either celebrate the work students have done in this unit so far, or use this time to remind students of technical and logistical needs (where to get more paper, managing multiple pages to stay organized, etc.) (p. 34)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 Organization Matters in Text Large or Small **W.3.2.a,b, W.3.4, W.3.5,** W.4.2.a,c,d RI.3.5, RI.3.10 SL.3.1 L.3.1, L.3.2, L.3.3	Convey to students that you expect their written products will be very different than they were before because of what they have learned about organizing a table of contents and organizing a text. Show students two fictional tables of contents- one exemplifying a novice way to organize information and the other exemplifying a more proficient plan. Point out that although the chapters they've written should reflect their learning about building logical structures, it actually seems like many kids overlooked the structure. (p. 37-38)	Everything you've learned about organizing a table of contents applies also to the work of organizing any chapter or any information text when you write. Always begin by making a miniature table of contents, even if it's just in your mind. (p. 38)	**Model:** Let students know that organizational skills transfer. The way kids go about organizing the whole book can be transferred so that it is also the way they go about organizing any chapter. Explain and demonstrate that planning for a short text can be quick. remind students that they can draw on all they know even when planning quickly. Debrief in a way that pops out the transferable aspects of what you have just done. **A.E.:** Ask students to verbally practice their plans for one of the chapters in their books and write-in-the-air the first line or two of their chapters. **Link:** Channel writers to either consider another alternative structure for the upcoming chapter and draft it- or else to revise previous chapters. (pp. 38-40)	Using Code Words to Help Planning: (p. 41)	Channel students to think back on their experiences with writing checklists and how the checklists helped them to not only assess their current writing but also to set new writing goals. Introduce the checklist and read through it with students. Read through a piece of student work together, using the checklist as you go along. (p. 42-43)

Bend 2: Researching to Write Well					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 Studying Mentor Texts in a Search for Elaboration Strategies W.3.2.a.**b**.c., W.3.4, **W.3.5**, W.3.8, W.4.2.b,c RI.3.1, RI.3.2, RI.3.10, RFS.3.4 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.2., L.3.3, L.3.4, L.3.6	Orient students to the new bend in the road of the unit. Tell a story that illustrates how about being able to learn about elaboration from other people can be helpful in life. (p. 48)	When information writers revise, they often consider ways they can add more, or elaborate. Information writers can learn to elaborate by studying mentor texts, taking note of all the different kinds of information that writers use to teach readers about subtopics. (p. 48)	**Model:** Explain that just as narrative writers elaborate by sketching out "the heart" of the story and telling key points bit by bit, information writers also have ways to elaborate. Name the elaborations strategy you borrowed from your mentor.(quotations, statistics, anecdotes, observations, descriptions, vocabulary words, lists, labels, different punctuation: colons, dashes, parentheses). **A.E.:** Revise a previously written chapter from the class book. Show the students an excerpt from another mentor text that does different elaboration work than was shown in your demonstration, asking them to work with their partners to name techniques they notice. Give students an opportunity with their partners to revise the class chapter using those techniques they just noticed. Celebrate and share the students' collective work to revise the class chapter, naming some of the moves they made while elaborating. **Link:** Channel writers to plan whether they want to revise previously written chapters or	Using Transition Words: Writers connect their work together with special words, called transition words, or connecting words.Words and phrases like Also, because, another reason, or for example. (p. 53)	Studying Mentor Texts for More Elaboration Strategies: Channel writers to revisit the conversation you described at the start of the minilesson when the boy gives only one-word answers. Can they rewind and role-play a more elaborate response?(p. 54)

			to draft a new chapter. Warn students of one of the pitfalls of elaboration: repeating oneself. (pp. 49-52)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Making Connections Within and Across Chapters** **W.3.2.a,b,c,** W.3.4, W.3.5, W.3.7,, W.4.2.a,b,c RI.3.3, RI.3.8, RI.3.10, RFS.3.3 SL.3.6 L.3.1, **L.3.2.e,f,g,** L.3.4.d, L.3.6	Writing is like making paper chains. Each piece of paper becomes a link that connects directly to another link. When the connections are weak, the chain breaks apart. (p. 56)	Writing chapters is like making paper chains. Each chapter needs to connect to the chapter before it. Each paragraph connects to the one before it as well. There are 2 secrets to this; first the order needs to make sense, second, the author uses transitional words to glue the two parts of the text together. (p. 56)	**Model:** Before demonstrating how to link pieces of information, explain that you first need to have complied information. Review yours. Review your writing and highlight the replicable things you did to link things together in your writing. **A.E.:** Return to the class book, choose a chapter to draft together, and have the students try a quick rehearsal. Once students have orally rehearsed, record on chart paper a combined version of their various ideas, which you have modified to match your goals. **Link:** Rename the teaching point to reread the work they've done so far in their book, and then make plans for what they'll do today based on that. (pp.56-59)	Using Research Resources to Help Fine-Tune Spelling: Checking a personal (or class) word wall for correct spelling of high frequency words. (then, because, when, which, also, in addition, etc.) Also, check the books you've researched for spelling of keywords.(p. 60)	Using the Third-Grade Checklist to Check if your Writing is Stronger: Remind writers of the goals they set earlier and channel them to look between their latest writing and the checklist they previously studied. Demonstrate how ti look between the checklist and your writing, highlighting the fact that you discover new goals. Ask students to try using the checklist to get a first impression of their piece, to get a sense of where they are as writers today. Tell students that one way to make sure their writing from today forward is stronger than it has ever been is to use the checklist to set goals. (p. 61)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 Balancing Facts and Ideas from the Start **W.3.2.,W.3.5,** W.4.2. RI.3.4 SL.3.1, SL.3.3, SL.3.6 L.3.1., L.3.2, L.3.3.a, **L.3.6**	Invite your class into a small inquiry study of the balance of facts using a preselected information text that shows that balance clearly and well. (p. 65)	When you write informational books, you try to interest your reader. Readers love fascinating facts, and they love ideas, too. Writers make sure their writing contains both facts and ideas. (p. 65)	**Model:** Demonstrate a couple of ways that an idea might be added to a fact-filled paragraph. Debrief in a way that highlights the replicable aspects of the work you have demonstrated. **A.E.:** Invite students to study a few fact-filled sentences and develop an idea to go with them Call out for a few students to share the idea they've added, describing the move each has used. **Link:** Send writers off to draw on all they have learned to do as they draft a new chapter and revise old ones. (pp. 65-67)	Don't Let Your Writing Be a Trash Compactor: Are you are writing as if you are a trash compactor? Is everything you have to say scrunched up and squashed down into a few sentences? Non-fiction writers write in paragraphs, not sentences. Go back and find a passage to rewrite, and if it only is a few sentences long, go back and fill a page. Write it with much more detail and more ideas. Use thought prompts such as "The important thing about this is…" and "This makes me realize that…" (p. 68)	Shifting Between Big Ideas and Small Examples: Teach writers that good information writing shift between big ideas and small examples, details, and explanations. (p. 70)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Researching Facts and Ensuring Text Accuracy W.3.2, **W.3.5,** W.3.7, W.3.8, W.3.10 RI.3.4, RI.3.8., RI.3.10 SL.3.1, SL.3.2 L.3.1, L.3.2, L.3.3.a, L.3.6	Enlist students' help in listing the tools people in various professions use and then ask the class to suggest the tools writers need. (p. 73)	Writer don't just write, write, write all the stuff from their brains. Real writers are researchers. Writers often leave the page in search of the perfect fact or example. (p. 73)	**Model:** Let students know that experts don't just magically know everything- they often have resources at their fingertips that they use frequently Point out all the resources for research available in the classroom and outside of it. Set up students to watch you research. Debrief about the various quick ways you researched. **A.E.:** Ask students to consider their own subjects and where they might want to look for more information. Highlight any	Embedding Topic-Specific Vocabulary to Help Readers Get Smart on the Topic They Are Teaching: It is important that as writers we use the expert language to describe things.It makes the readers trust that the writer is an expert. Revise your writing to be sure you are using the language experts use. (p. 76)	Studying Mentor Texts to Emulate the Use of Expert Terminology: Remind writers that mentor texts can help them with whatever they aspire to do. Divide the class into small groups and channel each group to study one page of the class mentor text and emulate the use of expert terminology.As children work and talk, compile a list of ways

			ideas for research that students discuss with partners. **Link:** Tell a short story about an author who regularly uses research in his or her writing. Let students know that if it makes sense for them, they might consider bringing their nonfiction reading lives into their information writing and vise versa. Set students up for their work today. (pp. 74-75) .		the mentor and the children incorporate expert terminology into texts. (p. 78)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 **Letter to Teachers: Reusing and Recycling in the Revision Process** **W.3.2, W.3.5** RI.3.1, RI.3.10 SL.3.1 L.3.1, L.3.2, L.3.3	Review previously taught points that you want students to remember as they move ahead. (p. 79)	Revision requires having the courage to try a chapter over again, or to write the first or last half over again, Making small changes really isn't revising, those are small fix-ups. (p. 79)	Large scale revision requires writers to first reread their writing, thinking, "Is this the best I can possibly do?" They keep the checklist in mind for what they are expected to do, and even look ahead for future goals. Demonstrate this using the grade 3 & 4 checklist, paying special attention to the categories that are worth double points. Use a small chunk of text to model, and then have students do the same with a small chunk of their writing. (p. 80)	Use a mentor text to locate writing you admire, then try to do some of those same things in your own writing. (p. 81)	Teach a strategy or two about how you suggest or would like students to keep their materials organized. (p. 81)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 Creating Introductions Through Researching Mentor Texts **W.3.2.a,d,** W.3.5, W.3.7, W.4.2. a,e RI.3.1, RI.3.10 SL.3.1 L.3.1, L.3.2, L.3.3	Explain why now, toward the end of the writing process, you'll channel students to consider their endings and their beginnings. (p. 84)	Name the question that will guide the class inquiry: "What do mentor authors do when writing powerful introductions for information writing?" "How can we apply those strategies to our own writing?" (p. 84)	**Model:** Set writers up to investigate a mentor text with you, guiding the work in a series of steps that help them answer the inquiry question. **A.E.:** Direct students to get into conversation circles to talk about how the mentor author wrote the introduction. Channel students to try the same work with another text, then to discuss it in small groups. Coach these groups with voiceovers. **Link:** Compliment students on their sophisticated work, and let them know that the work they did today can be carried with them in the future. (pp. 84-86)	Writing Conclusions That Leave Readers Understanding What They Just Read: The same work students did researching introductions can also work with conclusions. (p. 87)	Celebrating Our Progress: Enthusiastically welcome students back to the meeting area, making a big show of how hard they have worked thus far. Encourage students to compliment their writing partners on the efforts they've put forth. (p. 88)

Bend 3: Moving Toward Publication, Moving Toward Readers

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 **Taking Stock and Setting Goals** **W.3.2,** W.3.5, W.4.2 RI.3.1 SL.3.1, SL.3.3 L.3.1, L.3.2, L.3.3	Give an example of a time when you worked on something, needed to pause to take stock before completing the effort, and did that for yourself. (p. 91)	Information writers stop before they are completely done with their pieces, to take stock. They reread what they've done so far and think about any guidelines, checklists, or mentor texts, asking "What's working already?" and "What do I still want to do to make this as strong as possible?" (p. 91)	**Model:** Set up third and fourth grade checklists to serve as an elaboration tool with your demonstration text. Model finding something to work on that closely aligns with what a majority of the students still need to work on. Name how you were really exacting, looking for evidence that you'd mastered each item on the checklist and collecting a to-do list for yourself. **A.E.:** Guide students to look at the checklist first for signs of growth since the last time they used it, then for goals, and to tell partners what they found. **Link:** Channel writers to collect the tools they'll need to do the work they've set out for themselves. (pp.91-94)	Transferring Skills from Narrative Writing to Create Compelling Small Moments: Information writing is actually made up of other kinds of writing. For example, in many nonfiction books, you'll find little Small Moment stories. Find a place in your writing where you can insert a small moment story. (p. 96)	Developing Metaphors: Consider a different way to begin and/or end writing: with a metaphor.(p. 97)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Putting Oneself in Reader's Shoes to Clear Up Confusion** **W.3.2, W.3.5** RI.3.1, RI.3.6 SL.3.1 L.3.1.h, i, L.3.2, L.3.3, L.4.1.f	Engage students in thinking about a common experience from a different perspective in preparation for doing the same with their writing. (p. 99)	Writers know that eventually other people will read their writing, so writers prepare for that by rereading their pieces very carefully, looking for places that are confusing or undeveloped. Writers then revise to make sure that the writing will reach all readers. (p. 99)	**Model:** Remind writers that they need to shift from being writer to reader, rereading their writing as if seeing it for the first time. Model reading a few lines of the demonstration text, noting where things might be confusing and thinking of ways to revise those things. **A.E.:** Ask students to role-play with their partners, pretending to be someone who does not know the content of the class book.	Teaching Coordinating Conjunctions and Subordinating through Guided Practice: and, for, but, or, nor, yet, so are helpful to make longer sentences. After, because, before, if, even though can go at the beginning of the sentences to make sentences more	Dividing Writing Work into Smaller Jobs: Tell students that you know they have been working hard and you are proud of them. Share an inspirational quote about perseverance from an author or someone else you or the students admire. (p. 104)

			Link: Remind students that writing needs to make sense as well as be brimful of facts and information. (pp. 99-101)	sophisticated. (p. 102-103)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 **Using Text Features Makes it Easier for Readers to Learn** W.3.2, W.3.5, W.3.6, W.3.10, W.4.2.d RI.3.1, **RI.3.5, RI.3.7**, RI.3.10 SL.3.1 L.3.1, L.3.2, L.3.3, L.3.4d	Acknowledge that the students have become quite the nonfiction experts, invite them to list what they know, and if text features are on their list, exclaim that they've stolen your tip. (p. 106)	Information writers think, "Will that text feature help my readers?" and they only include ones that will help the reader. They think what the text is mainly about, and that helps them decide what should be popped out or highlighted. (p. 106)	**Model:** List possible text features and their uses, giving students a few minutes to see which of these are used in a nonfiction text they have on hand. **A.E.:** Use a piece of student work or engage students in thinking about the kinds of text features that go with a certain kind of information writing. **Link:** Remind students that they learned about text features needs to fit into the structure of their books. Convey that you expect they will be doing various kinds of work today. Explain that writers always think about supporting their readers when they write. (pp. 107-109)	Integrating Technology to Enhance Text Features: Use Internet searches to locate maps, images, or clip art you can add your own caption to for use in your piece, in addition to those you create yourself. (p. 110)	Studying Mentor Texts for Possible Text Features: Tell students that mentor texts can help them with text features by giving them ideas of what they might include, as well as how to use the best of them effectively. Model looking at a text feature in the class mentor text, Name what kind of feature it is. Comment on what you notice about how it helps the piece. Ask partners to share a mentor text feature, name it, discuss why it is effective and how they might use it in their own writing. (p. 111)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

15 **Letter to Teachers: Fast-Checking Through Rapid Research** W.3.2, W.3.7, W.3.8 **RI.3.1**, RI.3.2 SL.3.1 L.3.1, L.3.2, L.3.3	Fast- checking facts is not used to add new facts to your research paper. (p. 112)	When information writers get close to the end of their projects, it is important that they check the major facts that they've included to be sure they are as accurate as possible. Readers need to be able to trust what they are learning. (p. 112)	**Model:** Writers scan their own drafts for facts they feel might be shaky and quickly look to another source or two to confirm that these facts are true. If they are not, the writer revises those facts. Model fact checking on the Internet, but stress how difficult it might be to not add new information at this point. **A.E.:** Have students work with a partner and a student safe search tool to confirm or deny some facts, giving them a list with some accurate and some inaccurate facts. **Link:** remind students they should double-check most facts, since even facts that everyone thinks are true can turn out to not be accurate. (pp. 112-113)	Fact- checking should include your text features as well. Check the labeling on diagrams, glossary definitions, facts included in charts,etc. (p. 113)	Take fact-checking home to complete if needed. Tomorrow will begin editing, so complete any last-minute revisions. (p. 114)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 **Punctuating with Paragraphs** W.3.2, **W.3.5**, W.4.2.a **RI.3.8** SL.3.1 L.3.1.f, L.3.2, L.3.3	Assess what students already think about paragraphs. (p.117)	Information writers edit with a laser focus on one of the most important organizing structures: the paragraph. Writers look at the paragraphs as the most powerful punctuation there is. Paragraphs separate not just words into sentences, but also whole groups of sentences into topics. (p. 117)	**Model:** Explain that when writers choose to start a new paragraph, they are often making a choice in much the same way they decide to end a sentence. Demonstrate looking back through the model text, looking for places with long chunks of text that might need to be broken up into paragraphs. Model this revision of a paragraph (p. 118), thinking aloud about meaning, pace, and purpose. Debrief. **A.E.:** Give students an opportunity to chop up another demo text into paragraphs. As	Making Pronoun-Antecedent Connections: We also need to edit to make sure readers are not confused. Sometimes our wording can get a little weird, and becomes confusing. Show a clip of "Who's on first?" and explain why Costello cannot understand. Pronouns can become very confusing in our writing. Check your work to be	Celebrating by Teaching: Ask students to come to the meeting area with their pieces. Congratulate them on finishing their pieces. Explain to students that one of the best ways to celebrate new learning is to teach. Remind them that they started this unit by teaching others.Now they will

			students discuss possible paragraph breaks, listen and guide them to notice that there are different ways a paragraph can go. **Link:** Reiterate the teaching point and remind the class that they know about additional editing moves besides paragraphing. Introduce a new editing tool. (pp. 117-119)	sure your pronouns clearly reference who or what you intended. (p. 120)	get a chance to teach a new group of students, this time using their informational writing as a sort of lesson plan.(p.122)

Bend 4: Transferring Learning from Long Projects to Short Ones

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 **Plan Content-Area Writing, Drawing on Knowledge from Across the Unit** W.3.2, W.3.4, W.3.5, W.3.8, W.3.10 RI.3.2 SL.3.1 L.3.1, L.3.2, L.3.3, L.3.6	Tell writers that you are going to teach them how to bring nonfiction writing skills they've developed into social studies. (p. 129)	When writers move on to other subject area, writers don't just leave their writing skills at the door. Writers carry those skills with them when they become scientists, mathematicians, or anthropologists. Writers make sure they use what they know about planning well-organized information texts, whether they are writing a book in writing workshop or writing an article or paper in social studies class. (p. 129)	**Model:** Drawing on the boxes and bullets (main ideas and details) planning that students did earlier in the unit, demonstrate two alternative ways you could imagine structuring a text on a topic from the class's recent social studies unit. Recall other ways to structure information writing, and mention quickly at least one other possible way to partition the overall topic into parts, such as ways the topic is the same or different from something. **A.E.:** Channel students to quickly think of a topic they would like to explore more and to share it with a partner. Ask students to plan one possible way they might chunk their topic into parts, organizing the writing they intend to do, using their fingers as a graphic organizer. **Link:** Encourage students to hold in mind what they have learned about information writing as they write about their social studies topic. Suggest they keep their writer's journals out as reminders. (pp. 129-131)	Consider Different Structures, Then Move Rapidly to Drafting: Bring students through a mental exercise and discussion with a partner about how their current idea might be presented in different structures: compare and contrast, sequence, and pros and cons. Jot h structure you think will work best for your new piece. (p. 132)	Taking Stock of Where We Are and Moving Forward: Get a sense of how far students have gotten on their projects so far. Channel students to set themselves up to finish their drafts for homework or at least to get it done first thing tomorrow. (p. 133)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

18 **Revising from Self-Assessments** W.3.2, W.3.5, **W.3.10** RI.3.1, RI.3.10 SL.3.1 L.3.1, L.3.2, L.3.3.a, L.3.6	Congratulate students on how much they accomplished in one day, and set them up to make plans for next steps. (p. 135)	Nonfiction writers assess their own writing to see what works and what doesn't. One way they do this is by thinking, "Did I do what I set our to do?" They reread to see whether the draft matches the plan for it- and if it doesn't, they decide whether the plan it does follow works, or whether the piece needs to be rewritten. (p. 135)	**Model:** Explain that to assess what you did, you first need to read over what you wrote yesterday, trying to read as someone who has never seen the piece before. Demonstrate that you refer to charts (from previous lessons), previous pieces of information writing you've written, and other materials in the classroom as you assess your writing and make further plans. **A.E.:** Set students up to try the assessment work looking at another student's writing from another class. Ask students to talk to their partners about what they notice. Suggest they make a plan of things the writer needs to work on, using the resources in the room as a guide. **Link:** Ask students to begin today's work by self-assessing. Stress that students already know a plethora of strategies for revising informational texts. Encourage them to get as far as they can with their pieces. (pp. 135-138)	Use Voiceovers to Rally Writers to Work Fast and Furiously: THe work you are doing right now needs to be done by tonight. You'll want to leave today with an almost completed, almost revised draft so tonight can be for polishing and editing. You have ____ minutes left and you can get an amazing amount done in that time if you really push yourself. (p. 139)	Teach children that they can ask themselves a set of questions to determine if their draft is ready to be declared done. Give students an opportunity to use the questions to make decisions about their pieces. Let students know that writers and anthropologists are always asking themselves questions. (pp. 140-141)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

19 **Crafting Speeches, Articles, or Brochures Using Information Writing Skills** **W.3.2, W.3.4** RI.3.1, RI.3.4, RI.3.8, RI.3.10 SL.3.1., SL.3.3 L.3.1, L.3.2, L.3.3	Tell a story that illustrates how you came to an understanding that knowing how to write one sort of information text, allows writers to write all kinds of texts. (p. 143)	Information writers can use their skills at structuring and elaborating, introducing and closing, to create all sorts of information texts. (p. 143)	**Model:** Show a sample of something that has many of the same qualities of information writing that your students studied. After giving students time to think to themselves about aspects of the text that reflect what they have learned information writers do, name a few of these yourself, jotting them on a chart. Show a sample of another type of text, perhaps one related to your content-area study or a hot topic of interest for your students. Cite and chart ways in which the writer of the article has used moves the students studies when writing their information chapter books. List possible forms of information writing, and stress that writers need to choose among these forms. Demonstrate your own process for deciding on a form and then beginning to draft. **A.E.:** Ask students to consider yet another form and to spot some of those information text moves. Break down what they noticed and add new items to the chart. Prod students to think about what form they could imagine working in while considering their content-area topic. **Link:** Let students know that they'll have two days to rewrite their writing,putting it into a new form and angling it for the audience. (pp. 143-148)	Writers Use Power Tools: Writers are made more powerful by the tools they use. Take a look around the room and be sure you are using all of the tools you have available to you. Your work will be vastly better if you use everything you have available to you. (p. 149)	Including Everything We Know Every TIme We Write: Channel writers to use partners to double-check that they've got the basics in place. (p. 150)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
20 Bringing All You Know to EVery Project **W.3.2, W.3.5** RI.3.1 SL.3.1 L.3.1, L.3.2, L.3.3	Tell a story that illustrates the value of carrying knowledge with you everywhere you go. (p. 153)	Writers draw on everything they know to make their work the best it can be.(p. 153)	**Model:**Let students know that today's mini-lesson is different. They will do the teaching. Suggest students leaf through their work and find a place where they did something they could remind other to do. **A.E.:** Divide students into groups and set them up to teach each other briefly. Name some of the great writing tips about structure and elaboration you heard from the teachers. **Link:** Cheer students on to bring every bit of effort all the way through the finish line. (pp. 153-154)	Revisiting the Checklist: Channel students to return to the information checklist to see how they have grown from the start of the unit until now. (p. 156)	Partners Engage in Close Reading of Each Other's Work, Holding Each Other Accountable: Channel writers to share their checklists with each other, rereading and talking back to each other's self-assessments. Channel writers to identify and celebrate goals they will hold onto as they continue working on information writing. (p. 157)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
21 Letter to Teachers: A Final	A FInal Celebration: Plan an expert fair for your celebration.				Gather your class together and have encourage students to talk about what

Celebration: Using Knowledge About Non-Fiction Writing to Teach Younger Students W.3.2, W.3.6 RFS. 3.4 **SL.3.1, SL.3.6** L.3.1, L.3.2, L.3.3	Have a table set up of your students finished pieces displayed. Invite other classes to come in to look at the published pieces and listen to the writers discuss their topic. This expert fair gives the students the opportunity to demonstrate how they have become an expert on their topic they wrote about. pp. 158-159				they learned about information writing and what they will carry with them throughout the year as well as throughout their lives. pp.159

Grade 3: Unit 3: Changing the World, Persuasive Speeches, Petitions, and Editorials	
Unit Description:	This unit has four bends. In Bend I, students will support their opinions as they write their persuasive speeches. Students will compose a persuasive piece together to receive support in learning to write a structured text that includes a claim, reasons, and examples. Students will write many persuasive speeches in their writer's notebook and will be coached to apply and extend what they have learned in opinion writing. In Bend II, students will have an opportunity to develop an opinion piece and take it through the writing process. Students will learn to collect and organize facts and details. Students will categorize the evidence they have collected and decide which evidence belongs in their speech. Students have an opportunity to present their speech to a small group. Bend III will have students apply all that they have learned about writing persuasive speeches to other forms of opinion pieces. Students will go through the writing process more independently applying all they know about revising and editing while learning strategies to raise the level of their writing. In the final bend, students will work together to support a cause (Examples: recycling, animal rights, etc.) Students will decide where in the world to send the text that would reach a particular audience.
Essential Questions:	● How do writers develop ideas for a persuasive speech? ● How do writers structure a well-developed persuasive speech? ● How do writers decide what evidence to include in a persuasive speech? ● What strategies do writers use to edit and revise?
Standards:	CCSS for Writing: W.3.1a Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. W.3.1b Provide reasons that support the opinion. W.3.1c Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons. W.3.1d Provide a concluding statement or section 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.) 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. W.3.7 Conduct short research projects that build knowledge about a topic. W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. W.3.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. CCSS for Reading: 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. RF. 3.4 Read with sufficient accuracy and fluency to support comprehension. CCS for Speaking and Listening: SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

	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. SL.3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. 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 for Language: L.3.1.g Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified. L.3.2e Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness.) L.3.2f Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words. L.3.2g Consult reference materials, including beginning dictionaries, as needed to check and correct spellings. L.3.3.a Choose words and phrases for effect. 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. 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).
Timeline/date:	**7-8 weeks: January to February**

Bend 1: Launching on Persuasive Speeches					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Practicing Persuasion** **W.3.1.a,b,** W.3.5, W.3.10, **W.4.1.b** SL.3.1.b	Explain to the students that they will begin a unit on opinion writing. When they write, they will write their opinions to try to convince others with information that they need.	Writers, today I will teach you that speech writing is similar to opinion writing. When you you speak or write about an opinion, (a thesis statement) you then need to provide reasons, details and examples to convince your audience.	**Model:** Teach the students through guided practice by giving them a topic. Provide the topic/thesis statement on a chart. (Something the class has voiced) **A.E.** Have students brainstorm reasons to convince their audience. Have partners dictate to each other how their speech might go if they were writing it, stating the claim and then adding their reasons for convincing. Listen in to the writer's dictations and prompt if needed. Gather the class and share a students dictation, noting what the writer did to encourage the other writers to do as well. Continue to have students dictate their next paragraph, stating more reasons to support their opinion. Give students time to write what they dictated on paper.	In this mini-lesson, when the students are writing, confer individually as they are writing and coach them if needed.	Explain to the students that they will give their speeches to another person. Explain that this will determine if their reasons are able to convince others to support their opinion.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Gathering Brave, Bold Opinions for Persuasive Writing** **W.3.1.a,b, W.4.l.a,b** SL.3.1.b	Refer to yesterday's shared speeches and explain to them that their opinions can matter and make changes in their school or your community. Tell them they will have time to write an opinion of their own. (pg. 12)	Writers generate ideas for their persuasive speeches by noticing problems and coming up with solutions. (pg. 12) See Chart on How to Write a Persuasive Speech (pg. 13) Share chart with writers.	**Model:** Demonstrate how you notice a problem and brainstorm a solution, then write it. Recap with students that you used the strategy of seeing a problem which lead to an idea for a persuasive piece. **A.E.:** Have students pick a place in their mind and visualize it. Tell them to pretend they are in that place and to look at what they see (a problem) and what you wish you saw. Have students list some problems and solutions they feel strongly about to help them generate ideas for their speech entries.	**t** Remind students to reread their writing so that their thesis is clear. Refer to the teacher example on pg. 16 to model how to revise a opinions so that is is bold.	Ask students to share an example from their writing to show their best work.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **Drawing a Repertoire of Strategies for Generating Opinion Writing** **W.3.1.a,b,c,d,** W.3.4, **W.3.10, W.4.1.b,** W.4.2c RI.3.10, RFS.3.4 SL.3.1.b L.3.2.f	Review with students how yesterday they learned that persuasive writers write about problems and solutions and today they will learn that writers also find things that are beautiful to write about.	Writers write to get others to pay attention to the beautiful things in their surroundings. Review the chart on pg. 23, How To Write a Persuasive Speech	**Model:** Model for the students the strategy of thinking of things that are wonderful; such as people, places or things that could get passed by. After writing your list, choose a person from your list and tell why he/she is wonderful. **A.E.:** Engage students in thinking of people who are wonderful and having them write a list in their notebooks. Next have the students choose one person, tell your opinion about that person and their reasons.	Encourage your students to build up stamina for writing more in their entries.	Have students read their writing aloud to their partner and have them choose which entry will sound good as a speech. Provide time for the students to assess their best piece of writing using the Third-grade Opinion Writing Checklist.Have writers set personal goals.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Considering Audience to Say More** **W.3.1.a,b,** W.3.5, W.3.10, **W.4.1.b** SL.3.1.b **L.3.3**	Provide students with the opportunity to practice reading their opinions and to revise them if needed. (See Connection on pg. 31 for a teacher example)	Writers need to think about their audience when writing their persuasive speech.Show and explain the chart, Ways To Directly Address Your Audience on pg. 33.	**Model:** Read Aloud the speech (Teacher example to use on pg. 33) Explain that in your speech you will address the concerns your audience would have. **A.E.:** Have students signal when their would be a response from the audience. Ask students to think of sentences that can be added to the speech to bring their audience along and addressing them directly.	Writers include questions in their speeches so their readers will think more about the topic. Share the new information on the chart: Ask questions the reader might have.	Have students reread their speeches to see where they think their audience might ask questions.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Editing as You Go** **W.3.1.a, W.3.5, W.4.1.b,** W.3.5 SL.3.1.b **L.3.2.e,f**,g, L.3.3.a	Writers need to be sure their writing is readable for their audience and that their ideas are conveyed clearly.	Writers can edit as they go and think about how to spell words correctly.	**Model:** Demonstrate how to try to spell words correctly as you are writing, using resources around the room. Circle words to show you need to come back to if you couldn't spell it correctly. **A.E.:** Provide students with a sentence to spell and have them think about which words they know how to spell correctly. Have writers share their sentence with their partner and discuss the strategies they used to spell challenging words.	Writers use tools to help them spell as they are writing. Have writers jot down a list of tools that they are using to help make their writing readable.	Writers share with each other the tools they use to help them spell words correctly so their writing is readable.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
6 **Taking Stock and Setting Goals** **W.3.1**.a,**b**,c,d, W.3.5, **W.4.1.b** RI.3.10, RFS.3.4 SL.3.1.b L.3.2.e,f,g, L.3.3.a	Today writers will reflect on what they have done and what they plan to do. Writers will choose the seed idea for the major piece of writing for this upcoming unit. p.52	Writers will stop from time to time and ask themselves how they are doing and what do they need to do to grow as writers. p. 52	**Model:** Provide an analogy to students on how to stop and think about their progress and set new goals (ex: p53) **A.E.**:Writers will assess their work and set new goals. Share the Opinion Writing Checklist for grades 3 and 4. Coach students on their progress and goals. p. 53	Writers will choose a goal and make a plan to meet their goal. p. 57	.Writer will look through their writer's notebook and choose an opinion they feel strongly about. Have students jot down their seed opinion on a sticky note to share with the class. p. 58

Bend 2: Raising the Level of Persuasive Writing					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Gathering All You Know about Your Opinion** **W.3.1.a,b.** W.3.7, W.3.8, **W.4.1.b** SL.3.1.b	Writers will review and share their opinions with the class, announcing them in a bold voice. Writers will practice stating their thesis statement to their partners. p.62	Writers collect evidence to support and prove their opinion. Writers will begin to think of what they already know to collect the evidence. Writers will refer to the How to Write a Persuasive Speech Anchor Chart on how to include topics related to their opinion. p.65	**Model:** Demonstrate how to gather information on the topic you are writing about and how you will outline the what you plan to write. **A.E.:**Writers will practice stating what they already know about their thesis to their partners. Writers will refer to the anchor chart, How to Write a Persuasive Speech to think of categories or subtopics for the opinions.	The class will brainstorm a list of resources of where they can find additional information to support their opinions.	Writers can also use observation to help them get more information. Writers think of a place they could observe that would provide more information.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **Organizing and Categorizing** W.3.1.b, W.3.5, W.3.8, W.4.1.b SL.3.1.b	Writers will learn how to organize their information before they start writing on the class opinion and in their own persuasive speech.	When writing a persuasive speech, writers group their evidence together. After writers categorize their evidence, they will be able to see where they need to include more evidence.	**Model/A.E.:** Students will assist in categorizing evidence for their class opinion by circling parts that are about one subtopic and underline the parts that are another subtopic,etc. Model examples of organizing the evidence by using a booklet for the categories and pointing out the steps. (see chart p.74) Students are sent of to organize their evidence, choosing a way that will work for them.	As you organize your evidence, notice which categories you will need more evidence for.	Writers will practice sharing their evidence with their partners, determining if their evidence is in the correct category. Partners will support each other and provide feedback on where additional evidence should go.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **For Example** W.3.1.b, W.3.5, W.4.1.b, W.4.3.d SL.3.1.b, L.3.1.e, L.3.3.a, L.4.3.a	Share with students about a time you saw examples of something happening and started to care more.	When writers collect examples for their opinion, they need to make it come alive.	**Model**: Provide an example for the class and model how to come up with a personal example to support your opinion. Have writers come up with examples to support their class opinion using an image or a little story. **A.E.:** Writers will reread their story and find a place where they told an important idea for their opinion and add an example to show their reader so they care about it.	Remind writers to collect all different kinds of evidence and to include examples, using stories or images to convince readers of their opinion. Have writers reread their examples and ask themselves “Do my examples match my opinion?” “Will my examples convince my readers of my opinion?”	Explain that writers use the present, past and future when writing opinion essays. Remind writers to use the correct tense in words when writing to show your audience the time you are writing about.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 **By Considering Audience, Writers Select and Discard Material** **W.3.1.a,b, W.3.5, W.4.1.b** SL.3.1.b, **L.3.3.a**	Share examples to show how using evidence helps an audience care about an opinion. p.88	Teach writers how to include only the most convincing evidence in their speech. Writers should ask themselves, " Will this make my audience care about my opinion?" p. 88	**Model:** Have students help you think of the most convincing evidence they can include in the class opinion. **A.E.:** Give students time to reread their writing and have them determine if their evidence is convincing. **Link:** Students will organize their evidence and use only the best evidence to make their audience convinced. p.89,90	Have students keep in mind that when they are writing they should think about what they want their audience to think and do after listening to their speeches. p.91	Remind students of how they created categories for their informational books and tell them how they will do the same for their opinion pieces.Use the class opinion to show how to order the sections so that it will make sense and will get their audience to care about their opinion. Have students order their own categories so that they make sense in their pieces.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Paragraphing to Organize Our Drafts** **W.3.1.**a,b,**c,** W.3.10, **W.4.1.**b,**c** SL.3.1.b	Explain to the students that when they are done doing their planning and researching for their opinion, they begin to write fast and furiously.	Writers write in chunks or paragraphs to help write clearly.	**Model:** Model how to look at the evidence in each section and check to see if it is about the same idea. **A.E.:** Have writers look at their own writing and reread their sections to determine where paragraphs should be. **Link:** Explain to the students that using paragraphs is nonnegotiable. Each new idea gets a new paragraph.	Remind writers to use the word wall to help them spell words correctly as they write.	Demonstrate how to use transition or linking words so all of their parts in their speech are connected. Refer to the (Transition Words and Phrases Writers Use Often to Link Different Parts of Their Opinion Writing Together) chart p.95

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 **Choosing Words that Sound Right and Evoke Emotion** **W.3.5** SL.3.1.b, **SL.3.2**, SL.3.3, **L.3.3.a,** **L.4.3.a**	Explain to the students that you have started to revise your speech. While doing so, you thought that since the speech will be read aloud, are there certain moves or techniques that should be used to make it sound powerful?	Writers will brainstorm about what makes a speech powerful and effective.	**Model/A.E.:** Have students watch a video clip of a speech and to have them think about what makes a speech powerful and effective. (p.103 for video clip resource) Create a chart and have the students tell what they saw that would make a speech more powerful. **Link:** Students will revise their speeches applying the strategies they learned to make their speeches powerful and effective.	Remind and encourage the students to write like other writers to make their writing stronger.	Have writers listen to the class speech and determine which places could use an emotional punch. Writers will look a part in their own speech and decide what emotions they will use to make their audience feel a certain way.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Letters to Teachers: Looking Back and Looking Forward: Assessing and Preparing for Mini-Publication** W.3.1.a,b,c,d, W.3.4, **W.3.6**, W.4.1.a,b,c,d SL.3.1.b.c, SL.3.4 L.3.2.e,f,g, L.4.2.a	Have students bring their editing checklists to the meeting area and have them look over their pieces with their partners to determine how they will edit their speeches.	Explain to the writers that it is important they proofread their speeches so their audience takes them seriously.	**Model:** Show a sample of a previous students work (unnamed) to demonstrate how to use the editing checklist to locate and correct errors. **A.E.:** Have students read a section in the sample and discuss with their partners what should be edited. **Link:** Ask students reread their own pieces to edit before publication.	Ask students to share where they have edited their piece and that they are confident that their piece meets their goals.	Support students in practicing their speeches so they are powerful. Review the clip of the speech you showed in Session 12 or the chart, Ways We Can Make Our Speeches More Powerful. Have the the students rehearse their speeches with their partners. For a mini celebration, you may record the students' speeches.

Bend 3: From Persuasive Speeches to Petitions, Editorials and Persuasive Letters					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 **Inquiry to Petitions** **W.3.1.a,b,c,d,** W.3.4, W.3.10, W.4.1.a,b RI.3.8, RI.3.10, RFS.3.4, SL.3.1.b, SL.3.2	Writers will begin a new piece today and apply what they have learned about opinion writing.	You will ask your students to think about what they have learned as speechwriters that others writers are using in different types of opinion writing.	**Mode/A.E.:** Read a petition to the students and explain what a petition is. Invite students to brainstorm the qualities of this type of opinion writing. Create a chart with the students and list the characteristics they noticed in the petition that are similar to opinion writing. **Link:** Have writers begin to write quick mini-persuasive letters or petitions.		Invite students to share their best part of their persuasive letter or petition to the class.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 **Becoming Your Own Job Captain** W.3.1.a,b,c,d, W.3.4, W.3.5, W.3.10, W.4.1.a,b,c,d SL.3.1.b,c	Explain to the students they will become their own job captains and begin another opinion piece and have a draft completed in three days.	Make a plan for your writing so you can stay on track to meet your deadline.	**Model:** Make a plan with the class on how they will work on their new class piece so it will be ready for the deadline. Ask students to think about what they do as opinion writers first. (Plan parts, research, evidence, sections) Point out the steps they have taken so far to plan the class piece. **A.E.:** Writers will begin to make a plan and take the steps for their new opinion piece to have it finished by the deadline. **Link:** Reinforce how to plan out an opinion piece, referring to the chart on pg. 130, “Work Plan for Opinion Writing”.	Explain to the students that they need to try hard to be their own problem solver when they have questions. Remind the to look at the resources/charts around the room for support.	Remind students to incorporate evidence in their opinion piece to support their claims.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 **Gathering a Variety of Evidence** W.3.1.a,b,c,d, **W.3.5,** W.4.1.b, W.4.7 SL.3.1 L.3.1.i, L.3.2.c	Writers will share their tricks on how they are working productively and how each of them are finding ways to include evidence..	To collect information, writers use surveys and interviews in their opinion pieces.	Explain to the students what surveys and interviews are, providing examples.	Highlight a student who is demonstrating what good writers do they need to make a decision on their own on how to gather evidence for their opinion piece.	Remind students to incorporate quotation marks when they include information from their interviews. Provide examples of how to include quotation marks for the information they used from interviews.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 **Revising Your Introductions and Conclusions to Get Your Audience to Care** **W.3.1.a,d,** W.3.5, **W.4.1.a,d** SL.3.1.b,c	Have writers think about what they have produced so far in this unit and the process that they used to begin their new opinion piece.	Teach the strategies writers use for introductions to hook their audience. Asking questions, telling a surprising fact and giving background information are different ways writers can use to draw their audience in. (Chart on p.143)	**Model:** Have students recognize the strategies that mentor authors have used in their texts to hook readers. Explain to the students that after you write your introduction, state your opinion clearly for you readers. Have your students assist you with the class editorial you are working on to model hooking the reader and stating the thesis clearly. **A.E.:** With their partners, have the students look at their opinion pieces and see if they have an introduction that will hook their readers and clearly stated their opinion. **Link:** Explain to the students that their deadline is coming up to finish their piece and to show all that they have learned.	Remind writers to stop from time to time and check their goal sheet to be sure they are accomplishing all that they want. Your piece should include all that you have learned.	Have students look at three different conclusions and order them from good, better to best. With their partners, have students discuss why they put the conclusions in that particular order.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 **Taking Stock Again** W.3.1.a,b,c,d, **W.3.5,** W.4.1.a,b,c,d, W.4.4 RFS.3.4 SL.3.1.b,c L.3.2.e,f,g, L.3.3.a	Show the Opinion Writing Checklist to the students and have them assess their writing to see if they have applied all that they have learned to their new piece.	Explain to the students to look at their progress as writers and have them them check to see if they are living up to the goals they set for themselves.	**Model/A.E.:** Have students use the Opinion Writing Checklist to assess their draft and compare it to their on-demand writing in the beginning of the unit. Writers will reread their draft and check off the good characteristics of opinion writing on their checklist. **Link:** Have students revise their writing based on the goals they set for themselves as a writer.	Remind students to refer to their personal goal sheets as they revise their draft.	Encourage writers to revise not only their current draft, but their other pieces they wrote in this unit. Explain that when good writers learn new ways to make their writing better, they apply it to all their writing, even previous pieces.

Bend 4: Cause Groups					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Tackling a Cause W.3.1.a,b,c,d W.4.1.a,b,c,d SL.3.1	Praise writers for all their hard work they have been showing and have a silent mini-celebration! Also explain that the last part of the unit they will be working in cause groups. Describe how the cause groups will work.	Teach students that when they are writing to make a real-life difference they should think about who can help them solve the problem and what is causing the problem.	**Model:** Show the class topic in the previous bend and demonstrate how to approach the problem looking at it in different ways. Explain to the students to think of the specific audiences and how they will reach them. Review the steps you have taken to remind the writers to do the same. **A.E.:** Have students approach their issue and come up with different audiences and how they will reach them. **Link:** Send students off to think about how they what kind of piece they will make and the audience they want to address.	Encourage students to pull out their goal sheets and have them share their goal with their group so they can all hold each other accountable.	Ask groups to share their design plan (using the design sheets), state what kind of piece they are writing, what change they want and and which audience they are writing to to help them make a difference.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 Becoming Informed About a Cause W.3.1.a,b,c,d **W.3.5**, W.3.6, **W.3.7**, W.3.8, W.3.10, W.4.1.a,b,c,d RFS.3.4 SL.3.1.b,c L.3.6	Tell a story to students that when someone has facts to back up a claim, the other person can't prove that it is wrong and is usually convinced. p.165	Today I want to teach you that you need to be informed about your topic and that reading about your topic may change what you already know and think. p. 165	**Model:** Read about the class topic to build up their background knowledge. **A.E.:** After reading a chunk of the text, stop and think about what was read. Then have students share their thoughts about what steps to take in their own pieces. **Link:** Provide research materials for groups to research their claim. p.165	Explain to writers that they may notice the same words that keep coming up as they research. Discuss with writers that these are domain-specific words and using these words will make you sound like an expert on your topic. p. 168	Have writers celebrate all that they have learned by giving each group a piece of chart paper to create a web of their cause and share what information they have gathered on their topic. p. 170

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
21 Yesterday's Revisions Become Today's Drafting Strategies W.3.1.a,b,c,d, **W.3.5**, W.3.6, **W.3.7** RFS.3.4 SL.3.1.b,c L.3.1	Review previous learning with writers such as having them brainstorm work they have done through revision. Have students gather the revision strategies onto a chart. See Chart on page 173 on Ways to Revise. p. 172	Today I want to teach you that all of the revision work you have been taught can now be applied to your piece you have written. p. 173	**Teach:** Explain to writers that the class piece is ready to be drafted and that they will use what they already know about revision to make a better draft right from the start instead of waiting to the end. **A.E.:**Model how you read over the Opinion Writing Checklist and think aloud how the class piece could start. **Link:** Send writers off and have them try this with their own opinion pieces. Remind them to look at their previous pieces to see how they can make this last writing even stronger. p. 173-174	Remind writers to rely on their group for support and to make note of a tricky part they can ask their fellow writer about. p. 175	Provide time for cause groups to help each other. You can also provide time to have each writer choose a part they think is most convincing in their piece and read the part to their group. p. 175
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
22 Getting Our Writing Ready for Readers W.3.1.a,b,c,d,. **W.3.5,** W.3.6, W.4.1.a RFS.3.4 SL.3.1.b,c, SL.3.4 L.3.2.a,c,e,f,g	Remind writers of what they know to do to edit their pieces. Show them the editing checklist (on pg. 177) and ask them what they are already using as they draft their final piece. p. 177	Today I want to teach you that before you send your piece out into the world, it is your last try to make it so that your readers take it seriously and can read every word of it. p. 178	**Model:** Through a think aloud, show students how to proofread their writing by rereading and using proofreading marks.Have students share the steps you took to proofread your writing. Have partners edit the remainder of the piece. **A.E.:** Have students talk with each other about the edits they made and also if they missed any edits. Have them come up with strategies on how to not miss edits.	Tell students that after they have edited their own pieces to ask a partner to proofread their writing. Remind them to use proofreading marks and to let your partner know when something doesn't make sense in their writing. p.181	Ask students to think about where their opinion pieces will go in the world. p. 183

			Link: Have students continue editing their pieces. p.178-180		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
23 Celebrating Activism W.3.1.a,b,c,d, W.3.6, W.4.1.a,b,c,d **SL.3.4, SL.4.4** L.3.6	Explain to the students that the time has come for celebrating their hard work. p. 184				You can decide how to set up your celebration. Stations may be an option, you might display the process of this writing on a bulletin board, or students might be in groups ready to share their pieces to visitors. p. 184-185

Grade 3: Unit 4, Once Upon a Time: Adapting and Writing Fairy Tales (Narrative Unit)	
Unit Description:	This unit has three bends. In Bend I, students will adapt a classic fairytale such as Little Red Riding Hood or Three Billy Goats. Students will reread it, study it and then annotate it. Students will have the opportunity to plan adaptations for their chosen fairy tale. Working in partnerships, students will act out their adaptations using gestures, small actions, expressions and dialogue to bring their fairy tale to life. Bend II consists of having the students choose their own fairy tale to adapt and write about. Students will be supported in applying what they have learned in the previous bend to their own fairy tale adaptations. Students will be coached on the many revisions that goes into writing a fairy tale adaptation. In the last Bend, students will celebrate their growth. Students will use what they know about narrative writing to generate possible story ideas and write another fairy tale they adapt on their own. Students will choose their favorite tale to edit and publish.
Essential Questions:	● What are the elements of fairy tales? ● What is fairy tale language? ● How do writers write fairy tales? ● How do writers write from a different character's point of view?
Standards:	CCSS Writing: W.3.1a Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. W.3.1b Provide reasons that support the opinion. W.3.1c Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons. W.3.1d Provide a concluding statement or section 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.) 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. W.3.7 Conduct short research projects that build knowledge about a topic W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. W.3.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. CCSS Reading: 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). 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. RFS.3.4 Read with sufficient accuracy and fluency to support comprehension. CCSS Speaking and Listening: SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. 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. SL.3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. CCSS Language Standards: L. 3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

	L.3.2e Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness.) L.3.2f Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words. L.3.2g Consult reference materials, including beginning dictionaries, as needed to check and correct spellings. L.3.3a Choose words and phrases for effect. 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. 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).
Timeline/date:	**7-8 weeks: March - April**

Bend 1: Writing in the Footsteps of the Classics					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Adapting Classic Tales** **W.3.5,** W.3.7, W.3.8 **RL.3.1, RL.3.2**, RL.3.3, RL.3.5, RL.3.7, RL.3.10, RL.4.1., RL.4.3, RL.4.9 SL.3.1, **SL.3.4, SL.3.6** L.3.1, L.3.3, L.3.6	Introduce the fairy tale unit and explain to your students that fairy tales were told and retold many times in different ways and passed from one person to another. Provide your students with a story-planning booklet and demonstrate how to plan out a story on each page, using Little Red Riding Hood. With partners, have students practice storytelling the tales they will adapt, using the story-planning booklet as an outline. Explain to the students that writers take a classic story and write different versions of it and this is called an "adaptation". p.4	When researching the fairy tales today, the question that will guide the inquiry is: What does the author seem to be trying to do when he or she changes some things and not others? How will a study of someone else's adaptations help me when I write my own? p.5	**Model:** Explain to the students that when getting ready to write any kind of writing, writers need to study examples of that writing and figure out what that writer did to make it great. **A.E.:** Students will study a mentor text and figure out the adaptations. What did the author change?What did she keep the same?Why does the author change some things and not others? Chart the class's thinking about how authors adapt fairy tales. Provide the students with prompts to help them think about why authors made certain decisions. (pg. 7 FIG 1-1) **Link:** Students will continue to study other adaptations of fairy tales in small groups and will jot down their ideas of the ways the author made changes. Have them create a list in their writer's notebook. p.6	As students record the changes the authors have made, remind them to also think about *why* they made those changes. Have the students make another column in their writer's notebook and jot down their ideas.p.11	Gather students with their writer's notebook and have them share what they noticed about which adaptations the authors made to the fairy tales. Have a discussion on *why* the authors made those changes. Students will think about which fairy tale they want to adapt. Have students choose between the fairy tales, *Little Red Riding Hood* or The *Three Billy Goats Gruff* to use in this unit. p.12
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2 **Writing Story Adaptations that Hold Together** **W.3.3.a, W.3.5,** W.3.10, W.4.3.a **RL.3.1, RL.3.2**, RL.3.3, RL.3.5, RL. 3.10, RL.4.2 SL.3.1, SL.3.4, SL.3.6, SL.4.4 L.3.1, L.3.3, L.3.6	Review and discuss with the students the adaptations writers make when they adapt fairy tales. Have them refer to the chart, *Ways Authors Adapt Fairy Tales* that was developed in the previous lesson. p.16	Teach students that when they plan how an adaptation of a fairy tale will go they will decide on two things: 1.A change that will improve the fairy tale. 2.The change leads to other changes so the fairy tale fits together. Refer to the Chart, *How To Write a Fairy Tale Adaptation.* p.17	**Model:** Explain to students that you will adapt the fairy tale, Cinderella. First, recall silently the main things that happened in the original story, touching each finger. Ask students to recall the original story of the fairy tale they chose to adapt. Have students join you in recalling the events in Cinderella. (pg. 18) Have students turn and talk about what isn't great about the story. Brainstorm with students on what could be the big change to improve this fairy tale. Continue to discuss the other changes that could be made based on the first major change. Add ideas to the chart, *Ways Authors Adapt Fairy Tales* as they come up in the discussion. **A.E.:** Have students think about the fairy tale they adapted and have them go through the same process, making a major change and thinking about the additional changes to make the story fit together. **Link:** Have students begin developing their plans for writing their own adaptation of a story, keeping in mind that the change should improve the story. p.17-20	Remind writers to check that the adaptation they are planning is a significant, consequential change that will improve the story. Have writers list across their fingers their plan for how their story will go so they are ready to write tomorrow. Check with writers to see if they have a character who wants something, who runs into trouble and that has a problem. Add to the chart, *How To Write a Fairy Tale Adaptation:* ● *Make a character with traits and wants who runs into trouble.* ● To support writers in developing their adaptations, use the following thinking template on pg. 23 p.22-23	Teach writers how to organize their story into two or three scenes (small moment stories) that helps to capture the whole story. Use your teacher model of Cinderella to show how to box off two to three scenes. Have writers plan the first scene of their fairy tale adaptation and practice telling it. Add to the chart, *How To Write a Fairy Tale Adaptation:* ● *Tell the story in two or three scenes (Small Moment Stories)* p. 24
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3	Celebrate the work the students have produced	Teach students to rehearse their story by acting it out or	**Model:** Have students recall the steps of a Small Moment	Remind students to write their opening scene (first	Gather students to listen to each other's

Storytelling, Planning, and Drafting Adaptations of Fairy Tales **W.3.3.b,** W.3.4**, W.3.5,** W.3.10**,** W.4.3.b,d RL.3.1, RL.3.2, RL.3.3, RL.3.5 SL.3.1, SL.3.2, SL.3.4, SL.3.6 L.3.1, L.3.3, L.3.6	and have them share their progress with their partner. Tell students that writers need to rehearse for writing. p.28	"story-tell" to make their stories even stronger and bring it to life. Refer to the chart: How to Write a Fairy Tale Adaptation pg.28	story they will be telling. Have a partner story-tell the opening scene, reminding them to use dialogue and actions. Next, partners will retell and extend their story to highlight character traits. **A.E.:** Have students story-tell or act out their own opening scene to partners using the class model they rehearsed with. Remind them to use actions and dialogue for their opening scene. **Link:** Have the first set of partners who rehearsed their opening scene to begin writing that scene. The other partners will stay behind to rehearse their opening scene. Once rehearsed, they begin drafting their opening scene. p.29-32	small moment) bit by bit before going on to their next scene. p.33	work to notice what they have written for their opening scene in their fairy tale adaptation. Have students turn and talk and give compliments about the work they have done. Have students begin to plan their upcoming scenes using scene-planning booklets. p.35
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Writers Can Story-Tell and Act Out as They Draft** **W.3.3.b,d,** W.3.4, **W.3.5, W.3.10, W.4.3.b,e** RL.3.1, RL.3.2, RL.3.3, RL.3.5 SL.3.1, SL.3.4, SL.3.6, L.3.1, L.3.2, L.3.3, L.3.6	Have students share their writing with their partners and have them talk about what will happen next in their fairy tales. Use the class fairy tale adaptation to work together to plan the start of the next scene. Write down the plan for the class fairy tale on a chart while the students jot down plans for their next scene. Have them share their plans with their partner. p.37	Teach students to story-tell or act out their small moment before writing it. Give writers tips on how to bring their characters and stories to life. p.38	**Model**: Act out the new second scene of the class story in a motionless way. Have students provide tips on how to make your performance better. Act out the scene again, using their suggestions. Have half of the class participate in acting out. **A.E.:** Have children act out their own scene with a partner. **Link:** Ask students to revisit their scene they acted out focusing on their character's actions or words. Have them begin writing their scene. p.38-40	Writers will reread their writing looking for words that don't look right. Teach them use the three strategies on pg. 41.	Invite students to share what they know about writing strong endings. Ask students to think about what happens at the end of a classic fairy tale. Have students identify the main character's problem in the class fairy tale adaptation. p.42

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5 **Weaving Narration through Stories** **W.3.3.a,b,c,d,** W.3.4, W.3.5, W.3.10, W.4.3.a,b,c,d,e RL.3.2, RL.3.3, RL.3.4, RL.3.6, RL.3.10 SL.3.1, SL.3.4, SL.3.6 L.3.3.a	Explain to the students the job of a narrator, using Jiminy Cricket who played in Pinocchio as an example. p.46	Teach students that writers of fairy tales use a narrator to introduce the story, connect scenes together and to end the story. p.47	**Model:** Explain the different ways narration is used in stories. Provide examples of how narrators begin their stories. Ask students to share what they learned and chart their responses. pg. 48-The Power of Narration **A.E.:** Ask students to practice with their partner the two examples of narration used in fairy tales. **Link:** Review the different ways narration is used in fairy tales. Students may begin to try them out in their own pieces. Refer to chart on pg. 50 p.47-50	Writers use narration at the end of fairytales. Use the example on pg. 51 to share how narrators end the last scene in the fairy tale. Add to the chart, The Power of Narration. p.51	Students share their endings of their fairy tales with their writing partners. p.53
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Mirror, Mirror on the Wall**	Celebrate students' finished fairy tale adaptation. Encourage students to assess their writing and set goals. p.55	Teach students to reread their writing to be able to set new goals. p.55	**Model:** Use a checklist to demonstrate how to assess a piece of writing, making thoughtful decisions.	Students will read their classmate's drafts, taking note of what they liked about their piece and adding it to their list of	Celebrate the work the students have been doing to assess their writing. Set writers up to plan a

W.3.3,b,c,d, W.3.4, W.3.5, **W.3.10,** W.4.a,b,c,d,e RL.3.1, RL.3.2 SL.3.1a, SL.3.2 L.3.1, L.3.2, L.3.3, L.3.4, L.3.5.a, L.3.6			**A.E.:** Writers will use their narrative checklists to assess their drafts and set their own writing goals. **Link:** Remind writers that as they are assessing their writing with the checklist it is also providing them with a list of writing goals for their next piece. p.56-57	things they want to work on in their next story. p.58	new fairy tale adaptation to teach a lesson. p.59-60

Bend 2: Follow the Path: Adapting Fairy Tales with Independence					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Goals and Plans Are a Big Deal **W.3.3,** W.3.4, W.3.5, W.3.10, W.4.3, W.4.4 RL. 3.1, RL.3.2, RL.3.3, RL.3.5, RL. 3.6 SL.3.1, SL.3.4, SL.3.6 L.3.1, L.3.2, **L.3.3a, L.4.3.a**	Explain to students that the classroom is a place where they are supported in their writing, a place where writers can get help from one another. Share the expectations for this new bend, discussing how the classroom will become a writing colony. p.63	Teach how writers plan out their writing in their head and and their process for making their piece. p.64	**Model:** Explain to writers that they will be working independently. Have them refer to the anchor chart to help guide them with their work plan and incorporate due dates for items on the chart. p.65 **A.E.:** Ask writers to think about how they can improve on their next fairy tale adaptation. **Link:** Remind writers to use all they they learned to plan out a fairy tale adaptation. p.64-66	Writers will story tell their classic fairy tale adaptations to other writers in the class in a small group. p.67	Encourage students to think about their previous work and have them make meaningful changes as they create their new fairy tale adaptation. Remind them to refer to the chart, How to Write a Fairy Tale Adaptation pg.28 p.69-70
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Telling Stories that make Readers Shiver	Ask students to join you in reenacting the most popular refrains from classic fairy tales. p.73	Teach students that that fairy tales are written to be read aloud. Explain that there are repeated refrains	**Model:** Tell students that that writers are taught to storytell and act out their story so they can see and feel what they	Remind students to stay focused on the plans they set for meeting their deadlines. p.77	Encourage students to take a look at their writing and assess their progress. Have students think about

W.3.3, W.3.4, W.3.5, **W.3.10, W.4.3.d** RL.3.3, RL.3.5 SL.3.1, SL.3.6 L.3.1, L.3.2, **L.3.3a**, L.3.6, **L.4.3.a**		at the exciting parts to add to the tension. p.74	want their audience to see and feel. **A.E.:** Ask students to story-tell a favorite part of the classic fairy tale version of their fairy tale adaptation. Encourage the students to make their listeners see and feel what they want them to experience. Review how storytelling and acting out can help you create a story that will engage your audience. p.74-76 **Link:** Have students begin to storytell by rehearsing what they see and feel, adding refrains to their fairy tale. Refrains added to the chart, How to Write a Fairy Tale Adaptation.		their next steps for their fairy tale adaptation. p.78-79
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Revising Early and Often W.3.3, W.3.4, **W.3.5**, W.3.10, W.4.3.d RL.3.2 SL.3.1, SL.3.6 L.3.1, L.3.2, L.3.3, L.4.3	Together with the class, brainstorm a class motto for their writing colony. p.81	Teach students that good writers revise early in the writing process. p. 81	**Model:** Explain to students that they will need to revise their writing, and it's best that writers stop early in their writing to reread and revise what they have written so far. **A.E.:** Encourage students to read other classmate's fairy tale adaptations and incorporate some of their writing they admired into their own. **Link:** Continue to have students read their classmate's writing and encourage them to take note of the writing they liked and make revisions in their own fairy tale adaptation. p.81-85	Revisit the chart, A Storyteller's Voice Shows, Not Tells, It… Ask students to reread the chart thinking about what strategies worked well for them in the past. Have them apply the strategies that worked well for them into their revisions. p.86	Ask students to share their refrains they included into their fairy tale adaptations. Have the class chant the refrains together. p.87

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10 When Dialogue Swamps Your Draft, Add Actions **W.3.3.b,d,** W.3.4, W.3.5, W.3.10, **W.4.3,b,d** RL.3.2, **RL.3.4** SL.3.1, SL.3.6, L.3.1, L.3.2, **L.3.2.c, L.3.3, L.4.3**	Remind students to add in actions of their characters so their stories are not filled with just dialogue. p.90	Teach students to incorporate what their characters are doing balancing it with dialogue. p.91	**Model**: Show students how it sounds and looks if the characters are just talking in the story without any actions. **A.E.:** Engage students in acting out the character as you read what the character is saying and thinking. **Link:** Review the lesson with the students and remind them to include actions into their writing while characters are thinking and talking in their fairy tale adaptation. p.91-92	Read aloud examples to students to show how good writers stitch scenes together using phrases as well as smaller transitional words. p.93	Provide examples of strong endings to show students how to end their fairy tale adaptation so it is connected to their other main events. p.95

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11 Painting a Picture with Words **W.3.3.b,** W.3.5, **W.4.3.b,d** RL.3.4 Sl.3.1, SL.3.6 L.3.1.i, L.3.2f, **L.3.5**, L.3.6, **L.4.5**, L.4.6	Have students recall their work with figurative language they did in second grade and share with partners the strategies they remember using. p. 97	Teach students that writers revise their fairy tales using what they know about figurative language to paint a picture for their readers. p.98	**Model:** Refer to the chart, Language Paints a Beautiful Picture. (p. 97) Show students strategies and examples of how they can paint a picture in a reader's mind. **A.E.:** Using an example of a fairy tale, have students help you with revising the piece by adding figurative language. Ask students to choose a technique from the chart and revise their own fairy tale adaptation. **Link:** Ask students to choose a technique from the chart and revise their own fairy tale adaptation. p.98-100	Teach students that another technique to use to paint a picture in their writing is. alliteration. Provide examples to show how alliteration is used. p.101	Ask students to take a look at their spelling and make revisions using strategies they have been taught. p.103

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12 **The Long and Short of It** W.3.3.b, **W.3.5, W.4.3.b,** RL.3.1, RFS.3.4, SL.3.1, SL.3.6, **L.3.1.h,i**, L.3.2, **L.4.1.f**	Use an example that will connect with students to show how writers follow certain rules and conventions when writing for an audience. p.105	Teach students to experiment with their sentences when editing, turning choppy sentences into smooth sentences. p.106	**Model:** Provide an example of a choppy sentence reading it aloud in a robotic voice. Explain that reading aloud their writing can help them to notice the choppiness. **A.E.:** Invite a student to act out a choppy sentence and a smooth sentence so the class can notice the difference between how they sound and look. Review the example explaining the strategy: *Reread your writing aloud to i.d. short or choppy sentences. *Revise the sentences to make them smoother by adding information to to the beginning or end of them. **Link:** Have students revise sentences from their fairy tale adaptations using the strategies to make them smoother. p.106-108	Explain to students that writers study what authors do to make their sentences sound smooth and try it in their own writing. p.109	Invite students to mark a place with a post-it to show a revision that they are proud of. p.111

Bend 3: Blazing Trails: Writing Original Fairy Tales					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Collecting Ideas For**	Explain to the students that they will be adapting another	Teach students that when writing fairy tales, there is a magic formula to follow: A	**Model:** Show students the formula for writing a fairy tale.	Have students think about villains in familiar fairy tales and have them add	Have students meet with their partners to talk about their plans

Original Fairy Tales **W.3.3,** W.3.5, W.3.10, W.4.3 RL.3.1, RL.3.3 SL.3.1, L.3.1, L.3.2	fairy tale and writing their own. p.115	character that has traits and wants, following trouble and then a resolution. p.115	**A.E.**: Engage students to think about a story idea for an original fairy tale and have them jot their ideas into their notebooks, keeping in mind the formula. **Link:** Have students collaborate with one another about their story ideas for their new fairy tale. p. 115-116	villains to their own fairy tale stories. p. 117	for their new fairy tales. 119
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Workshop Teaching Point**	**Share**
14 **From "This is a Fairy Tale about" to "Once upon a Time"** **W.3.3,** W.3.4, W.3.5, W.3.10 RL.3.3 SL.3.1 L.3.1, L.3.2	As a class you will reflect on session 13 and brainstorm strategies to make their writing into a storytelling writing. p.121	Teach students to look back at their writing they have done so far and have them think about what strategies they used that worked for them. p.121	**Model:** Through a think aloud, show students how to reflect on their writing asking, "Which strategies worked for me?" **A.E.**: Have students think about the strategies and tools that will help them to write their own fairy tale adaptation. Provide students with the visual, How to Write a Fairy Tale Adaptation and encourage them to look back at their writing for strategies they used. **Link:** Tell students to give themselves an assignment for writing their fairy tale today. (Planning to begin writing) p.121	Explain to the students that they have reread their work and have made goals and plans for their writing. Have them get prepared to begin writing their own fairy tale adaptation. p.122	Gather students to discuss how writers check their writing for structure. (See questions on pg. 123 for prompting.) p.123
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Workshop Teaching Point**	**Share**
15	Use examples from familiar mentor texts to show how authors tie small actions to	Teach students that writers will think of an object	**Model:** Show how writers think of an object that could be special or meaningful to a character in their fairy tale.	Remind students to incorporate that object throughout their story to stitch their scenes	Ask students to share the ways they have made their drafts balanced .

Tethering Objects to Characters **W.3.3.b,** W.3.4, **W.3.5, W.4.3.b** RL.3.1, RL.3.2, RFS.3.4, RL.4.2 SL.3.1, SL.3.4, SL.3.6 L.3.2.c	objects that are important to their characters. p.126	that is important to the characters' actions to make them more meaningful. p.126	Picture in your head how that character uses that objects. **A.E.:** Ask students to add small actions that can be connected to a object in a familiar fairy tale. Have students act out what the character would do with that important object. **Link:** Have students revise their drafts to incorporate small actions connected to important objects for their characters. p.127-129	together and to show how their character uses that object in the beginning, middle and end of the story. p.130	Explain that writers use small bits of summary to move the story along. p.132-133
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Workshop Teaching Point**	**Share**
16 Using Descriptive Language While Drafting W.3.3.b, **W.3.5,** W.3.10, W.4.3.b,d RL.3.1, RL.3.3 SL.3.1 **L.3.1.i**, L.3.2.c, L.3.3.a, L.3.5, L.4.5	Use an example of a famous author and explain how writers live in the visual world of their stories as they draft. p.136	Teach students that writers add description of their characters, setting, and objects as they write by writing a telling sentence, then a showing sentence. p.136	**Model:** Tell students that writers imagine what their characters and setting look like in their stories and add bits of description to their writing. Read aloud examples (p. 137) to demonstrate how writers write a telling sentence of what happened and then a showing sentence after describing what it would look like giving readers a clear picture. **A.E.:** Ask students to reread their pieces adding descriptions to their own stories. p.137 **Link:** Review with the class what they have recently learned to incorporate into their fairy tales. Remind them to add small actions around an object and add descriptions to show readers the visual world of their story. p.136-138	Explain how writers make movies in their heads to help them envision what the characters or setting look like and the action in their stories. Acting out the movie in your head could help you discover new things about your characters. p. 139	Have students work with a partner to look over their writing to share the progress they have made. Highlight an example from a writer's story to share with the class. Next, ask writers to choose one of their drafts to publish. Explain that they will have the remainder of the unit to revise and edit that piece. p. 141
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Workshop Teaching**	**Share**

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17 **Revising the Magic** W.3.3 a.d, **W.3.5,** W.3.10, W.4.3.a,e RL.3.1, RL. 3.2, RL.3.3 SL.3.1, L.3.3.a, L.4.3	Ask students to bring the draft they have chosen to publish for the unit. Explain that they will include magic into their stories and decide where that magic would fit best into their stories. p. 144	Teach students that writers revise their writing by rereading and especially in fairy tales, the magic is added throughout the story and usually pops up when the the story's trouble arises. p.145	**Model:** Have students notice the magical elements in a fairy tale and how they are embedded in the story where the magic is solving the problem or contributing to the problem. (Provide the examples on o. 145) **A.E.:** Ask students to think of ways to incorporate magic that is tied to the story's heart, to the main trouble. Have students decide where it would fit best in their fairy tale. **Link:** Encourage students to get ready to revise their stories significantly by adding magic that will expand the heart of their fairy tale. p.145-146	Encourage students to look at other fairy tales and study how authors have added magic into their stories to make it meaningful. p.147	Gather students to the rug and explain that authors not only include magic to connect to the heart of the story but also weave the magic throughout their fairy tales. p.149
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Workshop Teaching Point**	**Share**
18 **Revising for Readers** **W.3.3.b,** W.3.4, **W.3.5,** **W.4.3.b,d** RFS, 3.4 SL.3.1, SL.3.4, SL.3.6 **L.3.1.a, L.3.2,** L.3.3.a L.4.1.f, L.4.3.b	Model for students one way writers leave clues to let their readers know how their writing should sound. (Example on p.151) Ask the class to think of other ways writers leave clues for readers to show them how the piece of writing should sound. p.151	Teach students that writers show their readers how to read a piece of writing by changing up the pace of the writing, making a moment pass by quickly or slowly. p.151	**Model:** Using a shared fairy tale adaptation, model for students how to choose a sentence from the draft and play with the pacing. Show writers how you can make a moment in the piece go by slowly or quickly. (See ex. on p. 152) After demonstrating how to slow a moment down, ask students to compare the original sentence to the slowed-down version. Explain that using more words and sentences to describe what is happening in that moment helps to slow a moment down. **A.E.:** Taking a different moment in the adapted fairy	Using an sentence from a student's piece, show the class how writers try out different punctuation as another way to tell readers how to read their writing. p. 155	Explain to students that writers use commas to give readers information about how to read a piece of writing. Encourage students to add commas into their own drafts to let readers know how to read their piece. p.156

			tale, engage students to speed up a moment. Have students recognize that to speed up a moment, they use fewer words. **Link:** Ask students to reread their stories and find a moment that is important. Have them take that moment and slow it down using more words and sentences to describe what is happening. If there is a moment that is less important, they should use fewer words and speed it up. p.152-154		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Workshop Teaching Point**	**Share**
19 Editing with an Eye Out for Broken Patterns **W.3.5** RL.3.2 SL.3.1 **L.3.1.e,** L.3.1, L.3.2	Gather students to the rug and have them listen to a familiar nursery rhyme. While rehearsing this nursery rhyme, alter it to break the pattern. Ask students to tell you what went wrong. p.158	Teach students that writers carry good writing across a whole piece and find the places where the pattern is broken. p.158	**Model:** Provide students with a piece of writing. (In the piece of writing you give to your students, incorporate common mistakes that you see within the whole class writing.) Read the first part to the class and show how to find a pattern break. Then demonstrate how to fix the pattern break. **Link:** Ask students to read the next section of the writing and have them identify where the pattern is broken. Have them decide how to edit the broken pattern. **A.E.:** Have students reread their own writing to find broken patterns and edit them to carry good writing throughout their fairy tale. p158	Set students up with partners to help each other find pattern breaks in their writing. Ask them to also notice other patterns they see in their partner's piece. p.160	Have students reflect on their writing and share what broken patterns they noticed and how they edited their broken pattern. Encourage them to use the sentence frame on p. 160 when sharing. p.160
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Workshop Teaching**	**Share**

				<u>Point</u>	
20 **Happily Ever After** W.3.6 RFS.3.4 SL.3.1, **SL.3.4, SL.3.6, SL.4.4** L.3.6	Gather students together and explain to them that they have been on a long journey to become fairy tale writers. Tell them that today, they will be celebrating their own original fairy tales! p.162	Teach students that fairy tales have existed for hundreds of years across many cultures and that today, they will be joining this tradition by reading aloud their fairy tales as a way to celebrate! p.163	**<u>Model:</u>** Tell writers that before they celebrate their writing, they will practice reading their their fairy tale to a partner. **<u>A.E.:</u>** Send students off to rehearse their fairy tales to their partners, practicing hand gestures and their storytelling voice. If students are sharing their fairy tales with another class, prepare them for their arrival. p.163		Praise students for all of their hard work during this unit and tell them how they have become amazing fairy tale writers! Explain to them that everything they have learned about writing fairy tales are things they will carry with them as they write other stories. Tell students that they will publish a collection and that each writer in the class will contribute a fairy tale to create a book of stories, which is called an anthology. p.164

Fourth Grade Units of Study

Grade 4 Unit 1, The Arc of Story: Writing Realistic Fiction	
Unit Description:	Student will learn that fiction writers get most of their ideas from events in their own lives, and be on the lookout for those "good story" moments. Students will shift from writing personal narratives (grade 3) to using these real-life moments to create a realistic fiction, small moment piece influenced by a real-life moment. Students will work on developing the characters by focusing more intently on character traits, and making the character talk and behave in a manner to bring forth that trait by identifying the character's wants and needs, motivations and obstacles. Students will use a story arc, or plot line, to develop the rising and falling action. Revision and editing is the primary focus as the unit wraps up.
Essential Questions:	● How do writers get ideas? ● How do writers create a realistic character, setting, problem and solution? ● Is there a story in the tiny details or the big issues of my life? ● How do writers control their writing to communicate an intended message? ● How do we bridge personal narratives and fictional writing? ● How can we raise the quality of our fictional writing?
Standards:	CCSS for Writing: W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. W.4.3b Use dialogue and description to develop experiences and events or show the responses of characters to situations. W.4.3d Use concrete words and phrases and sensory details to convey experiences and events precisely. W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. W.4.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. CCSS for Reading: RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions). CCSS for Speaking and Listening: SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace CCSS for Language: L.1f Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.4.3a Choose words and phrases to convey ideas precisely L.4.3b Choose punctuation for effect L.4.5c Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
Timeline/date:	**6-8 weeks: September - October**

Bend 1: Creating and Developing Stories and Characters that Feel Real					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Imagining Stories from Ordinary Moments** **W.4.3,** W.4.4, W.4.5, W.4.8, RL.4.1, SL4.1, L.4.1, L.4.2, L4.3	Invite your writers to Writing Workshop for the year by celebrating their first use of the Writer's Journal.	Writers get ideas for fiction, just as they get ideas for almost all kinds of writing, by paying attention to the small moments in their own lives.	**Model:** Demonstrate writing small moment stories that could be used as seeds for fiction stories. Help one child demonstrate how he used a small moment story idea to come up with fiction stories. **A.E.:** Set students up to practice with partners sharing small moments verbally that could lead to possible fiction ideas. **Link:** Repeat the teaching point, celebrating the fact that fiction writers find story ideas in the moments of their lives. Send students off to do this.	Using notebooks to plan possible stories. Writers use some "true stuff" to begin to imagine how to turn this into an engaging story. The first writing is not actually a story draft, but a plan of my ideas for the story.	Revisiting the third grade Narrative Writing Rubric. Students will look back at third grade expectations to see how much of that work they remembered to do in their entries.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Imagining Stories we Wish Existed in the World** W.4.3, **W.4.5,** W.4.8, RL.4.3, SL4.1, **SL.4.4,** L.4.1, L.4.2, **L4.3.a**	Tell a story about a child who grasped that writers often find story ideas in the details of our lives.	Writers collect ideas for stories not only by finding bits of life that could grow into whole stories, but also paying attention to the stories they wish existed in the world.	**Model:** Demonstrate by creating a story idea out of your longing to see books you'd like to read- books that contain people like you. **A.E.:** Set students up to try turning a wish for a certain kind of book into a story idea. Turn and talk about character traits and struggles the character in an exemplar story might encounter. **Link:** Send writers off after reminding them of their growing repertoire of strategies for finding fiction ideas.	Sharing struggles with characters- think about issues that are big in your lives or world and spin a story from that.	Practicing storytelling through a return to fairy tales. Retell a familiar tale. Set children up with a partner the story you modeled, and then story-tell on of their own ideas.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **Developing Believable Characters** W.4.3, **W.4.4,** W.4.5, **W.4.9.a RL.4.3,** SL.4.1, L.4.1, L.4.2, **L.4.3.a**	Chronicle the learning journey the class has been on in this unit to date. Emphasize that children have learned the ingredients of a good story.	Teach "thinking-on-the-page" strategies that fiction writers use to live with their characters and to rehearse their drafts.	**Model:** Summarize your process for selecting a story idea, then demonstrate how you develop your story idea by listing internal and external features of your main character. Highlight that the external and internal traits need to cohere. Decide on main goals for the character and allow these to guide what the character develops into. Create an anchor chart advice for developing a character. **A.E.:** Children join you in creating the main character for your story., reminding them to use pointers from the chart. **Link:** Rally students to choose their story idea and begin charting external and internal characteristics, just like fiction writers often do.	Building the characters self-view. As people, we know how we feel about ourselves is really important. It only makes sense that characters would feel something about themselves too. Does your character like him or herself?	Creating Complex Characters. Spotlight one student whose character is one-sided and ask, "What's the flip side of this trait?" Writers develop complex characters by thinking of the bad as well as good aspects of a trait.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Giving Characters Struggles and Motivations** **W.4.3.a,b,d,** W.4.5, RL.4.1,RI.4.3,RL .4.10, SL.4.1, L.4.1, L.4.2, L.4.3.a	Celebrate the character development work students have already done.	Every fiction writer need to know what his or her characters want and keeps these characters from getting what they want. When you know what your characters yearn for, you just don't come right out and say what it is. You show what your character wants by putting examples of this into small moments, what fiction writers call scenes.	**Model:** Show an example of a published text in which the character wants something but encounters difficulties. Highlight how the author conveys this through showing action in a scene. Writers create little scenes and piece them together like bricks. Scenes show characters in action in ways that reveal their desires and struggles. **A.E.:** Rename the longings and difficulties experienced by	Sharing a Scene that Shows a Character's Trait- Choose a student- or share the sample from the text p. 38- to model how to show the type of person a character is. Think: how can I show character traits rather than tell about them?	Mining Past Learning to Apply to Current Pieces. Share the work of one writer who has used what he learned in previous years. Invite others to do likewise.

			the character in the class's story. Have students talk with partners to bring motivations and struggles to life in a scene. (see p. 34) Convene the class and ask a child or two to share a suggestion. Help the child to turn an explanation into a scene. Point out the process to make a scene, and that writers put their characters into situations that reveal their desires and struggles. **Link:** Remind writers of all they know how to do. Stress that deciding what their character wants is essential, and add to the chart.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Plotting with Story Arc** **W.4.3,a,b,d,** W.4.4, W.4.5, W.4.10, RL.4.1, RL.4.5, RL.4.10, RL.5.5, SL4.1, SL.4.1, L.4.1, L.4.2, L4.3	Once writers have brought their characters to life, they use knowledge of the characters' wants and struggles to develop a possible plotline.	After writers develop characters, draft a story arc with the intention of intensifying the problem.	**Model:** Explain why a writer would use a story arc to plan a plot. Teach children that writers are not always sure of what might happen in their story when they first set out to draft a plan. **A.E.:** Demonstrate planning a possible plot line on the story idea the class has been following. ● Carefully choose and opening scene that shows something about the character. Have students discuss how the story could begin. ● Set students up to imagine what might	Finding Story Arcs in published stories- use a model for your own story.	Choosing the Story Arcs that Map Our Stories the Best- Guide students to choose their strongest story arc. Explain that story arcs can be maps for writer's imaginations, allowing them to picture with detail how each moment might go.

			come next, add their ideas to the story arc. ● Model that the story could also go a different way. **Link:** Remind students that fiction writers plot story arcs knowing the problem will get worse before it gets better. Encourage them to try several story arcs, improving each as they work.		

Bend 2: Drafting and Revising with an Eye Toward Believability

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Show, Don't Tell** **W.4.3,a,b,** W.4.4, **W.4.5,** W.4.10, RL.4.3, RL.4.5, RL.5.5, SL.4.1, SL.4.2, SL.4.4, L.4.1, L.4.2, **L.4.3.a**	Eventually, writers must move from planning to drafting. Demonstrate how writers can draft by using a separate page for each scene from the story arc.	When writers want to create a scene, they need to create drama. Sometimes they will use some dialogue or description of a small action. They make the character move or react physically to what is going on in the scene.	**Model:** Illustrate the difference between summary and scene by telling a familiar tale in two contrasting ways. (see example p. 56) Explain that storytelling is what will be written for each scene in their own story. **A.E.:** Set students up to story-tell a moment from their own stories to each other (partners). ● Then share one child's summary, inviting the class to reimagine it as a story. ● Remind students that your verbally shared fairy tale began with a line of dialogue. Then have students story tell their classmates summary. ● Have students try telling their own idea as a story, not a summary. ● Remind students to show their characters by putting them into action. **Link:** As students begin to work remind them of the many points from today's lesson and to carry these lessons through their writing always.	Matching writing with Story Arcs- Keep your story arcs nearby as you write, and as you move on to another moment on your story arc, you are starting a fresh small moment, a new scene. Characters troubles escalate. Share an example from student work if available, or use example on p. 61.	Acting in Scenes to Get Ready for Drafting: Ask several students to direct fellow classmates in the scenes they've written to see what revisions, if any, are needed to make them "camera ready". Reconvene the class and tell a story about children resolving to do superbly well, even while knowing the draft will be revised.
7	Celebrate that your students have created story arcs and	Before writers actually get going on a draft, they think a	**Model:** Remind children that when reading we often "lose	Revising Leads: Deciding if the first scene is too far	Using the Narrative Checklist to Ratchet

Feeling and Drafting the Heart of Your Story **W.4.3,a,b,** W.4.4, **W.4.5**, W.4.10, RL.4.3, RL.5.5, SL.4.1, SL.4.4, L.4.1, L.4.2, L4.3, L.4.5.a	characters, and have begun bringing these to life on paper.	lot about ways to make a draft into a really good story. Once they're in the midst of the story, most of them try, above all, to lose themselves in the story. They become the characters and writing becomes a bit like drama, happening to them.	ourselves" in a story, becoming the character. Explain how this is true for writing as well. Give an example. Tell students that readers can more easily walk in the shoes of a characters if the writer has done it first. Demonstrate to show how you go from envisioning to enacting to drafting. **A.E.:** Recap specific tips you hope children gleaned from the demonstration. Set children up to extend the class story by putting themselves into the unfolding scene. Then call on one set of partners and add their work to the class story. **Link:** Remind students that drafting is a form of acting on the page, then send them off to continue drafting.	from, or too close to the turning point. Students do some peer editing to imagine the rest of the story and predict possible issues within the plot.	Up the Writing. Introduce students to the 4th and 5th grade Narrative Writing Checklist.
8 **Studying Published Texts to Write Leads** **W.4.3,a,b, W.4.5**, RL.4.1, RL.4.3, RL.4.10, SL.4.1, L.4.1, L.4.2, L.4.3	Celebrate that your children have begun their stories, and do so by conveying the essence of a couple of students' stories to the class.	When writers are most fired up to write, they force themselves to pause, rewind, listen to what they've written, and revise it. They will revise the lead, because in doing so, they revise the entire story. Sometimes, they use a pro for a model.	**Model:** To write lead that draw readers into the story, it helps to study the leads published authors have written.Read one aloud, and then describe how one student used the model to revise her own lead. (Example on p. 76) Set students up to listen to and then talk with partners about what this student did as she revised her lead. **A.E.:** Share a second lead, (from *Fireflies* by Julie Brinckloe) this time asking the class to list to a partner what they notice about it that they could all try. Talk as a group about what students notice about this lead, in an effort to lift the level of partner talk.	Using Dialogue Deliberately: Use dialogue to show something about one of your characters, and summarize less important parts to move the story along.	Testing Out Leads Can Help You Revise: Remind students that as they reconsider various leads, they are actually reconsidering various ways their entire drafts could go. Have them think about how the next section of their story would go if they were to select different leads.

			Focus students to use what they notice an author has done to help another child revise her lead. **Link:** Restate the options your children have for today, reminding them of the step-by-step process they might take to revise their leads.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Orienting Readers with Setting** **W.4.3,a,b,d,** W.4.4, **W.4.5**, W.4.9.a, RL.4.3, RL.4.10, SL.4.1, L.4.1, L.4.2, L4.3.a	Tell about a time you were awakened in the dark and felt disoriented. Listen to the disorientation some readers feel when drafts don't include enough setting.	Be sure that you "turn on the lights", or orient your reader in the setting, to show the time and place, so readers aren't confused.	**Model:** Tell children that when writing scenes it's easy to rely only on dialogue, resulting in characters who don't seem to be anywhere in particular. Give an example of an all-talk scene in which characters are nowhere, leaving the reader to struggling to feel oriented. (p. 88) Tell students that the student revised the scene by adding action and setting, and read the next draft. Point out that when trying to supply setting and actions, the writer discovers important new interactions and meanings. **A.E.:** Go back and have students re-read the class story,asking, "Will this make sense to readers?" When they encounter a passage that might be disorienting, ask them to revise it with their partner, adding setting. Share one revision, and then set students up to act out the new version. Ask the class to end the scene in a way that is informed by the acting. Highlight the sequential	Using Mentor Texts in Revision: If you aren't sure that readers will know exactly what is going on in your story, look at your draft and ask whether you do the same things that you find in the texts we study.	Studying a Mentor for Setting Techniques: Celebrate that students have used today's teaching point to influence their revisions and drafts. Ask students to share, and ask listeners to signal when they feel oriented to what is occurring in the story and when they feel they need more setting. Remind students that they can attend to the setting of any writer's story to learn techniques for writing well about setting.

			steps you hope for readers to use with their own texts. Emphasize that revisions that begin as corrections can become entirely new creations. **Link:** Remind writers that today they'll shift between drafting and revising, and that to revise they'll want to reread their drafts with specific lenses.		
10 Writing Powerful Endings W.4.3,a,b,d,e, W.4.5, RL.4.5, SL.4.1, SL.4.4, L.4.1, L.4.2, L4.3.a	Acknowledge that some children will soon draft an ending to their stories and share author quotes that spotlight the importance of an effective ending. (p. 101)	Writers take their time with endings, weighing and considering, drafting and revising until they find one that fits. They know a just-right ending will feel as if it is tailored exactly to fit their particular story. It will tie up any loose ends, resolve any difficulties, and convey the story's meaning. Add this to the anchor chart.	**Model:** Share something you know about how good endings go and offer an example that illustrates a principle of good endings. Introduce a list of a few ways writers make sure endings are of good quality. **A.E.:** Ask students to think about the class text in relation to one of the considerations set up in the demonstration. Ask them to consider whether the class story's purposes are fulfilled in the end. **Link:** Acknowledge that you know students will be at different stages of writing today, but if they are ready, they can move into revising their endings.	Partnering in Revision: You need a set of "fresh eyes" to read your story. Ask your partner to look not just at the ending itself, but the whole piece of writing.	Learning About Endings from Colleagues: Share the story of one child's writing process that led her to a more powerful ending. (p. 107)

Bend 3: Preparing for Publication with an Audience in Mind

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
11	Celebrate that some students have completed	Even when writers work really hard and really focused they	**Model:** WHen writing longer text, writers shift between drafting and	Revising the Story's Sound: Reading	Revision: Part of revision is

Revision Rereading With a Lens **W.4.3,** W.4.4, **W.4.5**, W.4.8, W.4.10, RL.4.3, RFS.4.4, SL.4.1, L.4.1, L.4.2, L4.3	drafts of their stories and remind them that reaching the end allows writers to reread and revise with new perspectives.	need to move from drafting to revision. Today I want to teach you what revision means- "to see again".	revising. Reread the draft through a lens to explain what reading through a lens means. Reread through a different lens. (Ex. What is this story really about?" or "Can I really get an idea about who the main character is by what they say and do?") **A.E.:** Students try rereading through the lens of character- can they get a good idea about this character? **Link:** Students will reread their own drafts through a special lens and remind them to do this every time they write.	through the lens of how the story sounds. Sentences that make sense and flow well. Interesting vocabulary, etc.	remembering that writing basics are in place as they move forward.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Make a Space for Writing W.4.3, W.4.4, W.4.5, W.4.8, RL.4.1, RL.4.3, SL.4.1,, **L.4.1.e**, L.4.2, L4.3	Writers prepare for a writing project by cleaning their desk and setting up a workspace, using items as reminders to do their best work. Tell about Annie Dillard (p. 118)	Most writers set up spaces in which they can do their best work, using items and words that help them remember the most important things about writing. Sometimes writers look back at previous writing to remind them of these important tips.	**Model:** Share the dream of having a "writing shed" right at school - one for each student. Instead, students can set up their writing journals as "spaces" to remind them to write well- every time they write. Choose an object from your own life that conveys writing advice you want to remember. Select a quote from your own writing that demonstrates the significance of the item. **A.E.:** Help writers browse old charts and mentor texts, thinking "Does any of this belong in my writing space?" Partner students to discuss items they might put into their journals or spaces that will help them recall previous learning about good writing. **Link:** Remind students of the many ways they can prepare themselves for writing.	Using Prepositional Phrases to Communicate Complexity: (p. 121-122)	Revising with a checklist: Make a big deal out of the revision work that has occurred. Share a short anecdote of how using a "to-do" list in real life connects to a writing checklist. Have students highlight points on the checklist you want them to pay special attention to.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Using Mentor Texts to Flesh Out Characters **W.4.3,a,d,** W.4.4, W.4.5, W.4.9.a, RL.4.1, RL.4.3, RL.4.10, SL.4.1, L.4.1, L.4.2, **L.4.3a**	Remind students of previous lessons and connect to today's work: Revision starts with a reading lens. Students can go to texts they love to figure out what authors have done and try this in their own writing.	We can read stories and ask "What did this author do that works well?" Reread your own draft with the lens"Can I use the same techniques as this author?" Re-seeing can lead to rewriting.	**Model:** Writers read first to open the power of storytelling. Then writers learn how writing is made. Demonstrate learning to write from other writers. (Cynthia Rylant, Eve Bunting, Patricia Polacco, etc.) Choose an author and a technique and demonstrate using the same technique in your own writing. **A.E.:** Students choose a mentor text, studying an excerpt to decide what they might try. Discuss with a partner to apply their discovery to the class text. **Link:** Remind students of their options for revision any time they revise. Remind them they can always turn to mentor texts to discover new ways to revise.	Naming an Author's Techniques: Example: "The writer uses words people actually say to make the story sound true." or "The writer wrote a describing sentence that told what happened and also showed what happened."	Turning to a Text to Help Show Character Emotion: Share examples of actions revealing emotions. remind students to do this in their own writing.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Editing With Various Lenses	Remind students that editing involves bringing all the writer knows and is able to do to the draft. Students will be rereading carefully, and	Remind students that after they edit for paragraphing, punctuation, and so forth, reread again for spellings. Usually this means looking at	**Model:** Refer to good work a student has done, emphasize that writers reread a draft many times, checking for one editing concern, and then another. In	Editing With Attentiveness: Role play the difference between attentive, "minds on high" editing and lackadaisical,	Editing With a Writing Partner: Ask children to share their work with a partner, asking for

W.4.3, W.4.4, **W.4.5**, W.4.6, W.4.10, RFS.4.3, RFS.4.4, SL.4.1, SL.4.4, **L.4.1, L.4.2, L4.3.b**	rely on class editing checklists, word processors, class tools, and each other as they clean up their drafts.	each word and thinking "Does this look right?" Also, rereading the letters in each word to be sure you have written the word you meant to write. When you are unsure, mark the word- usually with a ring around the word, using whatever resources are available to get the spelling right.	your overview, include how you want children to check for punctuation, tense, and consistency. **A.E.:** Set students up to follow the model you have given them, editing the next paragraph of the child's story (have a copy for each student-from the modeling story). **Link:** Recall what you have taught and send the students off to edit their own stories.	sloppy editing. Edit with checklists at your side to remind you of details that need your attention. Have students create their own personalized editing checklist to use in all their writing. (See link)	feedback just like writers do.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Publishing Anthologies W.4.3, W.4.4, W.4.5,RFS.4.4, SL.4.1, SL.4.4, SL.4.5, L.4.1, L.4.2, L4.3	Mid-Unit Celebration: see pp. 143-146				

Bend 4: Embarking on Independent Fiction Projects					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Launching Independent	See pp. 150-152				

Fiction Projects W.4.3, W.4.4, W.4.5, W.4.8, W.4.10, RL.4.1, RL.4.3, RL.4.10, SL.4.1,L.4.1, L.4.2, L4.3,					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Planning and Drafting Stories with Agency **W.4.3**, W.4.4, W.4.5, W.4.8, W.4.10, RL.4.1, RL.4.5, SL.4.1,L.4.1, L.4.2, L4.3,	Let students know how proud you are of them and that you want them to begin to rely more and more on their learning.	Writers Can be their own best editors and teachers by studying their own best work and reminding themselves of what they are capable of doing. They can look closely at their best plans and drafts to notice what they did well and what they resolve to do even better.	**Model:** Mention the work you did together while studying a mentor text and how that influenced their writing for the better. Explain that they can also mentor themselves by studying their past writing. Model studying your story arc from your last fiction story to identify what you did well and want to include in your new piece, as well as what you will do differently this time. **A.E.:** Ask students to practice studying your draft for writing moves they think you should keep and ones that could be improved upon. Guide students to move beyond naming what they see to naming what they see as transferable writing strategies. **Link:** Name the different work students will begin doing today, tucking in suggestions of what they might want to try. Reiterate the power of studying one's own writing and becoming one's own teacher.	Making a Pacing Calendar: Planning out how many days are left for class time and making a plan for completing the story in other times.	Working on Independence through Partnerships: Point out students who have been actively working with partners during today's work time. Convey to students that the most independent writers are also the most interdependent. Suggest they build on current partnerships to invite other partnerships to work together and have conversations to make writing even stronger.

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 **Mining the COnnections Between Reading and Writing Fiction** W.4.3, W.4.4, W.4.5, W.4.8, RL.4.1, RL.4.3, RL.4.5, RL.4.10, SL.4.1,SL.4.2, L.4.1, L.4.2, L4.3	Ask students to go through their books, talking a bit to their partners about the ones they are reading currently or have recently finished. Point out that most of them were talking about books like readers, but they are now experienced fiction writers and should be looking at books all the time as writers as well.	"What are some ways that fiction writers can read fiction so that they are not only enjoying the story, but also strengthening their fiction writing skills?"	**Model:** Model looking through a stack of books to find one that feels suitable to study with a fiction writer's lens. Talk through a few things you had admired as a reader and rename them as strategies a fiction writer can use. Name what you did as a reader and writer as if it was something you just discovered in your own inquiry. **A.E.:** Ask students to look through stacks of books they are familiar with and choose one they think is worthy of studying as writers, encouraging them to articulate to their partners the ways they determined which book to study. Guide students toward looking through their books with a writer's eye, giving them time to both read and talk with their partners. **Link:** Explain to students that while the work they started today will very useful for their current independent writing projects, knowing how to choose and use a mentor text is something they can use for the rest of their writing career.	Learning to Support Other Writers: Create a chart listing ways writer can support one another.	Gearing Writing Toward a Particular Audience: Explain to students that while it's important that they are writing something they want to read, it's also important that they have a particular audience in mind.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 **Focusing the Reader's Gaze**	Tell students you had an epiphany yesterday while watching a movie. What they do in movies and television	Fiction writers can get inspired to ratchet up their writing from unexpected places, including other kinds	**Model:** Introduce a video clip, asking students to notice close-ups, medium shots, and wide shots. Rewatch the video,	Creating Leads that Move Quickly into the Action and Don't Just	Returning to the Narrative Checklist with Increasing Independence

W.4.3, W.4.4, W.4.5, **W.4.8,** RL.4.3, RL.4.10, SL.4.1, L.4.1, L.4.2, **L4.3.a, L.4.5.c**	shows, moving from showing the whole setting to showing a few things or characters a little closer, to moving in on a character's face, is exactly what we should be doing as writers.	of art, like television and movies.	this time with students assigned to different angles to focus on, looking to understand why the filmmaker made those choices. Connect the film back to writing. Explain that writers also describe some aspects of their story with more detail and other with the tiniest detail, depending on the purpose. Model revising with an eye toward the angle of the camera. **A.E.:** Enlist students to help revise your draft with camera angles in mind. **Link:** Reiterate that writers can revise by reconsidering the angle they are writing from. Remind students that they know a lot about writing and revising, not just from class, but from different areas of their lives.	Give Background Information:	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 Choosing Punctuation for Effect W.4.3, W.4.4, W.4.5, **W.4.8,** W.4.10, RFS.4.4, SL.4.1, L.4.1.f, L.4.2, **L4.3.b**	Tell a story about a time you or someone else had a good time controlling a situation.	FIction writers don't just choose to use certain punctuation because it is the correct way to use it. Writers also use punctuation to affect the reader; to control how readers read and understand the stories the writer writes.	**Model:** Name a few familiar pieces of punctuation students are sure to know and what they are used for. Demonstrate returning to a draft with an eye toward revising with punctuation in mind. Show how writers can consider using punctuation for clarity and effect. Debrief about the strategies you used when considering punctuation use. **A.E.:** Invite students to help you revise another section of your draft with an eye toward using punctuation for effect. **Link:** Remind students of their own goals for today's writing that they should continue to	Fixing Run-On Sentences: Linking two different sentences with conjunctions and, or, but.	Preparing Tools for Independent Fiction Success: Explain that tomorrow will be the last day set aside for work on fiction projects, so students need some time to think about gathering tools to help them work on finishing the projects independently.

			follow through with, and restate today's teaching point.		
21 Surveying Your Work and Planning for the Future W.4.3, W.4.4, W.4.5, W.4.8, W.4.10, RL.4.10, SL.4.1, L.4.1, L.4.2, L4.3	End of Unit Celebration See pp. 186-188				

Grade 4 Unit 2, Boxes and Bullets Personal and Persuasive Essays	
Unit Description:	In this unit students are introduced to writing essays using a more formal expository structure. Students will build on prior learning from the grade 3 opinion writing unit, adding more sophisticated strategies for elaboration, introductions, and provision of support for their opinions within an essay. For now, students will focus on collecting evidence, not research evidence, but reasons to support their opinions, and facts and details to elaborate these reasons. Students will not be required to use quotations from text, however organization of ideas is stressed from the beginning.
Essential Questions:	● What is persuasive writing? ● How do writers use language to persuade? ● How do we build a strong argument and justify our stance? ● How do we organize our thoughts to be more persuasive? ● How do writers use reflection to make sense of prior experiences? ● How do writers use the writing process to create a persuasive argument in a way that is clear, logical, and convincing?
Standards:	CCSS for Writing: W.4.1a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose. W.4.1b Provide reasons that are supported by facts and details. W.4.1c Link opinion and reasons using words and phrases (e.g., *for instance*, *in order to*, *in addition*). W.4.1d Provide a concluding statement or section related to the opinion presented. W.4.2a Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting. W.4.10 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. CCSS for Speaking and Listening: SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly. SL.4.3 Identify the reasons and evidence a speaker provides to support particular points. SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. CCSS for Language:

	L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.4.3a Choose words and phrases to convey ideas precisely. L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g.,*wildlife, conservation,* and *endangered* when discussing animal preservation).
Timeline/date:	**6-8 weeks: November to December**

Bend 1: Writing to Learn

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Essay Structure Boot Camp** **W.4.1, W.4.4,** W.4.5, W.4.10 RI.4.1, RI.4.2, SL.4.2, SL.4.3, L.4.1, L.4.2, L.4.3	Show students examples of previously written essays in an effort to build excitement around the upcoming learning. Explain to students that this unit will allow them to "test the water" of a new writing genre: essays. (pp. 4-6)	"When writers write essays about their opinions, they structure their essays so that they communicate their thesis statement- their idea- and their reasons for their thesis statement. Sometimes writers refer to this as "bullets and boxes". (p. 6)	**Model:***Teach through guided practice. Take students through multiple cycles: channel them to plan with a partner, then elicit their work while you add comments, then repeat the cycle, with students now working from the growing shared draft*. Give students a thesis statement and channel them to generate reasons. (I love ice cream (fig 1-2). Coach with lean prompts that raise the level of what individuals do. Then convene the class, collect suggestions for the next portion of the shared essay, and synthesize them into the frame for a shared essay. Set members of the class up to use what will now be a shared box and bullets to write-in-the-air their own version of the essay's first paragraph. Listen in,	none	Pushing Students to Meet and Exceed Goals from the Start: Convene writers and ask them to remind themselves and discuss what they have already learned about opinion writing in previous years and units. Put up some selected items from the third or fourth grade Opinion Writing Checklist, ones you are fairly confident your students were taught the year before. Involve writers in assessing their on-demands and setting goals using the goal chart. Get writers started in

			encouraging and suggesting supportive prompting. Then convene the class and elicit from students the first part of a shared essay. Coach into the writing to raise the level. Debrief. Show the class what the writer did that you are hoping all writers have learned to do and then set them up to practice writing-in-the-air with partners again. **A.E.:** Channel students to write-in-the-air and then to flash draft the essay each has just written in the air. **Link:** Send writers off to finish flash-drafting the shared essay. (pp. 6-9)		revising their on-demands using their personal goals. (p. 11-13) ****Homework: Revising and Redrafting to Meet Personal Goals (p. 13)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 Collecting Ideas as Essayists **W.4.1, W.4.3,** RI.4.2, SL.4.1, SL.4.3, SL.4.4, L.4.1, L.4.2, L.4.3	Use a metaphor, such as beautifully designed cake, to stress the value of content as well as form in essays. Point out that the entries essayists collect are not usually miniature essays. The goal in these entries is to grow new, insightful ideas, and often the entries are lists of freewriting. (p. 16)	One strategy essayists use to gather essay entries is to think of a person who matters to you, and then list specific ideas about that person. Then take one of those ideas and write an entry in which you think about that idea. (p. 16)	**Model:** Demonstrate the step-by-step process of thinking of a person who matters to you, listing ideas, choosing one, and beginning an entry about it. Deliberately model the work of making and fixing mistakes. Debrief quickly by recalling the strategy and pointing out that you thought of ideas, not stories. Set writers up to list ideas about the person they've selected across their fingers. Demonstrate again. Choose one idea and start an entry in the air. Deliberately make a mistake, perhaps shifting to storytelling	Generating Ideas by Thinking of a Place or an Object: Two different strategies for generating essay entries- Think of a place or an object that matters to you and list ideas around that place or object. Then choose one of those ideas about which to write lengthy . (p. 20)	Generate Ideas Through Reflection: Set students up to try one final way to generate ideas: that is to think within a mental structure in which they shift between observing for a while, then reflecting for a while. Set students up to observe a distant place that they must conjure up in their mind's eye and then to articulate a thought about that

			rather than writing general, abstract ideas, and then fix the mistake. Debrief again. Point out to writers that you wrote an entry about an idea. **A.E.:** Set writers up to choose an idea and talk about it with a partner. **Link:** Get students started writing while sitting in the meeting area, sending individuals off once they're writing. (pp. 17-19)		observation. Debrief in a way that sets students up to draw on the cumulated list of strategies. (pp. 23-24) ****Homework: Collecting Ideas as Essayists (p. 24)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **Writing to Learn** **W.4.5, W.4.10** W.4.1, W.4.8, RL.4.1, RL.4.4, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.5	Support your students' identities as writers. Then name the question that will guide the inquiry: What makes for good freewriting?	The question we will be researching today is "What is good freewriting?" And "What exactly, does a writer do to do a great job at this kind of writing?" (p. 27)	**Model:** Remind students that to inquire into the characteristics of any kind of writing, it is important to study an example of that kind of writing, asking, "What did the writer do to make this?" **A.E.:** Set writers up to study and then discuss what the writer did. Give them a lot of time to talk. Coach writers to go out on the thin ice of conjecturing, to restate what they are trying to say in more precise language, to ground ideas in specifics. After they jot and discuss, reconvene the class to elicit, refine, and chart selected ideas. **Link:** Launch students directly into freewriting, charging them with transferring and applying all that they have just noticed. (pp. 27-30)	Learning From Writers: Show your partner your writing and talk about whether you think freewriting is working for you- which means talk about whether you are coming to new ideas that surprise you. Share and think aloud about Miles' freewriting. (p. 31)	Freewriting to Generate New Ideas: Harvest the class's observations about qualities they notice in the exemplar freewriting, adding to the chart. Ask students to assess their own most recent entry based on the qualities listed on the class chart, giving themselves a thumbs up or down, and helping them clarify goals for going forward. Channel writers to celebrate if their writing yielded new ideas(p. 33-34)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Using Elaboration Prompts to Grow Ideas** **W.4.5**, W.4.1, W.4.10, RL.4.1, RL.4.3, RL.4.10, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3	Celebrate that children are writing provocative ideas and point out that they could be saying even more. (p. 37)	Writers need to hold onto thoughts for longer stretches of time. It helps to hold conversations with yourself about your own first thoughts. Some writers keep a list of ways to push their thinking close by while they write and use those elaboration prompts to prompt them back to their own first ideas. (p. 37)	**Model:** Recall that yesterday, students noted that when doing strong free writing, writers linger with and elaborate on an idea. Explain that writers conduct conversations with themselves as they write- conversations that allow them to develop their own first thoughts. Involve writers in helping you to elaboration prompts to help you talk back to your own first ideas. **A.E.:** Set students up to practice using elaboration prompts to extend an idea you give them. **Link:** Restate the teaching point. Rally writers to use elaboration prompts as scaffolds to help them extend their own ideas as they write. (pp. 37-40)	Moving Up and Down the Ladder of Abstraction: At the top of the ladder are the times you write about big ideas like friendship and being true to oneself and peer pressure. At the bottom of the ladder is when you show these ideas through detailed examples and small moment stories. The best writing moves up and down this ladder of abstraction. If you spend too long at the top of the ladder, push yourself to move down the ladder by saying, “For example, this one time…” (p. 43-44)	Celebrating Extended Thinking: Ask partners to talk over the development of the thinking in their notebooks- with or without prompts. Convene the class and highlight an example that you want the rest to emulate. (p. 44) ****Homework:Using Elaboration Prompts to Grow Ideas (p. 45)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Mining Our Writing**	Compliment students on elaborating in ideas, reminding them of the	Instead of coming up with new ideas all the time, writers often reread and mine their old	**Model:** Involve the students as you demonstrate returning to your own earlier entries to look	Choosing a Seed Idea for an Essay: Let the writing you have done over the last	Developing a Seed Idea into a Thesis Statement:

W.4.1.a,b, W.4.5 W.4.3, W.4.8, RFS.4.4, SL.4.1, L.4.1, L.4.2d, L.4.3	importance of doing so. Stress that the goal is not saying more, but rather growing better ideas. Spotlight a writer who did this.	writing, looking for jewels. It is powerful to not only look at one old entry and then another, but to look across a bunch of entries and see the topics that resurface often. It is powerful to discover that there are ideas or themes underneath the surface of our notebooks and our lives. (p. 47)	for underlying ideas. Debrief, naming what you've done in a way that is transferable to other days and other topics. Continue to involve your writers in watching as you generate new writing from your previous entry. Debrief, naming what you've done in a way that is transferable to other days and other topics. **A.E.:** Set up partners to practice what you demonstrate. **Link:** Rally writers to use the strategies they have learned to explore seed ideas, sending them off to write after quickly conferring with their partners. (pp. 48-51)	few days run through your mind and think, "What are the topics the recur for me?" Flip through your notebook to see. Voice over for students as they look- having them put a thumbs up when they find a recurring topic. Jot this topic down. This is a possible topic, or writing territory. Once you have a few territories, scan your notebook for seed ideas that are part of these territories. We'll be turning that seed idea into a thesis statement, and then into an essay. (p. 52)	Demonstrate the step-by-step process of choosing a seed idea and developing it into a potential thesis. Get writers started doing this work and coach into what individuals are doing. (pp. 54-55) ****Homework: Mining Our Writing: Exploring Different Theses (p. 57)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 Boxes and Bullets: Framing Essays **W.4.1a,b, W.4.5** RI.4.2, RL.4.3, SL.4.1, L.4.1, L.4.2, L.4.3	Restate the cake metaphor, rallying for the work of planning out the essay frames for their claims.	One way to make sure that your essays are strong in both form and content is to have a clear plan before you start writing. You can plan by writing your thesis and your reasons to support that thesis, by planning your boxes and bullets. (p. 60)	**Model:** Continue demonstrating the next steps in the process of collecting reasons for your opinion statement. Again, deliberately model making mistakes and fixing them. Debrief by articulating what you did that you hope students will also do. **A.E.:** Set students up to practice coming up with reasons for their own claims. **Link:** Set writers up to continue to work to develop their own theses and reasons. (pp. 60-62)	Finding Alternative Ways to Support a Thesis: There are other types of categories besides times or reasons, such as ways. Try out different ways to support your thesis until you find a plan that matches exactly what you have to say. These can be revised over and over. (p. 63)	Revising Our Thesis Statement: Share an example of a writer who revised a thesis when it did not match what she wanted to write about in her essay. Have students go back to their plans to see if this strategy might be helpful to them and let them know they will be handing these in to you. (p. 66)

					****Homework: Boxes and Bullets: Fast and Furious Flash-Drafting (p. 67)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Letter to Teachers; Return to Boot Camp** **W.4.5**, W.4.1, RFS.4.4, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3	We will begin to develop essays, so we have turned a band in the unit. As we do this we must keep both form and content in mind. (p. 69)	One way that writers write essay that are strong in both content and structure is to include a variety of evidence that supports their opinions as they write within the frame of an essay.	**Model:** Work together using charts from the "I Love Ice Cream" lesson. Work as a class to develop the first reason and add plenty of evidence to support the first reason; some facts, some mini-stories. Add a mini anecdote of your own. **A.E.:** Have students write in the air their own quick mini-story and then share with a partner. **Link:** Work toward having students write the entire essay in the air, and when they are being successful ,send them off one by one to flash-draft the entire essay. (pp. 70-71)	Remind writers that they have learned how to hook readers into reading their pieces at the start. Ask them to think of a hook, and turn and share with a partner. Have them go back to their flash-drafts and add the best hooks and conclusions they can. (p. 72)	none

Bend 2: Raising the Level of Essay Writing					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 Composing and Sorting Mini-Stories **W.4.1.a,b, W.4.3, W.4.5,** W.4.9a, RI.4.2, SL.4.1, **SL.4.3,** SL.4.4, L.4.1, L.4.2, **L.4.3a,** L.4.6	Tell students that the boxes and bullets that they wrote earlier will provide the frames for their essays. Explain that writers use files to store the materials that will fill in the frame of an essay. Provide an example. (p.76, 77)	"Some of the most important materials writers collect when writing essays are stories."	**Model:** Show students that in order to do this type of writing they must also engage with what they know about writing narratives, only now they will collect and write mini-stories that elaborate the bulleted topic sentences. First, they will brainstorm ideas for stories that will support their thesis. Next, students will select one of their mini-stories to support one of their reasons. Select one story and draft it (this should be done prior to the lesson). Point out for students how you told the story bit by bit and did not just summarize. **A.E.:** Have students try this work with a partner. GIve them a few minutes to think about a mini-story they might use to support their first bullet, then when ready, turn and share their ideas with their partners. **Link:** Before sending students off to continue this work remind them of both the cake metaphor and the teaching point. (pp.78-80)	Angling Stories to Support Thesis Statements: Reread your writing to be sure you are really supporting the ideas of your thesis. (p.81)	Share Guidelines for Writing Supporting Stories for Essays, and display where students can refer to these in the future. (p. 84) ****Homework: Composing and Sorting Mini-Stories: Angling Oral Stories (p.85)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9	Use a construction-type metaphor to help illustrate for students how writers of	"Just as builders build with boards and lumber and windowpanes too, so too,	**Model:** Begin by sharing an example (from you or a student) who used lists to	Revising Lists: Find a repeating stem for your list	Balancing Details and Parallelism: Mention ow you have notices

Creating Parallelism in Lists **W.4.1.b, W.4.7, W.4.8,** W.4.3, W.4.5, RI.4.2, RL.4.3, SL.4.1, L.4.1, **L.4.2, L.4.3.a**	essays collect many different materials, including lists, to write well-developed essays. (p. 87)	writers build not only with stories, but with other materials as well.LIsts are one of the most important materials that writers use when building essays." (p. 87)	support an idea. Interactively involve students in doing similar work on the model piece. **A.E.:** Prepare for working with a partner, allow a few minutes for students to quietly think through turning their possible mini-stories into lists, then turning and sharing. **Link:** Remind students of the importance of the prep work of gathering materials before the work of writing begins. (pp. 87-89)	that will really emphasize the main idea. (p. 90-91)	that students are so focused on parallelism that you see they are forgetting about the importance of honesty and detail. Showcase an exemplar that will emphasize the importance of using vivid verbs and specific details. (p. 92) ****Homework: Creating Parallelism in Lists: Finding the Specifics That Bring Pieces to Life (p. 93)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Organizing for Drafting **W.4.1, W.4.5,** W.4.3, W.4.4, RI.4.2, RL.4.3 SL.4.1, **SL.4.3, SL.4.4,** L.4.1, L.4.2, L.4.3	Continue using a construction-type metaphor to help students understand that they will be preparing their own materials to construct an essay. (p.95)	"Before writers put any project together, they organize their materials and make sure they have the right amount of materials. They test out whether the materials really 'fit' with the project plan." (p. 95)	**Model:** Demonstrate how you check and organize materials in one of your folders. Interactively involve students in thinking along. Debrief, and reiterate the steps you took that you want students to follow, setting students up to reread and underline one of their own stories. Continue going through the process of checking and organizing your material, leaving students with replicable steps to follow. **A.E.:** Ask students to reread one of their own stories, underlining the parts that support their reason, then	Organizing Writing for Varied Information: SHow students how their stories should be somewhat unique, and not similar examples that prove their thinking. (p. 99)	Teaching Out Topics: Remind students that talking through the essay will help them to organize their thinking. Have them share out their first folder paragraphs to a small group. Highlight the work you heard your students doing that you want replicated. (p. 101)

			coaching them to revise to write in a way that shows stronger support. **Link:** Restate the teaching point, that students should be checking and revising their materials before they draft to be sure their evidence actually supports their reasons. (pp.95-98)		****Homework: Organizing for Drafting: Fast and Furious Flash-Drafting (p. 103)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Building a Cohesive Draft **W.4.1.a, b, c** W.4.5, RI.4.2, SL.4.1, L.4.1, L.4.2, **L.4.3.a**	Revisit the construction metaphor to help students visualize their essays as materials arranged in a structure. Tell students that today they will learn how to assemble their materials. (p. 105)	"Writers put materials together by using a few techniques. FIrst, they arrange their writing pieces in an order that they choose for a reason. Second, they use transitional words, like cement between bricks, holding one bit of material onto the next. And third, they repeat key words from their thesis statement or their topic sentence." (p. 105)	**Model:** Demonstrate how you decide on a logical manner in which to sequence materials within a category. **A.E.:** Allow students an opportunity to try arranging material from one of their folders into a logical sequence. **Model:** Demonstrate ordering your evidence from least to most powerful. Point out specific steps you want students to try. **A.E.:** Allow students to try ordering their evidence from least to most powerful. **Link:** .Send writers off to order their evidence and tape material together. (pp.105-107)	Ordering Reasons as Well as Evidence. (p. 109)	Selecting Words to Make the Organization Strong: Writers cement their pieces together using transition words that match their organizational plan. They also repeat keywords to help readers understand the most important points in the essay. Debrief and rehearse verbally, drafting the first body paragraph. (p. 110) ****Homework: Building a Cohesive Draft: Raising the Level of Flash-Drafting (p. 111)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
12 Becoming Our Own Job Captains **W.4.1.a, c, W.4.2a, W.4.5, W.4.10,** RI.4.2, SL.4.1, L.4.1, L.4.2, L.4.3	Celebrate writer's rough drafts.(p. 113)	"One way writers figure out plans for getting parts of their writing done is they think back over everything they know how to do and make a work plan for the upcoming parts of their writing. Writers sometimes use charts and their own writing to remind them of the things they know how to do." (p. 113)	**Model:** Highlight examples of two different systems two different writers have used. Then demonstrate creating your own work plan by thinking back on all you know abou essay writing and your own writing. **A.E.:** Allow students some time to think about what they know about themselves as writers and send them off as they are ready to begin this work. **Link:** Voiceover working students and remind them that writers make choices that work for them, so they need to check to be sure their plan will allow them to be as productive as possible. (pp. 114-115)	Solve Your Own Problems: To solve your own problems you remember everything you have learned,and use everything in the room- even each other- to help you figure out what to do. (p. 116)	Qualities of Good Writing: Remind students to check their work for evidence that they are following the "Guidelines for Writing Supporting Stories for Essays". (p. 118) ****Homework: Becoming Our Own Job Captains: Making Choices About What to Practice to Get Stronger (p. 119)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Writing Introductions and Conclusions	Remind students about all the work they have accomplished so far in this unit- the process that writers of essays use.	"Essay writers often use the beginning of an essay as a place to convey to readers that the ideas in the essay are important. The beginning is the place where essayists get readers to	**Model:** Explain to students that writers use several common methods at the start of pieces to draw readers attention and let them know the ideas are important. Have students watch closely as you demonstrate	Reading Introductions: Share one students attempts at writing different leads to support others in their writing. (p. 124)	Writing Conclusions: Tell students that the conclusion in another place where writers convey the importance of their ideas. Explain that one way to

W.4.1.a, b, W.5.1.a, b, W.4.5, RI.4.2, SL.4.2, L.4.1, L.4.2, L.4.3		care about their ideas and place them in context." (p. 121)	using phrases (Ways to Start an Essay fig 13-1) to try out a few ways your introduction may go. **A.E.:** Ask students to try out a few of the phrases with a partner. **Link:** Restate the teaching point and remind students that writers use introductions to help their readers understand the importance of the thesis. (pp. 121-123)		accomplish this is to use common phrases for ending an essay (Ways to End an Essay) Demonstrate using some of these common phrases to try out a few endings for your own essay. ****Homework: Writing Introductions and Conclusions (p. 127)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Revising Our Work with Goals in Mind **W.4.5**, W.4.1, RFS.4.4, SL.4.1, **L.4.1, L.4.2, L.4.3, L.4.5**	Tell writers that they will spend some more time today assessing their own work. (p. 129)	"It helps to pause sometimes and to look back at your progress as writers, asking, 'Am I living up to the goals I set for myself? Am I getting better?' And 'What should I work on next?' You can use checklist, charts, even personal goals to help you do this." (p. 129)	**Model: & A.E.:** Help students assess their own writing using the writing goals they chose and the checklist. **Link:** Send students off with at least one personal goals to help them write the second drafts of their essays. (p. 120)	Voice Over So as Not to Stop the Momentum: Keep in mind how your partner might help you meet your goals. (p. 131)	Transferring Revision Plans to Earlier Drafts: Encourage writers to revise not just their current draft, but also their on-demand pieces. (p. 134) ****Homework: Revising Our Work WIth Goals in Mind: Fast and Furious Flash-Drafting (p. 134)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Letter to Teachers: Correcting Run-On	Remind students about all the already know about editing in an effort to make their writing clear to readers. (p. 135)	"Editing work is very specific and individual work. If you have a Personalized Editing Checklist, this is always a great tool to help support	**Model:** Model some editing work of yours or of a student. Show students that for the sentence sense lens it always helps to read out loud, listening	Remind students that their partners or other available classmates can be very helpful editors. Encourage	Share and celebrate with students for how far they have come. Let them know they will be writing another

Sentences and Sentence Fragments **W.4.5,** W.4.1, RFS.4.4, SL.4.1, **L.4.1, L.4.2, L.4.3**		your editing work. Today, I want to teach you another way that writers edit their work: they check that each sentence is complete, and they correct sentence run-ons and fragments." (p. 135)	for when you finish a complete thought. Focus on explaining how you are attempting to place the ending punctuation in a just right place- too soon will make a fragment, and too late will make a run-on. **A.E.:** If you feel students need more practice with this skill, have some practice ready that can be quickly completed and discussed. Then allow some time for students to check a piece of their own writing by working with a partner for those extra eyes. Partner 1 can read Partner 2's writing aloud, then switch. **Link:** Send students off to continue this work with either the general Editing Checklist or their Personalized Editing Checklist.	them to switch drafts and help each other find errors.	piece before wrapping this unit up. Explain to students that by writing personal essays, they are putting their own lives on paper and learning more about themselves.

Bend 3: Personal to Persuasive					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Moving From Personal to Persuasive	Continue to celebrate all the work students have done with their personal essays. Explain the difference between personal and persuasive essays, with a	"When you are writing persuasive essays, you need to be brave. You need to be willing to take risks and develop strong opinions that	**Model:** Explain to students about the process a writer might use to turn a personal opinion into a persuasive opinion. Debrief with students quickly, and focus on	Strategies Writers Use to Generate Persuasive Opinion: Share some Persuasive Thesis Starters. (p.151)	Crafting Reasons With Audience in Mind: COmpliment the work students did today as they began to think of reasons to

W.4.1, W.4.4, W.4.9, W.4.10, RI.4.2, RL.4.3, SL.4.1, **SL.4.3,** L.4.1, L.4.2, **L.4.3, L.4.5**	focus on the reader of these essays. (p. 148)	others could disagree with." (p. 149)	the steps you want students to replicate in their work today. **A.E.:** Interactively, allow students to think along with you to turn your personal thesis into a persuasive one. Choose one example of student work to highlight another example of work you want students to follow. **Link:** Set students up to begin working on turning their personal essay into a persuasive one by creating a boxes and bullets plan. (p. 148-150)		support their thesis. Then consider that thesis statements work best when the audience is considered. Who would be most likely to be convinced to agree with the author of your piece (you)? (p. 154-155)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Persuasive Inquiry into Essay W.4.1, W.4.4, W.4.5, W.4.10, RI.4.2, SL.4.1, L.4.1, L.4.2, L.4.3	Consider how personal essay writing is the same and how it is different from persuasive essay writing. (p.159)	"Today, you'll study a section of persuasive writing and ask yourself, 'What do persuasive essay writers do that is similar to personal essay writers?' Keep that question in mind as you listen to the beginning of this piece." (p. 160)	**Model:** Read a section of a persuasive text to students and allow them to look for what is similar to what they have already learned. (No Uniforms p. 160) **A.E.:** Elicit from students the moves they noticed that are similar to the moves they learned while writing their personal essays. Create an anchor chart. **Link:** Send students off ready to begin the work of developing their persuasive writing piece. (p. 160-162)	Using an Anchor Chart to Guide Our Process (fig 17-6; p. 163)	Considering What is Unique to Persuasive Writing: Reread the persuasive essay (No Uniforms) asking students to consider how it is different from a personal essay. (p. 165) ****Homework: Inquiry Into Persuasive Essay (p. 166)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Letter to Teachers: Broader Evidence	Help writers to understand that they can raise the level of their persuasive essays by gathering evidence to support their opinion. "Take	"Today I want to teach you that persuasive essay writers draw on evidence from the world to convince others. One way to do this is to gather a	**Model:** Display different types of evidence that students may be looking for, such as stories from other people, quotes from experts, etc. Demonstrate setting	Some evidence is more powerful than others. You may decide to rank your evidence and keep only the most	Allow students time to share one of their reasons and evidence with a partner and have that

W.4.1.b, c, W.4.5, W.4.10, RI.4.2, RI.4.4, SL.4.1, **SL.4.3**, L.4.1, L.4.2, L.4.3, **L.4.6**	a few minutes to look over your piece and compare it to the checklist to notice ways your writing has gotten stronger.How doesyour writing show you've been working toward a specific goal? Can you push yourself further toward a goal? Can a partner help you reach your goal?" (p. 167)	variety of broad evidence that can apply to lots of people." (p. 168)	up an evidence chart, and allow students to watch as you fill in one section of the chart (fig 18-1 p. 168) **A.E.:** Have students choose one of their reasons and think about what broader evidence they might gather to support that reason, reminding them that other people's stories is one possibility. Share this with a partner, getting feedback from the listening partner as to whether the story supports the reason. **Link:** Send students off to continue this work, suggesting they try making a chart for their evidence. (pp. 168-169)	convincing evidence. These become like secret weapons you pull out at just the right time! (p. 169)	partner rate their evidence on a scale of Very Convincing- Somewhat Convincing- Not at All Convincing (fig 18-3; 9. 170) ****Homework: Make an action plan for what evidence you still need to gather. Try to find at least some of each kind of evidence. (p. 170)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Connecting Evidence, Reason, and Thesis **W.4.1.b, c**, W.4.5, W.4.10, W.5.1b, RI.4.2, RI.4.5, SL.4.1,	Return once again to the construction metaphor from earlier lessons in this unit. Explain that there can be cracks in both buildings and drafts of essays. Students will need to learn to go back and seal up these cracks by linking their evidence to their thesis statements. (p. 173)	"One of the greatest and most important responsibilities an essay writer has: to leave no cracks. One way writers make sure every part of an essay is sealed tightly together is to make sure to link every piece of evidence directly to their thesis statement." (p. 173)	**Model:** Explain how you notice their are some common transition phrases that writer use to link their evidence to their reasons and thesis statement. Model how you go back and add some transition phrases after each piece of evidence to link it back to your reasons and thesis. Make mistakes and model fixing these as well. Focus on steps you want	Every Part Must Connect: Thinking Backward Between the Piece and the Introduction (pp. 177-178)	Transferring New Learning to Previous Writing: Rally writers to transfer and apply their new learning to the essays they wrote earlier in the unit. (pp. 180-181)

SL.4.3, L.4.1, L.4.2, L.4.3			students to replicate in today's work. **A.E.:** Allow students a chance to attempt this work in their first paragraph. When ready, share the revised paragraph with a partner. Share example of what you overheard partners sharing. **Link:** Send writers off to continue adding connections between their evidence, reasons, and theses. (p. 175-176)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 **Getting Ready to Put Our Opinions into the World** **W.4.5,** W.4.1, W.4.6, RFS.4.3, RFS.4.4, SL.4.1, **L.4.1, L.4.2,** L.4.3	Return to the cake metaphor from the beginning of this unit. Explain to writers that professional-looking work is taken more seriously. (p. 184)	"Writers never let their work go out into the world unless it is their best. Having pride in your work means that you can stand behind any piece of writing you do and say,'I'm proud of this. This is my best work.' (p. 184)	**Model:** Model researching one section of your own work finding and correcting spelling errors. Focus on steps you wish for students to replicate in their work today. **A.E.:** Set writers up for checking their spelling in their own drafts, one word at a time. Explain that they should try not to let any misspellings get by them. **Link:** Set students up with their editing checklists to check first for spelling, and then for other conventions. (pp. 186-187)	Evaluate Essays against the Opinion Writing Checklist (p. 188)	Publishing Persuasive Essays: Rally students to think about where their essays belong- where they should be published to? (p. 190-191)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
21 **Letter to Teachers: Hey World, Listen Up!: Sharing Our Opinions**	Considering ways to share student pieces with the world: digital media-blogging.		Celebrate students' writing in some way. Posting their work digitally where parents can comment is one possible way to incorporate digital media with feedback.		

Loudly and Proudly **W.4.1, W.4.6**, RI.4.2, **SL.4.1,** L.4.1, L.4.2, L.4.3					

Grade 4 Unit 3, Bringing History to Life	
Unit Description:	Students will build on the boxes-and-bullets structure used in the Personal and Persuasive Essay unit for use in informational writing about historical topics. This unit builds on the learning students did in grade three, where they were asked to introduce a topic, group related information in a logical manner, and elaborate on the topic using facts, definitions, and details. Students will complete two chapters. The first should be on a whole class historical topic already studied, thereby eliminating, or at least reducing the need for research. The second piece will include cross-genre writing such as "all-about" chapters, how-to chapters, essays, and stories. Students will learn more sophisticated ways to organize their information by using heading and subheadings. This piece will be a narrowed historical topic of the students' choosing. Students now will be expected to draw evidence from texts that supports their analysis, reflection, and research. Highlighting importance of information is a key highlight in this unit. Finally, students will generate life lessons from their topics, generate questions, then forming an hypothesis to then research. This unit highly integrates reading and writing, reaching toward grade five standards, and students will do much work around themes, lessons, points of view, and integrating information.
Essential Questions:	● How do we use information gained through research to expand and communicate knowledge? ● What types of organizational structures do writers use when writing informational pieces? ● What kind of information would I share with an audience to clarify, illustrate, or expand my thoughts? ● Why do writers include statistics, facts, and anecdotes, etc. while writing expository pieces?
Standards:	CCSS for Writing: W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.4.2b Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. W.4.2c Link ideas within categories of information using words and phrases (e.g., *another*,*for example*, *also*, *because*). W.4.2d Use precise language and domain-specific vocabulary to inform about or explain the topic. W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic. W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. W.4.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. W.4.10 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. W.5.2a Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. CCSS for Reading: RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

	RI.4.8 Explain how an author uses reasons and evidence to support particular points in a text. RI.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably. RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text. CCSS for Speaking and Listening: SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly. SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.4.5 Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes. CCSS for Language: L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.4.2b Use commas and quotation marks to mark direct speech and quotations from a text. L.4.3a Choose words and phrases to convey ideas precisely. L.4.3b Choose punctuation for effect. L.4.4a Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase. L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g.,*wildlife, conservation,* and *endangered* when discussing animal preservation). L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Timeline/date:	**6-8 weeks: January to February**

Bend 1: Informational Books: Making a Conglomerate of Forms					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Getting the Sense of Informational Books** **W.4.2, W.4.8**, W.4.4, W.4.5, RI.4.3, **RI.4.5**, SL.4.1, SL.4.2, SL.4.3, SL.4.4, L.4.1, L.4.2, L.4.3, L.4.6	Explain that to create anything, people often begin by imagining the end. It will be important for students to imagine the historical information books they're going to write. Coach students into choosing a topic quickly by following their interests. Partners can discuss the initial topic choices. Model weighing one topic against another, then ask students to discuss with a partner again. (p. 4)	As writers, like other creators, imagine the text you're going to make before you get started. Imagine the parts and the whole, and think about the work you're going to need to do to write each of those parts. This helps writers get started, giving them a plan for the project. (p. 6)	**Model:** Tell students you find it helps to study texts that match your vision for the sort of text you want to make. Share a text written by another student from a different year by a student just their age. (if needed see samples beginning on p. 199) Demonstrate the way that studying this book helps you develop an image of what you will be making in the end. Start with one chapter to set students up to then replicate with other chapters and to begin writing their own chapter one. Summarize what the class has discovered by studying the mentor text. **A.E.:** Have the class continue to study the mentor text with more independence. Recap what you hope the class has learned from studying the mentor text and begin to talk up the importance of the homework that students will have a chance to do in preparation for tomorrow. **Link:** Send writers off to continue developing a sense of this kind of information book as a whole, planning for what they'll do over the next few weeks. Coach writers in how to set up their notebooks so that	Making an Overall Plan and Organizing Note-Taking: Discussion possible sections of an Informational text. (p. 10)	Sharing notes to Gather More Information: Explain that researchers often work in teams to compile knowledge and channel students to share with others, multiplying their notes and readiness to write. Orient students to the work they'll do tomorrow-flast-drafting the first section of the book they are writing. (p. 13) ****Homework: Rereading and Note-Taking in Preparation for Writing an All-About Chapter (p. 13)**

			they are ready to begin taking notes. (pp. 6-9)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 Planning the Structure of Writing **W.4.2, W.4.8, W.4.9, W.5.2,** W.4.4, W.4.7, W.4.10, RI.4.5, RI.4.9, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	Ask students to think over their writing work so far this year. and predict what work they will do today. Acknowledge their experience and then explain how the teaching you've planned fits in or challenges those expectations. (p. 16)	Writers of informational texts take time to think over the structure for their writing. Writers choose structures that make sense for the entire piece of writing. (p. 16	**Model:** Offer students one template for sequence of events or a timeline, for structuring the subsections of their report and channel them to imagine the template you suggest might work for the all-about writing they're about to do. Suggest another template for structuring a big-picture section, (cause/effect, problem/solution, compare/contrast) each time explaining how students' notes should be organized to fill in that structure. **A.E.:** Ask students to choose or invent) a structure for their first section and start planning how they will organize their knowledge. **Link:** Remind writers that information writers orient their readers by providing context. They choose from a variety of structures, each one calling for a different kind of preparatory jotting and note-taking. (pp. 16-18)	Keep Going: Writing with Volume, Even When Your Information is Shaky: Push yourself to use this time to keep writing even if you are unsure of some of your facts. Sometimes we want to put our writing aside to research facts further. Instead, try writing words like "so-and-so" or "such and such" when you cannot name a person or place. This way, you can still write a lot today. (p. 19)	Checking and Writing for Breadth and Transition Words: Celebrate the sheer volume of writing that students did and suggest some ways to think about making the writing better.(p. 20) ****Homework: Writing Your Informational Book, Bird by Bird (p. 21)**

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 Planning and Writing with Greater Independence **W.4.2, W.4.7, W.4.8, W.4.9**, W.4.4, W.4.10, **RI.4.1, RI.4.3,** RI.4.7, RI.4.9, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	Let students know that writers often do the same kind of work they've done before, each time with more skill and independence.(p. 23)	Writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time. (p. 23)	**Model:** Clarify the way that students will put today's teaching point to use; that they'll apply what they learned earlier as they write new sections of their informational book. Ask writers to study the anchor chart and think back over the teaching in the unit so far and see if it can help them figure out a wise way to tackle the work of today. **A.E.:** Ask writers to get started with this work as you go around and coach them for a moment. **Link:** Remind students of the teaching point and to rely on all they already know in order to do the work in front of them better than ever before. Send off to independent work once they seem ready, keeping those who need support in small group work. (pp. 24-26)	Researching for All Sections, Not Just the Next Section: As you complete your research be sure you are collecting all useful information for all parts of your piece, not just the first part. Write the information you find under the correct note page for that section. (p. 27)	Organizing Your Notes and Creating a To-Do List: Congratulate writers and ask them to share their notes with someone who is not their partner. Ask them to learn from and add to the work they are sharing, giving themselves a to-do list. (p. 29)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 Teaching as a Way to Rehearse for Information Writing **W.4.2,** W.4.4, W.4.10, RI.4.1,	Note that the collegiality of shared inquiry keep people wanting to engage in research, and support some of that by channeling students to teach others what they have learned.p. 31)	When you are writing to teach others) about your topic, it helps to actually do some teaching, which can help you know what you need to teach. The questions people ask in real life are probably questions readers will also ask, so it helps to try to answer those	**Model:** Have the class help one student prepare for teaching a familiar topic to another class using this to demonstrate that preparing for teaching can lead writers to embellish notes and anticipate interests and questions from the audience. Debrief in a way	Teaching Other SHould Prime the Pump of Your Writing: Explain what "priming the pump" means. (in days when people retrieved water from wells with a hand pump, the pump had to be pumped several times until the	Self-Assessment and Goal Setting: Ask writers to reflect on all they already know about good informational writing, and use their Informational Writing Checklist to set some

RI.4.2, RI.4.3, **SL.4.1, SL.4.4,** SL.4.2, SL.4.5 SL.4.6, L.4.1, L.4.2, L.4.3, L.4.5, L.4.6		questions in your writing. (p. 31)	that makes this lesson not on teaching, but on writing teaching texts. **A.E.:** Recruit the one student to share his teaching plan with the class, inviting the class to give feedback to help make the student's teaching plan as good as possible.Debrief, pointing out that the steps writers took to plan for teaching are steps that will help their writing. **Link:** Set the class up to teach before they write, reminding them to use their teaching as a way to improve upon their writing.(pp. 32-34)	water flowed). We primed our writing pump by first teaching others,which hopefully gave you new ideas to add to clear up any confusion and to make things interesting. Now your writing can come spurting out in a gush. (p. 35)	goals for their writing.(p. 36) **Homework: 30 Minutes- Just write!! (continue the draft)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 Elaboration **W.4.2.b,d, W.4.5**, W.4.6, W.4.7, **W.4.9**, 4.10, **RI.4.1,** RI.4.3, RI.4.7, RI.4.9, SL.4.1, SL.4.2, L.4.1, L.4.2, **L.4.3.a, L.4.6**	Celebrate the volume of writing that students have done, and acknowledge that just as writing fast and furious is helpful, so, too, it is helpful to pause in the midst of writing. (p. 39)	Often when writers reread their writing they find they have written in stick figures, that is, without a lot of detail. One of the best ways to improve writing is to add details that help the reader picture what happened in a long-ago and far-away time. (p. 39)	**Model:** Explain the importance of details in history writing by telling about a well-known history writer who values details by citing a few of the one's she's used in her writing. (Jean Fritz- "Shh! We're Writing the Constitution!) Tell students to read, noting not just the main facts but also intriguing details and particular stories that will enliven their writing. **A.E.:** Instruct the students to listen for details as you read an excerpt from an informational text and then discuss the ideas those details sparked. Channel writers to study their own	Coaching Writers to Grow Ideas about Their Notes: Note-taking is more than writing down fact after fact. Take pause every so often and think about why the fact is important or surprising and add this thought to your nates.(p. 43)	Studying Pictures to Gather More Details about a Time Period: Channel students to study pictures related to their topics, noticing details about the time period. Instruct students to envision the time period, thinking about how the details they collected can help shape the stories they will write in the next session. (p. 45) ****Homework: Brainstorming**

			writing with a critical eye, looking for parts that would benefit from more detail. Debrief in a way that emphasizes the importance of detail. **Link:** Send writers off to work by reminding them that details matter, while cautioning them that searching for details can consume a lot of time, and they also need to keep deadlines in mind. (pp.40-42)		**Narrative Stories For Your Informational Book (p. 46)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 Bringing Information Alive **W.4.3,** W.4.2.b, W.4.5, W.4.8, W.4.9, RL.4.1, RL.4.3, RL.4.6, RL.4.6, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	Evoke a scene from a historical fiction book to illustrate the work that writers will do today. (p. 48)	A story about a time in history needs the same elements as any other story; a central character, a setting, and a problem (which could be tension, a turning point, or a decision.) (p. 48)	**Model:** Remind writers of the questions people need to ask in order to write a story. Coach students to consider the question, " From what perspective will I tell the story?" first in a class narrative, then on their own. Recruit students to join you in thinking about the central tension that the main character in the class story might be feeling, a tension that is related to the true facts of that event. Have them think about a small moment or two they can tell that will capture the main drama of their story. **A.E.:** Channel writers to do the same envisionment of a small moment that will become their story. **Link:** Create an improvisation activity that helps writers begin	Adding Historical Details to Stories: Our stories are not just for entertainment, but to teach others. Check your draft to see if there are places where you can add more details of daily life.Use five senses details to think about details you can add. (p. 52)	Learning from Classmates' Writing: Celebrate the work of one writer, pointing out the qualities of the work that can inspire the class to make revisions that improve their own writing. (p. 54) ****Homework: Researching to Find Historical Details to Include in Your Narrative Chapter (p. 55)**

			imagining their story. Use guided imagery work to galvanize students to flash-draft the start of a small moment scene. (p. 48-51)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 **Essays WIthin Information Texts** **W.4.1**, W.4.2.b, W.4.5, W.4.8, W.4.9, W.4.10, RI.4.2, RI.4.5, **RI.4.8,** SL.4.1, L.4.1, L.4.2, L.4.3, L.4.5	Tell about a "digital native" who tackled a totally new digital device with surprising efficiency, transferring what he knows to the new challenge. Suggest that similarly, children who are proficient writers can transfer what they know to new writing tasks.(p. 57)	When writing mini-essays about your topic, keep in mind all the things you already know about writing essays; structure, thesis, supports, and also keep in mind what is different-finding information and angling it to make a point.	**Model:** Channel students to notice the way the mentor text, written by another fourth-grader, shows that essays written to support a claim about history are similar in some ways, different in other ways, to the personal essays students wrote earlier. Explain that while personal essays supported personal experiences, historical essays, written within information texts, support claims that are based on facts. Point out that historical essays are structures like the personal essays students wrote earlier, and ask them to label the component parts in a mentor essay, written by another fourth-grader. Examine and explain the use of facts to support claims in the mentor essay, showing that students can find facts that are arguably evidence, and can discuss why the facts support the claim. Debrief by summarizing what you hope students learned from studying the mentor essay.	The Glue That Links Claims, Reasons, and Evidence: Transition Words: Find two or three "velcro words" (transitions) in your paragraph. If you cannot find at least two, you either do not have enough examples, or you are missing those transitions. (See anchor chart p. 64)	More Head-Down Writing Time: Remind students all of the work they could be doing, and offer them the share time to continue their work. ****Homework: Finishing Up and Brainstorming Possible Topics for a New Research Project. (p. 66)**

			A.E.: Set writers up to try this work with the class book. **Link:** Remind students of all they have learned from their essay unit that they can apply to their mini-essay chapters.Unveil a chart from the essay unit, then invite writers to begin planning a frame for their essays. (pp.58-62)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Taking Stock and Setting Goals **W.4.2**, RI.4.2, RI.4.5, SL.4.1, L.4.1, L.4.2, L.4.2, L.4.5	Share an anecdote about how getting to be a better writer is similar to getting to be a better swimmer, runner, or some other activity. Ask students to check that their writing is organized into paragraphs, and if not to think about how this can be fixed. (p. 69)	Emphasize the importance of self-reflection. Writers must look back on what they have completed to pause and ask "Am I getting better at this?" "What do I need to work on next?" (p. 70)		Address some common grammatical errors- like a coach calling out "tips" as they go. "Some of you are forgetting comma rules you know, be sure you have commas in the right places." (p. 71)	Celebrate the work that kids have done so far and rally them to launch into the next round of writing. p. 71)

Bend 2: Writing With Greater Independence

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Writers Plan for Their Research** **W.4.5**, W.4.2, W.4.7, W.4.8, W.4.9, RI.4.1, RI.4.3, RI.4.5, RI.4.7, RI.4.9, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3	Generate excitement for the upcoming bend by sharing with your students how proud and impressed you are with the informational books that they wrote in Bend 1. Discuss topic choice for students' new research book, reminding students that within any one topic, there are infinite possibilities for writing. p. 78)	Nonfiction writers don't just choose a topic and then pick up their pens and start writing. They first make some writing plans, which often looks like a table of contents. They think about each chapter and ask "What kind of writing might this chapter be?" and "Do I already know enough to write that part? What else can I do to get ready to write?" (p. 79)	**Model:** Remind writers of the steps for getting ready to write an informational book, then invite them to engage in a similar process as they begin to plan their second informational book and their research. Show an example of two research plans, one that is adequate and one that is problematic, asking writers to evaluate these and to plan improvements when they're called for. (see p. 80) **A.E.:** Channel students to reflect on which research plan feels more viable, and use that question to develop a sense of standards for planning research. What does it mean to do that well? Debrief, naming important points raised during the discussion that your students would do well to keep in mind. **Link:** Send writers off with a vision of what they will do in the workshop today, and remind them to draw on all they know about this kind of writing. (pp. 79-82)	Moving on After Planning: Note-Taking: Looking back on strategies you have used to take notes that worked well, and remembering to do them now. (p. 83)	Creating Topic-Based Partnerships: Explain to the class that in research writing it is often helpful to be working with a partner who is sharing the same topic. CHannel students to discuss what they find interesting about their shared topic, using thought prompts such as "The thing I am realizing is…" (p.85) ****Homework: Rally Writers to Collect, SHare, and Compile resources, Including Videos (p. 86)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 **The Intense Mind-Work of Note-Taking** **W.4.8,** W.4.2, **RI.4.1, RI.4.2, RI.4.3, RI.4.9,** RI.4.5, RI.4.7, SL.4.1, **SL.4.2,** SL.4.4, L.4.1, L.4.2, L.4.3, L.4.6	Tell students that when one of them had described note-taking as the easy part of doing research you couldn't shake the comment from your mind. Then explain the mind-work of note-taking. (p. 88)	Note-taking is not the easy part of writing research. When you take notes, you explain things to yourself so that you can explain them to someone else. Your brain should be exhausted from note-taking because you are thinking so hard, using every mind-muscle you have. If note-taking feels easy, something is wrong. (p. 88)	**Model:** Talk to students about the meaning-making work that you do when researching in preparation for writing. Demonstrate by reading a chunk of expository text and thinking aloud, explaining the text to yourself so that you can explain it to others. Struggle and show how you handle struggles. Pause to name the intellectual work you are doing as you read an expository text in such a way that you can explain it to yourself and others. **A.E.:** Channel students to reread again, this time trying to put the whole passage together in such a way that they can explain it to themselves. Coach students to pause and recap the text, doing so in a boxes-and-bullets fashion. Again read on, trying to help students add what they learn next to what they have already learned. Channel students to take written notes. **Link:** Channel students to return to the initial question- "How is the work in the writing workshop going?" (pp.88-92)	Asking "Why?" and Saying "This Reminds Me Of…" Can Help Non-Fiction Researchers Grow- and Communicate- Meaning: Connect new information to what you knew before by asking "Why?" and "What's going on?". These questions should lead you to connect to what you already know. (p. 93)	Assessing Note-Taking: Channel students to reread their notes from earlier in this unit, assessing whether those notes reflected the best of what they know about note-taking. Recap what you hope students have learned. (p.95)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

11 Drafting is Like Tobogganing **W.4.2, W.4.5, W.4.10,** RI.4.1, RI.4.2, RI.4.5, SL.4.1, L.4.1, L.4.2, L.4.3	Have you ever tobogganed down a steep hill? Writing is a bit like tobogganing. You spend some time at the top of the hill, position yourself, getting ready for the ride. You aim the toboggan, calculate the projected path, check yourself, and you're off! (p.97)	Your job today is to draw on all you know about informational writing and to write fast and furious. (pp.97)	**Model:** Refer back to the chart "Getting Ready to Write Informational Text", pointing out there are five steps to complete before that last step says "Draft!". **A.E.:**Set students up for turn and talk having them discuss "What else belongs on this chart?" Guide them through the thinking they do, as a class evaluating student responses. **Link:** Send students off to draft making the expectations clear, how much time they have, and with a bit of urgency. (pp.97-98)	Offer students a few practical strategies to move from what they are currently doing, to what you hope they will do.Allow partners to read each other's work looking for instances where the work does not meet the expectations on the rubric. (p. 100)	Self-assess your writing by looking over the checklist of expectations, selecting a few ideas to be on the lookout for. ****Homework: Write another chapter by writing against the clock. (p. 101)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Developing a Logical Structure Using Introductions and Transitions **W.4.2.a,c**, W.4.5, W.4.10, RI.4.5, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3	Ask students to bring the writing they did when working under the clock last night, and talk about what it was like to press themselves to write so much. Ask writers to study the volume of writing they normally produce under pressure, using the contrast to highlight the need for increased amounts of productivity. Clarify that more writing is not the goal unless the writing is well done, suggesting that nothing matters more than that the writing is organized. (p. 103-104)	When you are writing informational text, whether it's a whole book or a chapter of a book, it needs to be organized. There needs to be a plan for how the text will go.The writer acts like a tour guide, taking readers along the trail of their writing. (p. 104)	**Model:** Ask students to imagine giving a tour of their school, bringing the idea that they'd plan to tour "wings" of the school, and there would be logic behind their decisions. Draw parallels to the way writers plan a logical structure. Point out that just as learners expect the tour guide to overview the tour, the author needs to provide an overview of the structure of the upcoming chapter. Channel students to imagine how they'd describe the underlying structure that informs the Valley Forge plan students studied earlier.COach to lift the level of students efforts to name a structure that undergirds the book plan,	Reminding Students to Make a Plan: It helps to lay out some of the information you'll be including in the chapter before you write so that you can write with specifics. Remember it's pretty easy to write a page and a half in a day. It's okay to go back and write the introduction after your have written the actual chapter. (p. 108)	Writing Conclusions:Point out that just as a tour guide wraps up a tour by leaving participants with something to think about, they too need to leave their readers thinking at the end of a chapter. Share possible strategies for writing a conclusion. Ask students to work with you to brainstorm possible conclusions for a chapter from your own informational book. (p. 110-111)

			supporting them to think in chunks and to name reasons for the sequence. Shift to demonstration, and show ways you would go about the thinking you've pressed them to try. **A.E.:** Channel students to examine the chapter they wrote for homework to discern if there is an undergirding structure, and if so, how they think their introduction could forecast this. Caution students that if they are struggling, their chapter probably lacks a structure, which signals a need for a chapter revision. Add a final point, Being able to subhead a text is more important than actually doing it. **Link:** Send students off with a reminder that informational writers need to provide their readers with an overview of the information they are presenting, in the form of an introduction. (pp.104-107)		****Homework: Writing an Introduction That Hooks Readers (p. 112)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Text Features**	Tell a story about a great researcher who used images as well as words to convey idea, and point out that	Writers use text features purposefully, thinking about the most important information and ideas that	**Model:**Reiterate that slapping more text features onto a text isn't the way to go,stressing instead that writers use text	Writers Work to Ensure They've Highlighted What ir Most Important- and Revise Accordingly: For	Testing That Text Features Highlight What is Most Important: Set writers

W.4.2a, W.5.2a, W.4.10, RI.4.2, RI.4.5, SL.4.1, SL.4.2, SL.4.5, L.4.1, L.4.2, L.4.3	although many students "outgrew" drawing within the writing workshop, there may be reasons to return to it. Channel students to brainstorm text features that are common in nonfiction texts. Chart these, and then caution students against throwing more text features into a text. (pp. 115-116)	they're trying to convey in a chapter or a section, and they use text features to highlight what they're really trying to say.(p. 116)	features to highlight what is most important on a page or in a section. Read aloud a section of the informational book you are writing, asking students to join you in identifying the most important information and ideas and therefore, in weighing what might be better or worse bold headings to use. Debrief, collecting examples of text features that would accentuate the most important information in the selected passage. **A.E.:** Ask students to work in foursomes to think of other text features, making a mockup of the page on chart paper. **Link:** Put today's lesson into a bigger context by reminding students how it links back to the work they have been doing the last few days.(pp. 116-119)	Share today I am going to ask you to think about what you really want to get across in this part, and write it down on a piece of paper. Don't show this to anyone, then give your draft to a partner to read. Have them tell you what they think it is really about. See if it is similar to what your wrote down. SO spend the next few minutes rereading this section and working to make your ideas really pop out. (p. 120)	up to test their text features with someone who is unfamiliar with their writing. Point out what one writer has done that serves as an exemplar for others. (p. 122) ****Homework: Deadlines Can Be Lifelines, Making Writers Spring Into Action (p. 123)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Quotations Accentuate Importance	Tell a story of a time when you had an idea that could have benefited from the support of others' opinions. Connect your personal situation to including	History writers add quotations to their writing for specific purposes. One of these purposes is to drive home a big point, to	**Model:** Clarify to students that there are at least two kinds of quotes history writers use- those said at the time (actual words), and those written since interpreting the time (quoting	Drawing On Everything You Know about Information Writing- Especially What You Know about Structure: Reread your writing and think	Keep On Writing: Explain that you will be skipping the share so as to squeeze in more time for writing. (p. 133)

W.2.a, **b**, c, d, e, W.4.6, **W.4.8, W.4.9,** W.4.10, **RI.4.1, RI.5.1,** RI.4.9, SL.4.1, L.4.1, **L.4.2b**, L.4.3	citations that support the thinking writers put forth in their writing. (p.126)	accentuate a central idea. (p. 127)	the text). Use a draft of an all-about chapter to practice adding quotes to the central idea of the chapter. Model going back to a source to locate quotations that will support the central idea of the chapter. **A.E.:** Channel writers to try their hands at adding a quotation to the same passage. Debrief by reminding students of the multiple strategies that they have at hand to organize their informational writing and highlight central ideas. **Link:** Remind writers of all the ways they know to highlight important information in their texts. (pp. 127-130)	whether you are "saying more".To say more, add whatever details you know. Zoom in to something more specific. Think about what quotes you could add that pertain to that. If you have no quote, you can also add your own thought about the information you shared. (p.131)	****Homework: Giving Credit to the Quote Source by Using Connecting Phrases (p. 134)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Letter to Teachers: Using All We Know to Craft Essay and Narrative Sections **W.4.1, W.4.3,** W.4.2, W.4.5, W.4.6, W.4.8, W.4.9, W.4.10, RI.4.1, RI.4.7, RI.4.9, SL.4.1,	Suggest students look back at their plans noting if they initially intended to devote a chapter to narrative or essay writing. (p. 135)	Writers always approach new work with a toolkit of strategies that they have learned from previous work. When a writer of information decides that some chapters should be written as stories, essays, or how-to's the writer then draws on their knowledge of writing these types of texts. (p. 135)	**Model:** Demonstrate how you might mine the classroom for possible strategies you could give yourself that might help you as you approach these different types of chapters. **A.E.:** Demonstrate using a part of your own writing, a snippet, related to your topic, and studying it carefully, mining it for ideas. **Link:** Encourage students to work through trouble by drawing on the resources you named earlier, as well as each other. (p. 136)	Check the Informational Writing Checklist to see if there is a particular point on the list your students could use a reminder about. (p. 138)	Have students box out sections they really struggled with, and have a partner talk through the struggles, and offer each other some tips. Give the class a few moments to jot down the tips and leave a self-assignment for next session. (pp. 128-139) ****Homework: Spend 30 minutes writing**

L.4.1, L.4.2, L.4.3					**another chapter in a different genre- narrative or essay. (p. 139)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 The Other Side of the Story **W.4.3,** W.4.5, W.4.8, W.4.9, RI.4.1, RI.4.3, RI.4.4, RI.4.6, RI.4.8, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3	Overview the important role that stories have within information books by asking students to note all the narrative they can find in information texts. Read the story a student wrote, making sure the story you read offers a different perspective on a familiar tale, and sets children up so they can, at the end of this mini-lesson, tell the same story from yet one more perspective. (p, 142)	To write and think about history well you need to remember that there is always more than one side to a story. When trying to understand an event in history it is important to ask, "What are some other sides to this story?" (p. 143)	**Model:**Use the student's story shared earlier to point out that others could have written about that same event from different perspectives, and would have therefore included different information. Use the iconic picture that can be looked a way that reveals a chalice or an altogether different two faces to point out that perspective determines what one sees. Debrief in a way that emphasizes that it is helpful to think about how a story could be told from more than one perspective. **A.E.:** Suggest ways that students could bring out other sides in their reports, encouraging some to decide to take whatever story they have already written and write it from another perspective. Channel students to discuss, then tell Paul Revere's story from the point of view of loyalists. Coach them to tell about the same events, from a different perspective. **Link:**Send students off to write, reminding them that historians strive to include multiple	Historical Details Are What Allow Students into the Genre: Include details from the time period to help readers feel as if they are really there,and to teach them what life was like back then. Go back to your "Daily Life Chart" if you need some ideas. (p. 147)	The Power of Multiple Perspectives: Recruit the class to help one writer improve. THen ask them to consider improving their own work in the same ways. (pp. 149-150) ****Homework: Reading to Assess and Revise (p. 150)**

			perspectives. Additionally, reiterate the timeline of the remainder of the unit. (pp. 143-146)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 **Letter to Teachers: Self-Assessment and Goal Setting: Taking on New Challenges** **W.4.2**, W.4.5, W.5.5, RFS.4.4, SL.4.1, L.4.1, L.4.2, L.4.3	Communicate to students that they are wrapping up one type of writing (drafting) and will get ready to start another kind of work. Engage students in serious self-assessment using checklists. Channel them to use both the 4th and 5th grade checklist, and assess if they are meeting all of the bullets on the fourth grade lest, as well as many on the fifth grade list. (p. 151)	When athletes, like swimmers, meet a goal, they don't stop working on being a better swimmer. They look ahead to see what more advanced swimmers are doing, and figure out a new goal. When writers are getting ready to take on new , even more challenging work, they reflect on the work they have done, take stock, and set new goals. (p. 152)	**Model:** none needed **A.E.:** Have students compare their writing to their list of goals, and to the fourth and fifth grade checklists. Have them determine if they are closer to the fourth or the fifth grade list. Reiterate that the most important thing is that they are doing most if not all of the fourth grade list. They should look at the next steps on the fifth grade list so they know where they are headed. Engage students in serious self-assessment using checklists. Channel them to use both the 4th and 5th grade checklist, and assess if they are meeting all of the bullets on the fourth grade lest, as well as many on the fifth grade list. Give students time to do this work, coaching as you move around the room. **Link:** Remind students to jot down some of the new goals onto their personal goal sheet. Encourage them to keep this list in mind as they work before sending them off to work. (pp.152-153)	Reflect on the on-demand piece written before the unit began, noticing how much their writing has improved, and about how they would revise their on-demand piece based on all they have learned, and share this with a partner. (pp.153-154)	Use some time for celebratory reflection. Then begin to prepare students for the challenges ahead in Bend III. Explain that when writers reach a sense of done-ness, that can actually mean they're actually ready to begin. (p.154) ****Homework: Share your writing with someone at home and ask them to list at least three things they learned from your writing. (p. 154)**

Bend 3: Building Ideas in Informational Writing					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Information Writing Gives Way to Idea Writing **W.4.8,** W.4.1, W.4.2, W.4.10, **RI.4.1, RI.4.3**, RI.4.2, RI.4.7, RI.4.9, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3	Remind students that they grew lots of ideas while reading fiction and suggest that they can do the same while reading history texts. (p. 157)	History writers write and develop their own ideas about the information that they find as they research. (p. 158)	**Model:** Set the tone for this new bend by suggesting that history writers capture and use ideas that are inspired from researching a topic. Point out that when kids read history, their minds are full of ideas- but too often they record only the facts that are on the pages of the books, not the thoughts that streak across their minds. Demonstrate how you jot the thoughts that flash across your mind as you read about your topic. Debrief what you just did so that students might replicate the process on their own. **A.E.:** Channel students into annotating a historical text. **Link:** Set writers up to reread their reference texts with a pencil in hand, recording their ideas to turn into future writing. (pp.158-160)	Historians Grow Ideas by Comparing and Contrasting: How does this detail compare with life today? For example, we might compare Paul Revere's ride to the text messaging we do today. This process may help you find more material for your last few chapters. (p. 161)	Discuss Ideas to Rehearse for Writing: Invite students to volunteer an idea that their reading had inspired and set partnerships to help each other say more about their ideas as rehearsal for writing. (p. 163) ****Homework: Grand Conversations on the Page (p. 163)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Digging Deeper **W.4.8**, W.4.1, W.4.10, RI.4.1, RI.4.3, RI.4.7, RI.4.9, **RL.4.2,**	Remind writer that we go through life as we go through a novel, interpreting the deeper meaning behind what may seem like a mundane events. (p. 165)	History is made not just from names, dates, and facts, but also from ideas. Stories that survive from generation to generation because they convey a larger idea about people, a nation, or a time. It helps to take historical stories	**Model:** Remind students that they know how to interpret when reading fiction, asking, "What is this story really about?" Point out that historians, too, interpret. **A.E.:** Invite readers to join you in uncovering bigger ideas and themes in history by asking,	Uncovering Deeper Ideas about Historical Figures by Asking, "What Did This Person Really, Really Stand For?": Turn and talk with a partner thinking about why has history	Adding Powerful Notebook WRiting to Your Drafts: Channel students to reread their notebook entries, boxing out important ideas. Then ask them to

SL.4.1, L.4.1, L.4.2, L.4.3		and ask, "What life lessons might this be teaching?", and write about them. (p. 165)	"What is this really about?" Suggest that writers can use themes as starting points for their own writing. **Link:** Channel students to write entries today, drawing on their growing repertoires of strategies for writing about ideas. (pp. 166-167)	told the story of that person in just that way? How does their life story fit into other life lessons and deeper meanings of other historical stories? Add this strategy to the class chart. (p. 168)	reread their informational books, looking for places where these ideas would help their draft. ****Homework: Continue Work Growing Ideas in Notebooks (p. 171)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 Using Confusions to Research **W.4.8, W.4.9,** W.4.2.b, RI.4.1, RI.4.3, RI.4.7, RI.4.9, SL.4.1, L.4.1, L.4.2, L.4.3	Tell the story of a journalist who writes articles on topics- and describes himself not as an expert but as an avid learner, taking crash courses. Explain that you asked the journalist what the secret was to crash courses on a topic, and he said that the key is to pay attention to your questions and confusions. (p. 174)	Non-fiction writers don't always start out as experts on the topic they're writing about. Writing often involves taking a crash course on the topic. When taking those crash courses, non-fiction writers start with their musings, then turn these into research questions, and then see what they can learn. (p. 175)	**Model:** Tell the story of when you researched a topic and generated questions but dismissed them to focus only on recording facts. Suggest it was wasteful to dismiss the questions, they could have directed your research. Teach students how to make researchable questions, starting with musings, crystallizing them into research questions, then speculating on possible answers, which become yet more questions. Debrief in ways that are transferable to another day and another text. **A.E.:** Showcase one student's confusion about a topic and elicit the whole class's help in formulating a research question from this. Channel writers to help the student you showcased turn a general question into hypothetical answers that can be researched. **Link:** Point out to researchers that good questions get to the	No More Needy Rabbits: Encouraging students to make the decisions they need to make to continue writing- not wasting time by waiting in line to ask you what to do next. (p. 178)	Note-Taking: Ask students to look back at the notes that they have taken over the course of the unit, analyze their note-taking and share tips with partners. (p, 181) ****Homework: Rereading Your Draft to Come Up With Researchable Questions (p. 182)**

			heart of a topic and often ask "why"? (pp.175-177)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
21 Questions Without a Ready Answer **W.4.5,** W.4.2.a, b, W.4.10, **RI.4.1,** SL.4.1, L.4.1, L.4.2, L.4.3	Tell the story of a student who asked questions for which there is no answer.	Historians don't always find answers to every question they have, but use all their research and knowledge to create possible answers for questions for which people can't find ready-made answers. (p. 184)	**Model:** Continue the story, showing the student creating possible answers for the unanswerable question. Step back to explicitly name your point. Stress that students of history will often not have hard-and-fast answers so they need to become accustomed to fact-based conjecturing. **A.E.:** Tell the story of one of your students who started to do similar work, and whose efforts can now be extended. Recruit the class to extend what your student started to do. **Link:** Remind you students of the many alternatives they have for the work they might be doing today, doing in ways that emphasize that they need to be writing. (pp. 184-186)	Revising by Taking Away: "Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away." Study your writing and think "Based on the ideas I'm growing, is there something here I could take away?" You may need to move some ideas to a different section, or take it completely away. (p. 188)	Sharing Big Ideas: Ask students to find a line in their writing that is an example of a big idea they are proud of.Have students share by creating a living text. (p. 190) ****Homework: Finishing Drafts and Making a Source List (p. 191)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
22 Editing W.4.2.a, b, c, **d,** e, W.4.5, RFS.4.4, SL.4.1, **L.4.1, L.4.2, L.4.3.a, b, L.4.4.a, L.5.2**	Begin with an anecdote that illustrates the power of punctuation in informational writing.	Today I want to remind you of the power of the comma i informational writing. writers often think of the comma as a way to let readers know when to pause. But in informational writing, the commas can also act like a spotlight saying,	**Model:** Remind students of the importance of punctuation. Periods, question marks, and commas help readers to understand the meaning of your words, and to read with ease and expression. Demonstrate the importance of the comma by telling about a student who found	Writers must check that they have included all of the words the reader will need to fully understand the topic. Learning the language of an expert makes you feel like an expert. (p.194-195)	Celebrate your writer's collective expertise, allowing them to make connections between their topics. (p. 195) ****Homework: Create an attractive**

		"Hey! This is important!" (p. 193)	his readers were missing some important information in his writing, likely due to poor punctuation. Enlarge the writing sample and have student turn and talk about where the writer went astray in his punctuation. Bring students back and place commas in the piece. **A.E.:** Have students practice checking for and inserting commas in their own writing. **Link:** Encourage students to use everything they know about information writing and to draw on all they have learned in this unit and to use all their energy to get their piece ready for publication. (pp. 192-193)		**display for your piece to be displayed. (p. 196)**
23 **Final Celebration** W.4.2, RFS.4.4, SL.4.1, **SL.4.4, SL.4.5,** SL.4.6, L.4.3	Celebrate and share student's written work. (pp. 197-198)				

Grade 4: Unit 4: The Literary Essay: Writing About Fiction (Opinion Unit)	
Unit Description:	To write well students need to learn more about both reading and writing, therefore, this unit's focus is on learning the value of close reading using complex texts. Student's are focused not only on elements of story, but also on author's craft and thinking about why an author made their choices. From the beginning, students will learn to write structured, compelling essays in which they make and support claims and analyze, unpack, and incorporate evidence. Students will learn to argue for ideas about characters while carrying forward what they learned previously about planning and drafting boxes-and-bullets essays, writing introductions and conclusions, and using evidence in support of reasons.
Essential Questions:	● How □can □I □think□ more□ critically □about □texts□ and□ the □world? ● How □can □I □write □literary□ essays □using □a □variety □of□ essay □structures? ● How do writers find meaning by using Reader's Response strategies to review a text as a whole and carefully study its themes? ● How do writers collect and connect evidence and use it to support their thesis? ● How do writers connect evidence to their thesis to create cohesion?
Standards:	CCSS for Writing: W.4.1a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose. W.4.1b Provide reasons that are supported by facts and details. W.4.1c Link opinion and reasons using words and phrases (e.g., *for instance*, *in order to*, *in addition*). W.4.1d Provide a concluding statement or section related to the opinion presented. W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic. W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. W.4.9a Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions]."). W.4.10 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. CCSS for Reading: RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text. RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions). RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean). RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures. RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. CCSS for Speaking and Listening: SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics*

	and texts, building on others' ideas and expressing their own clearly. SL.4.3 Identify the reasons and evidence a speaker provides to support particular points. CCSS for Language: L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.4.5a Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context. L.4.5b Recognize and explain the meaning of common idioms, adages, and proverbs. L.4.5c Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms). L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g.,*wildlife, conservation,* and *endangered* when discussing animal preservation).
Timeline/date:	**6-8 weeks: March - April**

Bend 1: Writing About Reading: Literary Essays					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Close Reading to Generate Ideas About a Text** Mentor Text: *Fox* by Margaret Wild W.4.1, W.4.4, W.4.7, W.4.8, **W.4.9.a**, **RL.4.1, RL.4.4,** RL.4.10, RFS.4.4, RL.5.1, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3.a, L.4.4.a, **L.4.5.a,b**	In the same way the writers need to live intensely wide-awake lives and then write about those lives, so readers need to read intensely and write about that experience. (p.4)	"Today I want to teach you that to write well about reading, you need to be wide-awake readers. To do this, you read closely, paying attention to details that others may not notice, and then write to grow ideas about those details." (p. 4)	**Model:** Reread a snippet of *Fox*. Emphasize pausing to attend closely to what's in the text, saying or writing what you notice. Remind writers that to generate writing about texts, note the details in the text, and then write your thoughts about those details. **A.E.:** Channel students to read, think, scrutinize, and annotate the next few lines of *Fox.* Coaching students to life the level of their work, celebrating one students who successfully completed the work. **Link:** Begin a chart showing the strategy taught for close reading and growing ideas. Invite students to return to this strategy often in the their reading work. (pp. 5-8)	Looking closer to "develop the eyes" to see the language and to discuss what others overlook.(p. 9)	Using Charts From Previous Units: Tell writers about a student who was stuck, then spotted a chart from the essay unit that supported interpretive thinking, and found ways to use strategies from the chart to relate to writing about reading. (pp. 11-12) ****Homework: Reading With Passionate Attentiveness (p. 13)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Gathering Writing by Studying Characters** W.4.1, W.4.7, W.4.8, **W.4.9.a,** RL.4.1, **RL.4.3,** SL.4.1, L.4.1, L.4.2, L.4.3.a, L.4.6	Point out to students that, as humans, we spend much of time observing the world and people in it, and this is the same work required when studying pieces of writing. (p. 16)	"Today I want to teach you that skilled readers of fiction pay special attention to the characters in a story. They especially pay attention to the main character's traits, motivations, struggles, changes, and life lessons." (p. 16)	**Model:** Display How to Write a Literary Essay (p. 17). Explain to students that experts of any topic know the most important ideas within that topic that require their attention. Demonstrate this for students by talking about topics you know that well. Explain that expert readers know which features of a story are most important to pay attention to.	Revising Theories About Characters: Initial ideas about characters are like rough drafts that need to be revised as you read on and learn new information. (p. 21)	Writing to Know Characters: Empathy is a strong catalyst for growing ideas about a character, by looking at the world through the perspective of that character. Have students try this out with a partner. (pp. 23-24)

			DModel reading a piece and how you attend to the character. Debrief, focusing on points you want students to transfer to their own reading work, linking back to the teaching point. **A.E.:** Allow students some time to look at the character's traits, motivations etc. (Using "Fox"). Discuss. **Link:** Expert readers know that there are story elements worth attending to, such as character traits, motivations, struggles, changes, and relationships. (pp. 17-20)		****Homework: Studying How a Mentor Author Portrays a Character (p. 24)**
3 Elaborating on Written Ideas Using Prompts W.4.3, W.4.4, W.4.5, **W.4.9.a, RL.4.1, RL.4.3,** SL.4.1, SL.4.3, L.4.1, L.4.2, **L.4.3.a**	Remind students that while writing essays they employed thought prompts as a way to extend their starting ideas. (p. 27)	"Today I want to teach you that when writers want to elaborate on their ideas- in this case about a character- they can use the same prompts and phrases that people use in conversations to elaborate. These kinds of prompts help writers to elaborate, to say more, think more, and write more." (p. 27)	**Model:** Dramatize a discussion between you and a few colleagues about a familiar text Point out for students to notice how you incorporate thought prompts and textual evidence. (Display Ways to Push Our Thinking (p. 28) Partners turn and talk about how thought prompts can help to deepen their thinking. **A.E.:** Continue partners in talking about the book using thought prompts to refer specifically to the story.Set them up to continue this work in their writing. **Link:** Remind students that they can also use simple prompts to extend their ideas further. (pp. 28-30)	Developing Powerful Thought: Stating an idea and then work on developing that before jumping to another idea. (pp. 31-31)	Elaborating on Central Ideas:As readers, our best efforts should be spent on central ideas around a text, but also be aware that often times, the central ideas need to be inferred and are not explicitly stated. To be open to this work, we must be willing to change our first ideas, growing those ideas as we learn more, and disposing of ideas that no longer fit. (p. 33-34) ****Homework: Bring More of the Text to Reading Responses (p. 35)**

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Finding and Testing a Thesis** W.4.1.a,b, W.4.4, W.4.5, W.4.8, **RL.4.1,** RL.4.2, RL.4.3, **SL.4.1**, L.4.1, L.4.2, L.4.3.a	Celebrate the thinking and writing students have done so far, and remind them of the previous work they did (in the essay unit) with theses and reasons. (p. 37)	"Today I want to teach you that when you are writing literary essays, just as you wrote a personal and persuasive essay, you find your seed idea-your thesis- by first reading all your related entries and thinking, 'What is the big idea really want to say?' Sometimes it helps to gather a bunch of possible theses about a text,then to choose one." (p. 37)	**Model:** Using "Fox", model choosing a thesis by rereading entries and underlining possible seed ideas. Model testing a thesis by asking key questions, and show students how you revise your thesis dependent on the answers to those questions. **A.E.:** Allow students a few moments to flip through their most recent writing in search of sed ideas that might become a thesis for their essay. **Link:** Review for students that writers reread notes and entries, selecting a thesis, and revising the thesis by asking questions. (pp. 37-41)	Deciding on Your Boxes and Bullets for an Essay: Recap support for thesis can come with reasons, with kinds or ways, times of when, evidence of how the idea is true for one character, and then another, and with evidence of how it's true at the beginning of the story and also at the end. (pp. 42-43))	Developing Systems to Collect Essay Materials: Congratulate students on the work they did with their thesis statements, and discuss a possible system (booklets) for collecting and sorting evidence they will gather to support this thesis. Demonstrate using a booklet.(pp. 45-47) ****Crafting Theses Quickly Using a Template (p. 47)**
5 **Using Stories as Evidence** **W.4.1.b**,c, W.4.3.a,b, W.4.9.a, **RL.4.1, RL.4.3,** RL.4.4, SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3.a, L.4.6	Remind students that in the previous essay unit they collected evidence to support their topic sentences, and point out they will need to do this same type of work when writing literary essays. (p. 49)	"Today I want to teach you that when you are telling a story in the service of providing evidence for an idea,you need to angle that story to highlight the way it supports and connects to your thesis." (p. 50)	**Model:** Model how it is necessary for you to reread the text and find bits that can serve as evidence before you can tell a story to illustrate the topic sentence. Tell one part of the story, highlighting the steps you take, focusing students on those steps so they can also do this work. **A.E.:** Explain to students you plan to collect a few stories to support each topic sentence, and that they should do the same with their own texts. **Link:** Remind students to collect stories that prove their ideas, and to collect several stories for each topic sentence each day. (pp. 50-53)	Using Precise Words: retell details from the story that connect to and provide evidence for your topic sentences and thesis. (p. 54)	Connecting Stories to Big Ideas: Highlight how one student moved from storytelling to exposition. Give students some time to try this same work with their own stories. (pp. 56-57) ****Homework: Studying a Literary Essay (p. 58)**

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Citing Textual Evidence** **W.4.1.b,c, W.4.9.a, RL.4.1, RL.5.1,** SL.4.1, SL.4.2, SL.4.4, **L.4.1.e,f, L.4.2,a,b,c,** L.4.3, L.4.6	Help students to understand the power of quotes to express ideas. (p. 61)	"Today I would like to teach you that writers work hard to choose that "just-right" quote to be included in their essays. A passage is 'just right' to be included when it provides strong evidence for a claim, making readers say, 'I see what you mean.'" (p.62)	**Model:** Display anchor chart How to Write a Literary Essay. Model for students and allow them to offer their thinking about how you go about choosing a quote between several possibilities, as support for your thesis for "Fox." Explicitly teach two considerations you take into account when selecting: specific words and actions that support your thesis. Make errors for the purpose of self-correcting, sharing your thinking- and model discovering the quote didn't exactly match the point you wanted to make. **A.E.:** Set students up to practice this work in their own text, repeating the process you demonstrated. **Link:** Send students off to work and remind them of all the potential activities they could be deciding between. (pp. 62-65)	Making Sure Evidence Speaks for Itself: A passage that sort of fits but must be explained or tweaked to fit is not going to work well for this purpose. (p.66)	Transitional Phrases for Introducing Quotes: Display Ways to Bring Quotes into an Essay:Show student they can introduce quotes into their writing by offering them a variety of strategies. Allow some time to try them out and have students share the work they might try to introduce quotes into their essays. (pp. 67-68) ****Homework: Using Quotations as Evidence (p. 68)**
7 **Using Lists as Evidence** **W.4.1.b,c, W.4.9.a, RL.4.1,** SL.4.1, SL.4.3, SL.4.4, **L.4.1.d,f,** L.4.2, L.4.3	Today you will tell students about yet a third "ingredient they can put into their essays. Along with stories and quotes they can write with lists. (p. 70)	"Today I want to teach you that lists, like songs or poems, are written for both the ear and the heart. THey need to sound good and mean a lot. Writers say them aloud as they write to make them sound good. And the writers think,, 'How can I bring together a surprising combination of these items so that the whole list make an effect on the reader?' (p, 71)	**Model:** Focus on the idea that lists are powerful, so are best used to emphasize important ideas. Share an example of a students who used lists in several ways and in several places within a essay, offering strategies for how the lists were made. Emphasize the process of writing lists. **A.E.:** Have students create a list for "Fox" scaffolding the	Deciding on the Weak Spots in an Argument and Collecting to Strengthen Those Spots: All essays are both arguments and collections. (p. 74)	Reading Lists Aloud: Ask students to practice reading a list they've written to themselves and then to a partner, looking to find a way to make the list sound even better. (p. 76)

			work in writing the first sentence. **Link:** Send students off reminding them of the options they have for collecting material to support their thesis. (pp. 71-73)		****Homework: Saying Essays Aloud (p. 76)**
8 **Putting It All Together: Constructing Literary Essays** W.4.1.a,b,c,d **W.4.4,** W.4.5, **W.4.10,** RL.4.1, RL.4.2, RL.4.3, SL.4.1, **SL.4.3**, L.4.1, L.4.2, L.4.3.a,L.4.6	Celebrate that students are ready to construct their essays, and remind them that they already know how to check and organize the materials in their folders or booklets. (p. 78)	"Today, instead of a regular mini-lesson, we will do an inquiry. Remember we did this earlier in the year when we wondered what we made for good freewriting? Today the question we will be researching is what makes for a good literary essay? And what, exactly, does a writer do to be a powerful writer of essays?" (p.78)	**Model:** & **A.E.:** Set up writers to study the mentor text "Fox", letting them know that they should be thinking about the inquiry question. Discuss with students their observations of the mentor texts, marking the component parts of the text (thesis, list, topic sentence, etc.) Collect observations made by students. **Link:** Send writers off to make a plan for how their essay will go and then write a draft. (pp. 79-82)	Piecing Together Evidence:More transitional words to use to move from one piece of evidence to another. (p. 83)	Rereading as Means to Revise and Then Set Goals: Speak to students about some predictable issues writers have when doing the work of constructing essays. Ask them to help each other reread and revise with their checklists as guidance. (p.85) ****Homework: Revising for Strength and Clarity (p. 86)**

Bend 2: Raising the Quality of Literary Essays					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Writing to Discover What a Story is *Really* About** W.4.1, W.4.7, W.4.8, **W.4.9.a,** RL.4.1, RL.4.2, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	Explain to students that this bend of the unit will be a little different than the first. Tell them they will write a second literary essay but this time the focus will be on raising the level of their theses. (p. 90)	"Today I want to teach you that to grow and write about ideas that are central to a text,writers sift through everything that happens, looking for deeper patterns-patterns that may not immediately meet the eye. If there is a pattern of friends betraying each other repeatedly, or of relationships ending, or of people being marginalized-of anything- the writer asks, 'What is this story really saying about that?' (p. 90)	**Model:** Authors often write in patterns, and thinking about the pattern can be challenging work. Demonstrate, using "Fox", thinking "What do the characters **keep** doing? o r "What **keeps** happening a lot?" and "What is the author saying about this pattern?" and "What is the text saying about this pattern?" Offer students a sequence of questions that can be used to guide their thinking. **A.E.:** Follow the sequence of questions to support students in growing their own insightful ideas about a text. **Link:** Send students off prepared to do some writing in an effort to identify and think about texts and think about patterns in their texts. (pp. 90-94)	Remembering to Move Up and Down the Ladder of Abstraction: (p. 95)	Using Sentence Starters to Develop New Thinking (p. 97) *****Homework: Finding Elusive Meaning in Texts (p. 98)**
10 **Adding Complexity to Our Ideas** **W.4.1.a,b,** W.4.5, **RL.4.2,** SL.4.1, SL.4.4, L.4.1, L.4.2, L.4.3.a	Explain to students that they have previously learned one way to develop an idea into a thesis, nut that writers have more than one way to do this work. (p.100)	"So what I want to teach you today is that most things in life are not just one way. Things are complicated . They are not black and white. Essayists know this, they literary essayists, they need to work to uncover the multiple sides of a character." (p. 100)	**Model:** Explain to students that characters in books, like people, have more than one side. As literary essayists, they need to work to uncover the multiple sides of a character. Demonstrate a few ways that writers make their theses more complex, and how to take a simple ideas and make it more complex. Ask children to name what you have done in a way	Simple words that Set us of New Paths of Thought (p.104)	Developing Ideas and Support: Guide students to find ideas in their writing that will become their thesis statements. Channel students to take their thesis statements and use a template to frame their thesis and supporting ideas. (p.106)

			that can be transferred to other texts and other days. **A.E.:** Set students up to take the simple idea you used during the demonstration and make it more complex, scaffolding their work with class charts. Share a few observations of student thinking that will benefit the whole class. **Link:** Send students off to think about how they can bring more depth to their writing by writing a more complex thesis statement. (pp. 100-103)		****Homework: Learning to Make Complex Claims (p. 107)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Flash-Drafting Literary Essays W.4.1, **W.4.4, W.4.10,** RL.4.1, RL.4.2, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	Tell students that in life, they'll sometimes be expected to whip up literary essays in no time. Explain that to teach kids to do this, you'll return to the idea of flash-drafting, helping kids write two flash-drafts in one day. (p. 109)	"Today I want to teach you that to whip up a full-blown, well-developed essay, it is important to remember that if you don't have a dream- a vision- of what the essay should be, you'll never create the essay you imagine. you first need to create an image in your mind of how the whole essay will go." (p.110)	**Model:** Remind students of the work they'll do, and what they'll learn. Point them to charts and mentor texts to help them reach that goal. **A.E.:** Begin coaching students step by step to write a literary essay, starting with the title, author, thesis, and first body paragraph. Push for fast writing. Watch the students write and tailor your prompts and nudges based on what you see. If they aren't unpacking evidence or citing directly, push for those strategies. When time is almost up, push for goal-driven, fast and furious writing. Debrief by celebrating the volume of students' writing. **Link:** Set students up to study what they've done with a partner, labeling the parts of the essay (topic sentence, micro-story, etc.) as they'd	Flash-Drafting a Second Literary Essay (p. 114)	Choosing an Essay to Revise: Channel students to choose one of their flash drafted essays to revise over the next few sessions. (p. 116) ****Homework: Mapping a Revision Plan (p.116)**

			done earlier with the mentor essay. (pp. 110-113)		
12 Beginnings and Endings **W.4.1.a,d,** W.4.5, RL.4.2, SL.4.1, L.4.1, L.4.2, **L.4.3.a,c, L.4.6**	Celebrate yesterday's hard work and help writers anticipate and take ownership of the work that lies before them; revision. Explain that you want to add one more kind of revision to their list,, explaining that essayists work on the bookends of introductions and conclusions. Inform students they will have a repertoire of ways to start and end an essay, referring back to this work done in narratives and writing a thesis. (p. 119)	"Today what I want to teach you is this: before writing the thesis statement, essayists usually put their particular essay into context. They write a generalization about literature, or stories, or life- one that acts as the broad end of a funnel, channeling readers so they are ready for the specific point the essayist sets forth in the thesis statement." (p. 119)	**Model:** Refer to the panoramic view at the start of some movies and to the way the camera later zooms in on a single character making his way through the larger context, to help writers sense the function that lead paragraphs often play in literary essays. Tell the story of how one child went about writing the lead to a literary essay. Highlight the steps taken, including asking, "What is my essay really about?"and brainstorming a variety of choices. Debrief, naming the replicable steps that the mentor author took that students could also take, now and often, when writing an introduction to a literary essay. **A.E.:** Channel students to think about their own essay by first thinking of the essay's larger landscape. Ask them to work with a partner to begin to generate lists of possible leads. **Link:** Remind writers that they now have a process they can go through to write a lead paragraph for a literary essay. Summarize the steps of the process. THen provide students with their options for revision work today. (pp.120-122)	Using the Language of Literary Scholars. (p. 123)	Writing Conclusions: Tell students that literary essayists craft their conclusions with care. List some choices writers have for their conclusions. (pp. 125-126) ****Homework: Crafting Conclusions (p. 126)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

13 **Using Descriptions of an Author's Craft as Evidence** **W.4.1.b, W.4.5,** RL.4.1, **RL.4.4,** SL.4.1, L.4.1, L.4.2, L.4.3, **L.4.5.a,b,c**	Celebrate all that students have learned and help them to understand the importance of having powerful evidence. (p. 128)	"Today I want to teach you that literary essayists use not only *what* a text says, but *how* the text says it as evidence to support their claims. Writers use the fact that an author deliberately crafts a story- or any text- in ways that highlight the deeper meaning." (p. 128)	**Model: & A.E.:** Tell the class about a writer who has supported a thesis on a familiar text with an analysis of the author's craft. Recruit the class to try the same work, using this challenge to rally their energy. Recruit children to study the craftsmanship in your mentor text, showing them that authors often use literary devices to highlight what they want to say. **Link:** Return to the story of the class that approached texts with the lens of asking, "What literary language did the author use?" and "How does this show what the text is really about?" (pp. 128-130)	Recognizing Symbols (p. 131-132)	Considering Purpose in Crafting: Recruit students to not only look at what the author *did*do n her text, but also what she did *not* do. (p. 133-134) ****Homework: From Thought to Revision (p. 134)**
14 **Letter to Teachers: Editing** W.4.1, **W.4.5,** RFS.4.4, SL.4.1, **L.4.1, L.4.2, L.4.3**	Share with students things you have noticed in their writing, applauding efforts and laying out some common difficulties you have seen. Point out that the challenges are different when talking or writing about a text than when talking or writing about things (animals, etc.) (p. 136)	"Today I want to teach you that when essayists are writing or retelling a story, they usually write using the present tense, even when the story is written in the past tense." (p. 136)	**Model:** Rally the class to join together to think about how to revise for tense in a selected piece of student writing. Demonstrate how the writing is made clearer and more powerful by shifting all the verbs to the present tense. **A.E.:**Allow students some time to try this work with another teacher-selected piece of text, or one of their own entries. Coach them to notice which verbs make the writing sound as if it already happened or as if it is happening at this very moment. **Link:** Let students know that this is the last day they will have with this essay, and some will want to work on editing, while others may have other work to do. This is their last chance to do everything they	Descriptive Clauses (pp. 138-139)	Celebrate the work students have done before moving to Bend 3. THis is a good time to pull out the Opinion Writing Checklist for comparison. (pp. 139-140) ****Homework: Prioritizing Goals (p. 140)**

			can to make their essay the strongest it can be. (pp.136-137)		

Bend 3: Writing Compare-and-Contrast Essays					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Building the Muscles to Compare and Contrast W.4.1.b, **W.4.4, W.4.7, W.4.8,** RL.4.9, SL.4.1, L.4.1, L.4.2, L.4.3	Contextualize this lesson by telling students about the places in life where you see compare-and-contrast essays and by talking up the importance of this kind of essay writing in future schooling. (p. 144)	"Today I want to teach you that writers can compare and contrast by putting two subjects side by side and asking,'How are they similar? How are they different? What might the significance of that be?' Then, they write about their observations in a structured, seesaw, organized way." (p. 144)	**Model:** Recruit students to compare the two concrete objects you brought to the meeting area, asking them to notice the similarities and differences between them. Scaffold students' observations by telling them that a compare-and-contrast essay has a specific structure. Debrief, naming what you have done in ways that makes the work transferrable. **A.E.:** CHannel children to try some work using different objects. Invite two children to put their shoes in the front of the classroom for all to see. Ask children to debrief. Recall the teaching point and put today's work in a bigger context. **Link:** Set students up to go off and work in centers. (pp.145-148)	Finding Patterns and Ideas in Our Observations (p. 149)	Strategies for Comparing and Contrasting: Orchestrate an inquiry into what makes for good comparing and contrasting. Help children decide which sentence strips are most important and form a class chart. (pp. 151-152) ****Homework: Revising Entries (p. 152)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

16 Comparing and Contrasting Familiar Texts **W.4.1.a,** W.4.4, RL.4.1, RL.4.2, **RL.4.9,** SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	Tell Student that after school yesterday you saw all of life through a compare-and-contrast lens. Suggest that the more interesting insights came when you went from surface to deeper-level comparisons. (p. 154)	"What I've learned is that the most interesting compare-and-contrast ideas are ones that go beneath the surface traits to deeper relationships. One can say, 'These two texts are alike because they both contain the word "the" but --boring. On the other hand, one of the greatest ways to have a good book talk i to wrestle with how two literary texts address the same theme or include similar characters, but do so differently." (p. 154)	**Model:** Suggest that the class practice making theme-based comparisons by doing so with a familiar fairy tale, then unpack some themes associated with that tale as preparatory work for the upcoming comparisons. Debrief in ways that pop out the replicable, transferable work you have just done. Remind students that when comparing and contrasting they can use the template they learned the previous day. **A.E.:** Channel students to compare and contrast two stories. **Link:** Send students off to start writing their own compare-and-contrast essays, on texts of their own choice. Let them know this project will culminate the unit. (pp. 155-157)	Using Templates to Craft Comparative Essays (p. 158)	Being Literary Scholars: Share with the class one student's draft that demonstrates especially powerful work, such as using language of the discipline. Introduce students to the literary term *archetype* and encourage them to think about the term and use it in their own essays. (pp. 160-162) ****Homework: Opening Up Possibilities (p. 162)**
17 Using Yesterday's Learning, Today and Always **W.4.1,** W.4.5, W.4.10, RL.4.1, **RI.4.9,** RL.5.1, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	. Remind students that as they move to new kinds of essay writing, they are still writing essays and need to draw on all they know. (p. 164)	"Today I want to teach you that essayists ask, 'What do I already know that will help me to do this well?' and hold themselves accountable to drawing on all they've learned before" (p. 164)	**Model:** Use Emily's draft (fig 17-1) point out what was done well, and what could be improved. Emily could use prompts like "And another example is…" to push her thinking and find more than one example for each of her ideas, and mentioning how this example supports her thesis. **A.E.:** Rally your students to review their own work in progress, thinking about whether that, too, have forgotten to do some of the things they know how to do. **Link:** Remind writers to draw on all they know, and send them off to work. (pp. 164-165)	Pushing Initial IDeas and Thoughts about Texts Further (p. 166)	Being Critical Friends: Recruit children to read their partner's draft critically, looking for ways to revise it by drawing on past learning. (p. 168) ****Homework Revising Drafts Based on Partner Suggestions (p. 168)**

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Developing Distinct Lines of Thought **W.4.1.b,c, W.4.5,** RL.4.1, RFS.4.4, SL.4.1, L.4.1, L.4.2, L.4.3, L.4.6	REcruit children's help to untangle knots of string. In a way that will connect to their writing, say back what they did to untangle their knots. (p. 170)	"Today I want to teach you about how sometimes your writing is like a tangled knot of thoughts, twisted together. THe way you loosen the tangle of strings might also be the way you loosen your writing. Perhaps you need to separate lines of thinking, to give each line of thinking a bit more air, a bit more space." (p. 170)	**Model:** Show children one writer's tangled thoughts, and suggest that to untangle the ideas, she needs to focus on one thought at a time, saying more about each one. **A.E.:** Set students up to help untangle the student's draft, stretching out each thought before moving to the next one. Scaffold their work by naming the first idea. **Link:** Tell students that untangling their thoughts and providing more evidence for their different supporting ideas might be work they want to do today. (pp. 171-172)	Using Your Partner to Make Sure Your Writing is Clear (p. 173)	Freewriting For New Ideas: Celebrate the work students have done today and set them up to do some freewriting to generate new ideas. (p. 175) ****Homework: Revising to Lift the Level of Your Essay (p. 176)**
19 Letter to Teachers: Exploring Commas **W.4.4,** W.4.5, RFS.4.4, SL.4.1, **L.4.1, L.4.2.b,c, L.4.3**	Remind students to be sure their essay is clear for their readers. (pp. 177-178)	"Whenever you want to unlock one of the mysteries of writing (such as correct comma usage) you study and analyze the mystery, in mentor texts. Then you can extrapolate from the mentor text how the author did things- in this case, how the author used commas. " (p. 178)	**Model:** Instead of a regular mini-lesson, conduct an inquiry. "When people think of grammar and punctuation, they usually think of *rules*. They worry about doing things *right* versus doing things *wrong*. It is true there are some important things to learn about commas- because learning these will help make you writing more readable to others. But the important thing is that you think about the sound of your own writing and what makes sense. Commas usage lets the reader know how to read your writing. Commas empower you as the writer, to speed things up or slow them down, or tuck in a quick reference or other bit of information that will help to bring out the meaning of your piece.	Peer can be Helpful Editors: Exchange pieces with a neighbor and help one another catch final errors. (p. 181)	Peer Editing Conferences (p. 181) ****Homework: Being Wide-Awake Readers of Our Own Writing (p. 181)**

			A.E.: Read aloud a short text (suggested: *The Marble Champ* by Gary Soto, highlighting the commas, allowing students to talk with their partners about why they think the author put the commas where he did. Discuss **Link:** Send students off to continue doing this work. (pp. 178-179)		
20 **Letter to Teachers: A Celebration** W.4.4, RFS.4.4, SL.4.1, SL.4.4, SL.4.6, L.4.3	As a final celebration consider creating a class anthology of essays. (pp. 182-182)				Reflection: Ask students to take out their goal sheets and reflect on the work they did in this unit, as well as the previous essay unit from earlier in the year. (p. 184)

Fifth Grade Units of Study

Grade 5 Unit 1: Narrative Craft	
Unit Description:	This unit provides opportunities for students to realize that they carry stories and can apply a repertoire of previously learned strategies to generate narrative stories, by beginning with powerful story ideas. Students will learn to make decisions about the work they need to do by revisiting these tools and strategies. Emphasis will be placed on raising the level of student work by supporting them to understand what it means to do any writing strategy really well, and by raising the importance of meaning, or significance.
Essential Questions:	● How can mentor texts provide resources to develop critical thinking for story and character development? ● How can writers generate ideas for narrative writing? ● How can writers create structure in narrative writing so that it has a purpose? ● How can writers focus their narratives so that it conveys the intending meaning the best?
Standards:	CCSS for Writing: W.5.3-Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.5.3.A-Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. W.5.3.B-Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. W.5.3.D-Use concrete words and phrases and sensory details to convey experiences and events precisely. W.5.4-Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience W.5.5-With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.7-Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic W.5.8-Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources. W.5.9-Draw evidence from literary or informational texts to support analysis, reflection, and research. W.5.9.A-Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]"). W.5.10-Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. CCSS for Reading- RL.5.1- Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RL.5.2- Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. RL.5.3- Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

	RL.5.4- Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. RL.5.5- Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. RL.5.6- Describe how a narrator's or speaker's point of view influences how events are described. R.L5.10- By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently. CCSS for Speaking & Listening- SL.5.1- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly. SL.5.2- Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.5.4- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL5.6- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. CCSS for Language- L.5.1- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.5.2- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3- Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.3.A- Expand, combine, and reduce sentences for meaning, reader/listener interest, and style. L.5.5.A- Interpret figurative language, including similes and metaphors, in context.
Timeline/date:	**6-8 weeks: September - October**

Bend 1: Generating Personal Narratives					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Starting with Turning Points **W.5.3**, W.5.8, W.5.10, RL.5.2, SL.5.1, **SL.5.4**, **L.5.1**, L.5.2, L.5.3	Support children's identities as writers by telling them that you've already begun to study their writing. Acknowledge that students already know strategies for generating narrative writing. Reference the year's new chart, encouraging them to make personal charts of strategies, sharing what they know. (pg.4)	Writers use strategy-one that helps them write powerful stories. It usually works to jot moments that have been turning points in their lives. These might be first times or last times, or they might be times when they realized something important. Then they take one of those moments and write the whole story, fast and furious. (pg. 5)	**Model:** Demonstrate the step-by-step sequence of using the strategy. In this case, generate ideas for personal narratives by listing first times, last times, or times when you realized something. (pg. 6) **Active Engagement:** Demonstrate and support thinking about moments in which you realized something, pointing out that realizations often occur during first and last times. Channel students to do this, first alone, quietly, and then by talking. (pg. 7) **Link:** Remind children that writers draw from a repertoire of strategies to get themselves writing. Channel students to start writing, and meanwhile, add to the chart. (pg. 8)	Voiceovers to Keep Writers Writing: Push your writers to keep writing without interrupting their flow. (pg. 9)	Learning from the Best and Worst Writing TImes: Remind writers that one strategy to build a writerly life is to think back on best and worst writing times and learn from them. Get writers to start jotting about their own writing lives. (pg. 12) **Homework:** Making Resolutions (p. 12)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 Dreaming the Dream of the Story	Channel students to share their resolutions for the upcoming year. Use that conversation to explain that our aim is to teach them how to write	Remind students that writers of stories-and this is writers of trues stories as well as fictional ones-climb inside the story, walking in the shoes of the character, experiencing the	**Model:** Explain that the secret to writing effective narratives requires you to experience the story so that readers can experience it too.	More Strategies for Generating Personal Narratives Topics: Teachers model more strategies for generating	Celebrate the Powerful Writing Children are Already Doing: Plan a way for every child to read a bit of his writing aloud

W.5.3, W.5.4, W.5.5, W.5.8, W.5.10, RL.5.4, **SL.5.1**, SL.5.4, SL.5.6, L.5.1, L.5.2, L.5.3.	particularly powerful stories. (pg. 15)	story as it unfolds and putting that onto the page so readers can experience it too. (pg. 16)	Ask students to watch you demonstrate, working with an entry you settled upon when thinking of stories that take place in an important place in your life. Ask, "How did it start?' and then let the story unroll from there. Debrief, pointing out that replicable steps you have taken. (pg. 17) **Active Engagement:** Set writers to choose one of their stories and put themselves back inside of it. **Link:** Send children off with the reminder to use all they know to write stories in a way that put readers inside of them.	personal narrative topics. (pg.19)	to the group as a means to celebrate children's stronger and stronger writing. (pg. 21) **Homework:** Living Like a Writer (p. 22)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **Letting Other Author's Words Awaken Our Own** W.5.3, W.5.4, W.5.5, RL.5.2, RL.5.10, **SL.5.1**, SL.5.4, SL.5.6, L5.1, L.5.2, L.5.3	Provide an analogy that will help children understand how one writer's words can provide a spark of inspiration for another writer. (pg. 25)	Writers read great stories in order to write great stories. An author's stories and ideas will often spark the reader's stories and ideas. (pg. 25)	**Model**: Model reading a text and writing in the wake of it. **Active Engagement**: Share "strategies for generating personal narrative writing" **Link**: Send children off to continue writing, reminding them that writing in the wake of literature is yet another strategy that can add to their toolkit. (pg. 27)	Revise Entries, Not Just Drafts: Techniques for raising the level of narrative writing: *Dream the dream of the story and then write in a way that allows readers to experience the moment along with you.	Setting the Stage for Powerful Partnerships:Bring students back together, setting them next to their new writing partner. Explain the importance of active, supportive partnerships. Ask them to re-do the conversation they had

				*Revise, using all you know about storytelling, not summarizing (pg. 28)	earlier, this time helping their partner to grow and change as a writer. (pg. 30) **Homework:** Editing as You Write (p. 31,32)
4 **Telling the Story From Inside It** **W.5.3.a.b.d**, W.5.4, W.5.5. R.L.5.2, **RL.5.6**, SL.5.1, SL.5.4, SL.5.6, L.5.1, L.5.2, L.5.3	Celebrate the way children have learned to write from inside the stories, reimagining them as they write. (pg. 35)	Teach writers that when you write personal narratives, it is important to put yourself inside the skin of the main character (the character is the writer, of course, just you in a different time and place), and then tell the story through that person's eyes, exactly the way he or she experienced it. (pg.35)	**Model:** Tell the story of one time when you wrote a story, staying inside the constraints of your particular perspective. **Active Engagement**: Set children up to practice telling a story from within the narrator's perspective. Ask them to reread a pretend draft where the point view needs to be remedied. **Link**: Rename your teaching point. Send children off to copy their leads and to climb into the skin of their narrator	Noticing If the Details Ring True: When writing from inside the skin of the character, remember that the details you see and include in your draft will be the details the character notices in the moment of the story.	Using Details from the Moment: Share an example of a child's writing that includes details from inside the story. Channel students to share their own writing and to talk about places where their details ring true, and places where they don't. (pg. 40) **Homework:** Making and Using Topic Lists (p. 41)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Taking Stock and Setting Goals** **W.5.3, W.5.5**, W.5.10, RL.5.1, RL.5.2, **SL.5.1**, SL.5.4, L.5.1, L.5.2, L.5.3	Introduce children to work of the minilesson -assessing themselves as writers and setting goals.	Remind writers that it helps to pause and to look back on your progress as writers, asking, 'Am I getting better?' and also asking, 'What should I work on next? What will help me keep getting better in big and important ways?	**Model**: Tell students that when working to get better, it helps to have tools for measuring progress and then tell them about the Narrative Writing Checklist for fifth and sixth grades and introduce a snippet of it.	Keeping Track of Goals: Restate your teaching point, reminding children that to grow and develop as a writer, it is important to stop and take measure of what they've done so far and make plans for how to improve.	Mentoring Yourself to a Classmate's Work: Guide students to mentor themselves to a classmate's work. Ask the students to share what they notice about the student's revisions.

			Active Engagement: Students turn and talk with partner about what they noticed about "Goosebumps" and then reread either their fast draft or partner's. **Link:** Restate your teaching point, reminding children that to grow and develop as a writer, it is important to stop and take measure of what they've done so far and make plans for how to improve. (pg. 46)		Ask the students to share their self-assessments with their writing partners and set goals for moving forward with their drafts. (pg. 50) **Homework:** Your Last Chance to Edit a Drop-Dead Powerful Entry (p. 52)

Bend 2: Moving Through the Writing Process: Rehearsing, Drafting, Revising, and Editing					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Flash-Drafting: Putting Our Stories on the Page** **W.5.3, W.5.5**, W.5.10, RL.5.1, **SL.5.1, SL.5.4, SL.5.6,** L.5.1, L.5.2, L.5.3	Tell children that today begins a new bend in the unit, and overview the work ahead. Then locate students who know how to choose a seed idea, and ask them to teach others nearby.	Remind children that writers fill themselves up with the true thing that happened, recall how they've decided to start the story (the where and the how), and then, keeping their minds fixed on the mental movie of what happened, let their pens fly down the page. Writers write fast and furious, pages and pages, finishing (or almost finishing) a whole draft in a day."	**Model**: Name ways that writers can get deeply absorbed by their stories-listening to, or reliving, their subject. **Active Engagement**: Set students up by encouraging them to reread their entry, recall their storytelling efforts, revise their lead, and signal when they are ready to be released to write. **Link:**	Supporting Velocity: remind students to write fast and furious. (pg. 59)	Reading Our Drafts Aloud to Imagine Ourselves in the Story: Ask children to convene in four groups, one in each corner of the room, and in each corner, a different child will read aloud his or her draft. (pg. 61)

			Get out of their way and let them write.		
7 **What's this Story Really About?: Redrafting to Bring Our Meaning** **W.5.3, W.5.5,** W.5.10, RL.5.2, RL.5.5, **SL.5.1**, SL.5.4, SL.5.6, L.5.1, L.5.2, L.5.3	Help children understand that revision is not about adding a word here and a word there. Instead, revision often means setting the draft aside, taking on a new lens, and then redrafting. (pg. 65)	Teach children that when professional writers revise, they don't just insert doodads into their drafts. (pg. 66)	**Model**: Demonstrate that when you ask the question, "What's this story really about?" this leads you to want to tell your story differently, leading to another draft. Show children how you plan for this new draft by thinking and talking across the pages of a planning booklet. Debrief in ways that highlight the transferable lessons you hope children will carry with them. **Active Engagement**: Set children up to ask themselves, "What's my story really about?" and to imagine that there is more than one way their story could be told. **Link:** Restate your teaching point. Send children off to rehearse their stories by storytelling them first. (pg. 69)	Helping Partners Work More Effectively: Partners call out "Stop" when they can no longer picture the story. Rewind and try it again- use the chart to re-write the part another way. (p. 70)	Sharing Our Process and Progress as Writers: Share one student's process for choosing a great lead. Ask students to share their own process and progress, and encourage partners to be not only listeners but coaches, as well. Then show the revised "Ways to be an Effective Partner" chart. **Homework:** Angling Your Writing as You Draft (p. 73)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **Bringing Forth the Story Arc** **W.5.3, W.5.4, W.5.5**, RL.5.1, RL.5.3, **RL.5.5**, RL.5.10, SL5.1, L.5.1, L.5.2, L.5.3	Let your students know that revision begins with seeing possibilities in drafts that at first we think are finished. (pg. 76)	Teach writers that "one of the most powerful ways to improve your personal narrative is to look at it as a story, and to think about whether you have brought everything you know about how stories usually go to bear on your draft." (p. 76)	**Model:** Remind students of the essential elements in a story. Recruit children to join you in thinking how a familiar narrative is undergirded by story architecture. **Active Engagement::** Retell shortcut, using voice intonation to help children perceive the story's structure. **Link:** Remind children that stories, like the writing workshop, follow a form. Help them realize that a knowledge of story structure can help them revise their work and decide upon their next steps. (p. 77)	Talking Poetic License to Bring Out the Story: Writers may need to include more than one small moment within their story arc in order to show the character wanting something and encountering trouble; jump ahead and show what happens in the end. Also, writers can start the story right in the heart of the action. Keep in mind the question "What's this story really about?" (p. 81)	Mapping Internal and External Story Arcs: Show children a story arc drawn in "mountain" form. Show another story arc for the same story, this time for the character's internal changes. (pg. 83) **Homework:** Planning Revision with Story Arcs (p. 84)
9 **Elaborating on Important Parts** **W.5.3B, W.5.3D, W5.5**, RL.5.2, SL.5.1, L.5.1, L.5.2, **L.5.3**	Create an analogy that explains to children how different circumstances can require us to vary our pace and attention. (p. 87)	Teach students that writers vary the pace of a story for a reason. Writers elaborate on particular parts of a story to make readers slow down and pay attention to those specific scenes. (p. 88)	**Model:** Set up a piece of your own writing so you can demonstrate the work of the teaching point. Think aloud as you demonstrate the process of elaboration on an important part. Debrief. Repeat that writers elaborate on parts that reveal what their story is really about. **A.E.** Ask students to circle an important part of their story so they can center on that for elaboration and then to	Using paragraphs to Clarify Meaning and Emphasize Important Parts: As writers write, keep in mind those tools that allow your readers to understand your writing, such as paragraphing and spelling. (pg. 92)	Highlight the fact that some children have chosen to elaborate on portions of their writing to bring out a specific meaning, while others have brought out story elements. Divide children into groups and set each group in front of a piece of writing. Coach children to carefully study what each

			elaborate, in various ways, as you've demonstrated. **Link:** Send children off to elaborate on strategic spots in their stories. (p. 88-91)		student has done. (pg. 94) **Homework:** Make a Museum in Your Home (p.95)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 **Adding Scenes from the Past and Future** **W.5.3**, W.5.4, W.5.5, RL.5.2, RL.5.5, RL.5.6,SL.5.1, **L.5.1**, L.5.2, L.5.3	Invite children to recall a fantasy story in which the character suddenly steps into another world. Explain that time travel can happen in personal narratives when the narrator remembers the past or envisions tomorrow. (p. 97)	Teach students that authors sometimes make characters in personal narratives travel through time and place. They often do this to highlight the meaning they most want to show, and do it by imagining future events or remembering past events that connect to what their story is really about. (p. 97)	**Model:** Model how you imagine the possibilities for adding scenes from the past and future in our own story. **Active Engagement:** Channel students to study a piece of writing, noticing when the author jumps forward in time. **Link:** Remind children that as writers, they need to draw on their entire repertoire of strategies to accomplish whatever it is they want to do. (pp. 98-101)	Using Flashbacks to Convey the Main Feeling: Tuck in a flashback, another small moment when you also felt the feeling you are trying to help the reader understand. (p. 102)	Writing Flash Forwards: Share an example of student's writing that shows moving to a new scene at a new time, making sure that it strengthens the writer's overall intent. (p.104) **Homework:** Using Past Memories to Emphasize Meaning (p. 105)
11 **Ending Stories** W.5.3.A,E, **W.5.5**, RL.5.2, SL.5.1, L.5.1, L.5.2, L.5.3	Explain that endings allow us to bring out meaning and leave readers with a final message. (p. 107)	Teacher writers that "you can write an ending that leaves your reading with something big at the end." (p.107)	**Model:** Tell children that writers draft possible endings and do so by asking themselves a series of questions meant to elicit the story's real meaning. (pg. 108) **A.E.** Ask children to revise their endings the same way. **Link:** Recall the teaching points, then remind writers of the repertoire of choices they can draw upon today and send them off.	Focusing Story Endings: Brainstorm several possible endings making sure they focus back to the meaning of the story. (p. 111)	Share Powerful Endings: Gather children in a circle and tell them they will each have the opportunity to share their endings, forming a class poem of sorts. (p. 113) **Homework:** Writing and Rewriting Leads and Endings (p. 114)

			(pp. 108-110)		
12 **Letter to Teachers: Putting On the Final Touches** W.5.3, **W.5.5**, RL.5.2, SL.5.1, **L.5.1, L.5.2,** L.5.3	Explain that writers draw on all resources to finish their writing.				Make today celebratory. Make this a special day for your students!

Bend 3: Learning from Mentor Texts

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
13 Reading with a Writer's Eye W.5.3.B.D, W.5.5, W.5.9.A, RL.5.2, RL.5.10, RFS.5.4, SL.5.1, **SL.5.6**, L.5.1, L.5.2, L.5.3	Use a metaphor to explain that insiders see differently, learning not only from the products others have made, but also inferring and learning from the processes behind those products. (Good artists copy, great artists steal) (p. 122)	Writers look at other people's writing differently. Writing does affect them, but they also look for clever tricks the author used to affect the reader, and they think about how they might use this trick as well. (p. 122)	**Model:** Show students that when they want to make a piece of good writing, it often helps to find a mentor text and read a bit of it asking, "What did this author do that I could try?" Name what the author has done is such a way that her skill can be transferred to another text. Show how the same technique could be used in a different text or two. Name what you have demonstrated in a way that is transferrable to other texts on other days. **A.E.:** Suggest students read like writers, noting parts of the text that feel powerful. Ask them to note exactly what the author has done. Report on their findings, and add their observations to the class chart. **Link:** Reiterate the teaching point and send students off to study mentor texts. (pp.122-125)	Channel Kids to Write: Dream the dream of the story while generating ideas. (p. 126)	Revising Entries and Setting Assignments: Making a plan for homework that keeps the story production moving forward. (p.127) **Homework:** Revising from the Get-Go (p. 128)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Taking Writing to the Workbench W.5.3.B,D, W.5.5, W.5.9.A, RL.5.2, SL.5.1, L.5.1, L.5.2, L.5.3	Establish a shared foundation of knowledge about the writing process by asking students to voice their expectations for how this upcoming bend and the writing process is apt to go. Set students up to expect that today's session will not	In order to learn from a mentor text, you cannot just read and hope it rubs off on you. It helps to use your writer's journal not just as a place to gather entries, but as a workbench where you work on making your writing do specific things. (p. 131)	**Model:** Rally students to invest in self-initiating skill-building exercises within their writer's journals, where they drill themselves on alternate ways to achieve a goal. Tell students that they can think of their journals as a workbench. Demonstrate how you might bring your own writing to the workbench and improve it	Try and Try Again: Use the chart "Techniques for Raising the Level of Narrative Writing" to make your last writing better- to do it again in a different way. (pp. 135-136)	Writers Set Up Their Tools: Point out that many students don't have their tools- checklists, mentor texts, goal sheets- around them as they write. When working at a workbench, one

	be business as usual. (p. 130)		by taking lessons from a mentor text. Debrief, explaining how exactly you would use the strategy from the mentor narrative in your own story. **A.E.:** Ask students to locate a powerful excerpt in the mentor text, to notice more about it, and then to bring that craft to the "workbench" of their journal. **Link:** Recap what you hope the minilesson has conveyed about using journals as workbenches and about reading-writing connections. (pp. 131-134)		needs tools to be on hand. (p. 137) **Homework:** One Last Entry (p. 138)
15 Stretching Out the Tension W.5.3, W.5.4, W.5.5, RL.5.1, **RL.5.5**, SL.5.1, SL.5.2, SL.5.4	Convene writers in the meeting area and give them a vision for the week ahead. Call to mind a familiar scene from a story or film where the trouble is stretched out in episodic, bit-by-bit, ever-getting-worse manner. (p. 141)	When writers set out to draft, they think about structure and make an effort to structure their story to make it compelling- not how it really happened. It can help to think about how authors slow down the problem telling it bit by bit to make it compelling. (p. 142)	**Model:** Share your process as you tackle structure by first thinking about how an author you admire structures a story. Emphasize that authors don't just chronicle what happened, they craft a compelling story. Model how you can build rising tension in your own story. Slow down your demonstration, thinking aloud, emphasizing how you'll plan out the parts of your story so they will build, with the trouble getting worse and worse. Share insights gained. **A.E.:** Channel students to think of the parts of their stories and then plan how the problem will escalate across these parts. Invite them to rehearse with their partners. **Link:** Remind writers the time frame for their piece of writing, of their options for today, and send them off. (pp.142-144)	Secondary Characters' Emotions Can Also Escalate: These emotions can create a full arc of emotions within the larger arc. Be sure you're thinking about how other characters are responding to the problem. (p. 145)	Check That Each Character Has an Arc: Gather students at the meeting area and show them a way to check that each character has an arc that will lead to a satisfying conclusion. Set writers up to check that each character has this arc. (p. 147) **Homework:** Revising Story Arcs (p. 148)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Catching the Action or Image that Produced the Emotion W.5.3.B.D, W.5.5, RL.5.1, RL.5.3, SL.5.1, L.5.1, L.5.2, L.5.3, **L.5.5.A**	Share two brief writing samples with students,one that summarizes an action and another that plays this action out with images that evoke emotion. Invite students to compare the two writing samples and decide which is more effective. (p. 151)	When writing a story, aim to put the exact thing that you, or the character did or saw before you thought something.Try to recall how it went in sequence and put this down on the page so your reader can go through those actions too. (p. 152)	**Model:** Model noticing the way a published author uses details to evoke emotion. Model taking this strategy to your own writing, attempting to isolate the exact action or image that evoked your most powerful response. Debrief, naming what you hope the children are learning. **A.E.:** Set writers up on a specific part of their story and call to mind some of the specific images associated with that part, considering the emotion they want to convey to the reader. Convene writers and highlight examples that you think would benefit the whole class. **Link:** Send writers off to continue to take themselves through the process, reminding them that they have three days left (including today) to work. (pp.152-154)	Significant Images Recur Across a Piece: When images recur across a piece they take on more meaning. They also can become symbolic and help to convey the larger meaning of the story. (p. 155)	Creating Metaphorical Images: Gather writers and let them know that some images can be metaphorical. Look together at an example of this from *Eleven.* Demonstrate quickly coming up with a metaphorical image for your story. Set writers up to think of metaphorical images for their own stories.Rally them to create a few of these. Have writers share their best image with a partner. Send writers off to continue to think about how to be precise in their work. (p. 156-157)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Every Character Plays a Role	Draw on a real-life example of how others “play roles” in the lives of others. (p. 160)	Authors ensure that every character, main and secondary, plays a role in	**Model:** Channel students to study the role of a secondary character in a mentor text. Debrief, naming out the	Using What You Know about Studying Characters in Books When Developing Your	Developing Character Traits: Share an example of a student who meant

W.5.3, W.5.5, RL.5.2, RL.5.3, SL.5.1, **L.5.1**, L.5.2, L.5.3		forwarding the larger meaning of a story. (p. 160)	replicable steps you took. Explain how you would transfer this strategy to your own writing. **A.E.:** Ask students to consider their own secondary characters, the roles they play, and the ways they might further the meaning behind their stories. **Link:** Ask students to set goals for the period ahead, keeping in mind today's mini-lesson. (pp. 161-163)	Own Character: As a reader you think about what type of person the character is by gathering the details from the character's actions, words, and thoughts. As a writer, make sure you are creating clear characters that your readers can have ideas about. (p. 164)	to convey one set of character traits in her story but realized that she didn't. Ask partners to study each other's characters. (p. 166) **Homework:** Revising With Characters in Mind (p. 166)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Editing: The Power of Commas W.5.3, **W.5.5**, W.5.9.A, **RL.5.1**, RFS.5.4, **SL.5.1**, L.5.1, **L.5.2, L.5.3.A**	Remind students they will be cycling through the writing process again and again, each time learning new strategies for creating better writing. (p. 168)	You can figure out any punctuations mark's secrets by studying it in great writing. (p. 168)	**Model:** Explain that just as children learned to write in powerful ways by studying a mentor text, so too can they learn to use commas powerfully. **A.E.:** Set students up to explore the comma with their partners. Collect what you hear students say, compiling and presenting what you hear. Channel students to compare notes as they discuss what you laid out, and what it means for their writing. **Link:** Remind students of what they learned, both specifically and generally.(pp. 168-171)	Discovering Uses for Commas: Another powerful use of commas is when you have more to say about something. e.g. It was cherry-flavored, my favorite. (p. 172)	Sharing Our Best Comma Work: Ask students to share with partners their most successful implementation of a comma from today's mini-lesson and plans for studying their next punctuation mark. (p. 173) **Homework:** Reaching for Voice (p. 174)
19	pp. 175-177				

Letter to Teachers: Mechanics W.5.3, **W.5.5**, W.5.9.A, RFS.5.4, SL.5.1, L.5.1, **L.5.2**, L.5.3					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 Reading Aloud Our Writing; A Ceremony of Celebration W.5.3, **RFS.5.4**, **SL.5.1, SL.5.6**, L.5.1, L.5.2, L.5.3	Celebration: Welcome students (and guests). Explain that when we read stories, authors bring us into other worlds. Today, writes in the class will read aloud, bringing us all into other worlds.	Explain that after a few children read to the group, everyone will disperse to a corner to share writing in small groups. (pp. 178-181)			
21 Transferring Learning W.5.3, **W.5.4, W.5.7, W.5.8**, RL.5.2, RL.5.6, SL.5.1, L.5.1, L.5.2, L.5.3	Begin by rallying writers to transfer and apply all they've learned.	Start by teaching students to transfer explicitly.	Let go, allowing students to imagine the possibilities for transference and make choices of their own. (pp.185-189)		

Grade 5 Unit 2: The Lens of History (Research Reports)	
Unit Description:	This unit is designed to support students' writing of information texts within a content area of study, specifically a social studies unit on Westward Expansion. Students will delve deeply into informational texts, discern significant ideas and supporting information, synthesizing and comparing information across texts, and consider their structure and craft as mentor texts. Students will learn options for structuring texts so they can make effective choices about their own text., as they move toward producing a more focused research report, on a more narrowly focused topic under Westward Expansion, for example, The Oregon Trail or The Erie Canal. During this phase, students will focus on how to teach others in engaging ways, and how to make use of primary sources in informational writing. In becoming expert readers of informational texts, students will become more sophisticated producers of text.
Essential Questions:	● How do I choose a topic? ● How do I paraphrase information in my notes and finished work? ● How do I effectively present information? ● How can I apply an analytical lens as I read across both literature and information texts? ● How can I use all I have learned about research to tackle a topic, reading many texts in many genres, consolidating what I have learned into a richer understanding of the topic?
Standards:	CCSS Writing- W.5.2-Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.5.2.A-Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. W.5.2.B-Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. W.5.2.C-Link ideas within and across categories of information using words, phrases, and clauses (e.g., *in contrast*, *especially*) W.5.2.D- Use precise language and domain-specific vocabulary to inform about or explain the topic. W.5.2.E- Provide a concluding statement or section related to the information or explanation presented. W.5.4- Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.5- With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.6- With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting. W.5.7- Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic. W.5.8- Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources. W.5.9- Draw evidence from literary or informational texts to support analysis, reflection, and research.

	W.5.9.B- Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]""). W.5.10- Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. W.6.2- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. W.6.2.A-Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. W.6.2.B-Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. W.6.2.C-Use appropriate transitions to clarify the relationships among ideas and concepts. W.6.2.E- Establish and maintain a formal style. CCSS Reading- RI.5.1-Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RI.5.2-Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. RI.5.3-Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text. RI.5.4-Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*. RI.5.5-Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts. RI.5.6- Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.7- Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently. RI.5.9- Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably. RI.5.10-By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4-5 text complexity band independently and proficiently. RFS.5.4- Read with sufficient accuracy and fluency to support comprehension. RI.6.1- Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text RI.6.7- Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue. CCSS Speaking and Listening- SL.5.1- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly. SL.5.2-Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.5.3-Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

	SL.5.4-Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.5-Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes. CCSS Language L.5.1- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.5.2-Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3-Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.4-Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. L.5.4.C-Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases. L.5.5-Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.5.6-Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*). L.6.2-Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.6.2.A- Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*
Timeline/date:	**6-8 weeks: November - December**

Bend 1: Writing Flash-Drafts about Westward Expansion					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Organizing for the Journey Ahead W.5.2, **W.5.7, W.5.8**, W.5.10, RI.5.2, RI.5.3, RI.5.5, RI.5.7, SL.5.1, L.5.1, L.5.2, L.5.3, **L.5.6**	Build Excitement for this ambitious new unit, explain the topic that will undergird the unit. Ask students to think about their knowledge of the topic, brainstorming subtopics, then recording these on post-its. (p. 4-5)	Researchers organize what they are bringing with them to their writing. When things are organized, it is easier to use them. (p. 5)	**Model:** Explain that students will need to organize their knowledge (from Post-its) into categories, reminding them that they've done this when writing information books. Give an example with their help. **A.E.:** CHannel students to sort and categorize their own key words, as they've just helped you to do. **Link:** Explain that tomorrow, students will flash-draft research reports to help them know what they need to know. Send writers off to collect and categorize their post-it notes and prepare for flash-drafting a research report the next day. (pp. 5-7)	Preparing to Draft: Help yourself get ready to draft by, 1) teach someone what you know (then revise your organization based on how the teaching went. 2) study published authors to see how they have done the same work (and then try that same work. 3) get feedback on your plan for writing from a partner.(p. 11)	Preparing Information for Drafting: Invite students to spend the final moments of today and more time tonight preparing themselves to fast-draft tomorrow by taking more notes on post-its to fill their writer's journal. ****Homework: Continuing to Research at Home (p. 11)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 Writing Flash-Drafts W.5.2.A,W.5.2.B, W.5.4, W.5.5, W.5.10, RI.5.2, RI.5.3, SL.5.1, SL.5.4, L.5.1, L.5.2, L.5.3	Set student up to draw upon what they know about how information writing tends to go. (p. 13)	Before a writer writes he often "gets full" of the writing he intends to create. Poets warm up by reading poetry; speech writers read speeches. Information writers fill themselves up with all they know about how their kind of writing tends to go. (p. 13) Reading Like a Historian	**Model:** Divide the class into small groups. Ask each group to recall characteristics of good information writing, coming up with a few key pointers to help with today's writing. **A.E.:** Ask students to bring to mind exactly what they plan to write, and then ask members of each group to report back several important tips for information writing.	Pushing to Write More: Demonstrate how to add more ideas into drafts using a symbol, such as a star or a number, to then draft in the margin a post-it, or on another sheet of paper to get this information down without having to erase and make room for it. (p. 16)	Relying on Rubrics and Partnerships to Strengthen Drafts: Remind students of the assessment checklist they have used in the past and ask them to use this updated tool to assess their current drafts. (p. 18)

			Link: Coach writers to reflect on their work plans in the light of these new suggestions. (pp. 13-15)		****Homework:** **If...Then…** **(p. 19)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 Note-Taking and Idea Making for Revision **W.5.2.D**, W.5.5, **W.5.7, W.5.8,** W.5.9, **RI.5.1, RI.5.2, RI.5.3, RI.5.4,** RI.5.9, SL.5.1, L.5.1, L.5.2, L.5.3, **L.5.6**	Talk about professional writers' obsession over their tools, and then channel their attention that way. Show work from a student who has cut up their initial draft, taping one subtopic onto each page of her writer's journal, and then collecting related notes on the surrounding page. Recruit students to do similar work, cutting apart their flash drafts so as to leave space to develop each subtopic. Shift to a focus on how to take notes, first reminding students of what you taught in preceding sessions. (pp. 21-22)	Researchers shift between reading to collect and record information and writing to grow ideas. As note-takers, researchers also reflect, talking and jotting about patterns, surprises, points of comparison and contrast, and they entertain questions. (p. 22)	**Model:** Establish the fact that notes contain abbreviated, organized records of information and also passages of freewriting, in which the writer reflects. Demonstrate thinking and writing your thoughts while note-taking. Debrief in ways that highlight the intellectual work researchers do when reflecting on (and freewriting about) information. **A.E.:** Channel students to continue reflecting on the text you read, suggesting they think about patterns or questions. After they've thought for just a moment, push them to extend their thoughts. **Link:** Channel students toward doing the same work with their own writing. Recap that they need to set up their materials so they are ready to revise in general and to revise to highlight places. They can also write their subsections. (pp. 23-25).	Using Domain-Specific Vocabulary:Writers pride themselves on finding and using just the right word. Model reading a group of sentences of note-taking missing specific vocabulary. Reread this same portion of text with specific vocabulary. Have students talk with partners to compare to see if they can notice the difference. (p. 26)	Plan for Improvements in Our Writing: Compare the writing process to make-overs that kids see on TV, suggesting that within a few days they'll have accomplished a make-over. Suggest they note places where their work is already en route to improvements. Create a gallery share, channeling writers to leave responses on each other's notes. (p. 28) ****Homework:** **Continue Research: Note-Taking and Idea-Making at Home** **(p. 29)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

4 **Writers of History Pay Attention to Geography** **W.5.2.D, W.5.5**, RI.5.3, SL.5.1, SL.5.5, L.5.1, L.5.2, L.5.3, L.5.6	Introduce using geography as a lens for revision. (p. 32)	When you write and revise as a historian, it is important to keep in mind not only the qualities of good writing, but also the qualities of good history. For example, historians think it is important to include details about the places where events occurred- the geography. Geography will have an impact on what occurs. A history writer can think about places where history occurred just by keeping a map nearby. (p 32)	**Model:** Remind students that writers adopt specific lenses. The impact on geography can be a lens, and students can re-see their writing through that lens and revise based on what they see. Demonstrate rereading your own writing with the lens of geography, recruiting children to do this alongside you. Provide lots of support with the very start of this. Debrief highlighting how using the map and your knowledge of geography helped you to add more specific details to your writing. **A.E.:** Set students up to practice revising with an eye toward geography. **Link:** Take a moment to celebrate the way students have already begun to use the lens of geography to revise their writing. Set students up to work independently. (pp.32-35)	Looking for Patterns and Asking Questions: Looking at a map can lead to genuine questions. For example, how did settlers move all their things over the Rocky Mountains with no airplanes? (p. 36)	Using Scale as a Way to Gather More Information: Explain what a scale is for and demonstrate using it to help add geographical detail to your writing. Ask students to try using a scale on their own maps. Share one student's work as an example. (p. 38-39) ****Homework: Revising With Various Lenses (p. 39)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

5 **Writing to Think** W.5.2, W.5.5, W.5.7, W.5.8, **W.5.9.B,** W.6.2.B, RI.5.1, RI.5.4, **RI.5.9**, RI.6.1, SL.5.1, SL.5.4, L.5.1, L.5.2, L.5.3	Set students up to see the significance of learning to pursue their own ideas in their ongoing academic work. (p. 42)	When researching, you need to not just move facts from someone else's book to your page. You need to think, to come up with your own ideas. The best way to do this is to ask questions and find your own answer, even if your answer is tentative. (p. 43)	**Model:** Prioritize ideas, suggesting students regard them as clues that can be assembled in ways that help them gain insight into the mystery of what life was like during historical times. Recruit students to join you in reading a passage that already contains geographical facts. This time demonstrate how to assemble facts and let them spark ideas. Channel students to capitalize on the new thinking they've done to revise the original passage from the shared history report. **A.E.:** Return to previous sample text with embedded geographical information, to practice thinking about information again. Support students' efforts to grow ideas using thinking prompts. **Link:** Remind students of the teaching point and set them up for their independent work. (pp. 43-46)	Questions That Often Lead to Insights: Here are examples of questions that can nudge us to think beyond the facts: ● What are the surprising parts about this? ● So what? ● How does this connect with other things I know? FInd a section in your flash draft that contains a lot of geographical information, reread this section with one of these questions in mind. Write your new thinking to add on to this section. (p. 47)	Using Discussion Groups to Bring about New Thinking: Group students based on similar topics and channel them to participate in conversations to share insights. (p.49) ****Homework:** **Revising After Discussion (p. 50)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 **Writers of History Draw on an Awareness of Timelines** **W.5.2.B, W.5.2.C, W.5.2.D, W.5.5, W.5.9.B, W.6.2.C,** RI.5.3, **RL.5.5, SL.5.1**, SL.5.4, L.5.1, L.5.2, L.5.3	Remind students that they already learned that historians reread with the lens of time as well as place, and let them know that today the emphasis shifts to time. Remind students that they are skilled at using timelines as tools of thought, and set them up to think about how one event in a fairy tale can cause another, and about how events across time can be similar, creating a pattern. (pp. 53-54)	When you write and revise as a historian, it is important to keep in mind not only qualities of good writing, but also qualities of good history. Historians write about relationships between events because the past will always have an impact on the future. This is called a cause-and-effect relationship. A history writer can highlight relationship by having a time line close by as she writes. p. 54)	**Model:** Take a step back to explain the larger point. Researchers don't just collect armloads of facts and throw them into a "report". Even just one resource and some deep thinking can spark important insights. Rally students to bring the lens of time to the snippet of text that the class dealt with the preceding day, looking at the timeline. Debrief by naming the work you and students have done in ways that are transferable to other texts and other days. Emphasize tentative theorizing, using terms like "maybe". **A.E.:** Ask students to continue the work begun in the teaching. **Link:** Recap the larger point that students can reread their information writing, asking not only "Does this show qualities of good writing?" but also "Does this show good thinking about history?" (pp. 54-57)	Following Up on Hunches: When researches have hunches (from the maps, timelines, and thinking prompts), they not only write them down, but they try to verify them by gathering more information. Like detectives, you have then created history mysteries for yourself. (p. 58)	Deepening Understanding with Discussion Groups: Facilitate discussion groups for students to continue their thinking with their maps and timelines. (p. 60) ****Homework: Following Up On Hunches (p. 60)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7	(pp. 61-63)	When researchers prepare to draft, they take stock of all the	**Model:** Demonstrate this work for students using either your	Writers Rehearse Their Drafts and Practice	Writers of History Compile Lists of the

Letter to Teachers:Assembling and Thinking About Information W.5.2, **W.5.7, W.5.8**, W.5.9.B, RI.5.1, RI.5.7, RI.5.9, SL.5.1, L.5.1, L5.2, L.5.3	Allow students time to self-assess their work looking for questions that are unanswered, new questions that have emerged, or sections that have been neglected. (p. 61)	information they have and conduct quick research to tie up any loose ends. (p. 62)	own writing, or a student sample. Model your thinking for "Which questions are still lingering" and "Which sections needs more support?". Then describe which resources are available that can help you answer those questions. Demonstrate your process of looking one of those resources over, looking for and finding answer to your questions, saying aloud the notes you would write. **A.E.:** Ask students to work with you, using another student's text to practice assessing what research is still needed. **Link:** Tell students that writers wrap up the loose ends before they begin drafting. Keep this in mind as you head back to your own work.	Teaching Their Readers: Remember that when you teach, you use an explaining voice, like a newscaster on TV. You can refer to maps and charts to make your points clear. Practice doing this out loud with a partner, and use what you learn as you draft. (p. 63)	Resources They Use: Have students make a list of all the resources they have used. (p. 63) ****Homework: Finish any necessary research to be ready for drafting tomorrow. (p. 63)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 Redrafting Our Research Reports	Explain to writers that the process of nurturing a topic often leads to the creation of vastly different drafts.	Informational writers take a moment to look back over their research and conjure an image of what they hope to create,	**Model:** Show students how you look back over the notes you've compiled over the last week and develop a vision for	Dealing With Lulls and Tough Spots: Pause and reread what you have written so far and you may	Adopting a Formal Tone: Explain that languages have formal and less formal

W.5.2, **W.5.5**, W.5.10, W.6.2.E, RI.5.1, RI.5.4, RI.5.7, RI.5.9, SL.5.1, SL.5.4, L.5.1, L.5.2, L.5.3, L.5.6	Set students up for the work of today- drafting a new, better version of their original reports. (p.65)	sometimes by quickly sketching a new outline, and then writing fast and furious to draft fresh versions of their reports. (p. 66)	the new draft you will produce. Debrief, highlighting for students the way that you have reread your notes and parts of your draft and used that information to come up with a plan for your new report. **A.E.:** Help students to do the same work you just did, taking stock of the information they've gathered and imagining a rough outline for how their new drafts might go. **Link:** Call students back together and prepare them to start drafting. (pp.66-68)	find places where your writing doesn't make sense, or you need to add something you have forgotten, or even develop a new idea for what to write. If you get stuck take a moment and reread and see if that helps you get started again. (p. 69)	ways of speaking, and ask students to join you in thinking of ways to make their writing a touch more formal, in this case.(p. 71) ****Homework: Write! Write! Write! (p. 72)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Letter to Teachers: Celebrating and Reaching	Choose a way to celebrate the work students have done so far. (pp. 73-78)				

Toward New Goals W.5.2.A, W.5.2.E, W.5.6, W.5.7, W.5.8, RI. 5.9, SL.5.1, SL.5.2, SL.5.3, SL.5.4, L.5.1, L.5.2, L.5.3, L.5.4					

Bend 2: Writing Focused Research Reports that Teach and Engage Readers					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Drawing Inspiration	Ask writers to think of their best writing ever, then reflect	To write research reports that are compelling to readers, the study of your	**Model:** Channel students to join you in watching a video clip (STOP VIDEO BEFORE 8	Search for Information that Will Intrigue: Think about some of the qualities of	Writing Mission Statements: Introduce the concept of mission

From Mentor Texts W.5.2, W.5.4, W.5.5, **W.5.7, W.5.8**, W.5.9.B, RI.5.1, RI.5.7, RI.5.9, RI.5.10, SL.5.1, **SL.5.2**, SL.5.4, L.5.1, L.5.2, L.5.3, **L.5.5**	on the fact that few cite their latest research report. (p. 82)	topic needs to be driven not just by a desire to collect facts but also by an urgent need to find the raw material you can fashion into something that makes readers say "Whoa!"	MINUTES-PROFANITY FOLLOWS) and then listening to what the filmmaker has done to draw in the audience that they as writers could also try to do. **A.E.:** Channel students to talk in small groups. Assuming that writing to draw in good readers is a goal, how will they adjust their research so they secure the raw materials they're going to need? **Link:** Rally kids to work with urgency so their small-group research team secures the details, stories, quotes, storylines, and so on necessary to write compelling texts that draw in their readers. (pp.83-85)	good information writing and use one of these to help you take notes. (p. 86)	statements and support your students' production of their own mission statements. (p. 87) ****Homework Align Your Research With Your Mission Statement (p. 88)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Primary Source Documents W.5.2.A, W.5.2.B,	Engage the students in a very quick game of "Telephone" where a sentence is whispered along a chain of people, resulting in it being lost in translation.	The chance to read, to study, primary sources in precious, so take every opportunity. When a source survives across the ages, allowing you to go back and	**Model:** Let students know that gleaning information from primary sources takes extra-close reading. Ask them to read and talk with their partner about a primary source	Taking a Stand in the Midst of Research: You are becoming an expert on your topic by reading multiple sources portraying the topic in different lights.	Focusing on IMages for Research: Set students up in partnerships with an image for study, and then guide them

W.5.2.C, W.5.2.D, W.5.2.E, **W.5.7, W.5.8, W.5.9.B,** RI.5.1, RI.5.2, **RI.5.4, RI.5.7, RI.5.9**, SL.5.1, SL.5.5, L.5.1, L.5.2, L.5.3, **L.5.4.C, L.5.6**	Use this to explain the value of primary sources in history. (p. 90)	hear the original message, you're being given valuable information. But it takes a special kind of close reading for you to make sense of a primary source document. (p. 91)	document you showcase. Ask students what they have gleaned from the document, and add in your own (or other children's) observations to help everyone understand the kind of observations that one can make. **A.E.:** Ask students to reread the document or artifact, this time with their research agenda in mind, seeking information that will help them write their particular pieces. Demonstrate this. **Link:** Remind students that using primary sources requires close reading, now and always, since the information in the artifact has not been contextualized or interpreted by anyone. (pp. 91-94)	Now take a moment and step back to think, "What do I believe about (my topic)?" In this way you construct your own knowledge, or perspective. It's like taking a bit of advice from several people and then making up your own mind. (p. 95)	through a more concentrated study of their images. (p. 97) ****Homework: Studying Primary Sources by Focusing on Images and Categorizing (p. 99)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Letter to Teachers: Organizing Information for Drafting	Remind students they are about to move from the researching phase to the drafting phase and that they have done this before. (p. 100)	After you have a good stack of information and thinking collected, you need to start categorizing the facts and analysis. Although there are lots of ways writers organize their thinking before they	**Model:** Write key ideas from your topic on sticky notes and categorize them**.** Demonstrate this using either your own notes or a student's. There are other methods, such as color-coding or using files. Use which ever	If you are looking at your notes and it doesn't feel like much, or of you have notes but no extended thinking, not much analysis or explanation about those notes, then I	Suggest students begin drafting a section, or if they feel they need more support, meet with a partner to rehearse how their first section

W.5.2, **W.5.8**, RI.5.1, **RI.5.5, RI.5.6,** SL.5.1, L.5.1, L.5.2, L.5.3, L.5.5		write, the point is that they **do** organize. (p. 101)	method feels comfortable for you. **A.E.:** Have students discuss with a partner which strategy they might use for organizing their notes and if they are ready to begin doing so. **Link:** Restate the teaching point and students who are ready to organize may begin to do so. (p. 101)	don't need to tell you what you'll be working on whenever you can today, and also tonight! (p. 103)	might go. Remind them to use their fingers as organizers. BEfore moving to the next session students should have between one and three sections drafted. (p. 103)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Finding a Structure to Let Writing Grow Into W.5.2, W.6.2.E, RI.5.5, RI.5.10, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.6	Remind writers of the work they've done lately in order to prepare for the next steps. Set the stage for writers to build the overall structure of their report, perhaps using a story as a metaphor. The story could tell about someone/something that couldn't grow until it was given a new container- a flowers needing a bigger flowerpot, feet needing new shoes. Debrief in ways that harvest insights from the metaphor and that crystallize the idea that sometimes, in order to grow, a bigger container is important.(p. 105)	Writers need to check to see if they have containers- the structures and formats- that will allow their information and ideas to grow. To look for possible way you might structure your writing, turn to published authors. (p. 106)	**Model:** Tell students there are many ways of structuring writing within information books. Explain that they can figure out some of them by looking at published texts. Then they can copy them! Point out a structure, a container, that you've found in published texts that writers might use to let their information writing grow (2 or 3 quiz-style questions to allow the reader to gauge their knowledge). Point out another structure writers might use to let their information grow (You might think…, but actually…) **A.E.:** Set students up to help you figure out how to use that structure to allow for development in your own writing. Ask students to think about how they could use a new format to help their own work.	Formats for Information Writing: Writers find and make the formats they need- just like you are doing.Now that you have had a chance to explore these formats, shift gears and continue with drafting and revising to fit your improved structure. (p. 110)	Share a few examples of student work that show logical structures. Ask students to share more examples of logical structures. Tell students that it might be helpful to see everything on a chart to be able to refer to it as they work. (pp. 112-113) ****Homework: Drafting, Planning, and Drafting Again (p. 113)**

			Link: Remind writers they know how to use authors as mentors, and ask them to get started finding, in published works, a format that can help let their current writing grow. (pp. 106-109)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Finding Multiple Points of View W.5.2, W.5.8, RI.5.1, RI.5.5, RI.5.6, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.5	With an example or two, explain to students that there are always other perspectives on the same story. (p. 116)	Every single story or fact has multiple points of view from which it can be seen, and writers always need to ask themselves "What are some other ways to see this story?" Often this means keeping as ear, or an eye out for the voices of people whose points of view are often not heard. (p. 116)	**Model:** Explain that writers of information need to seek out other perspectives to the stories they are researching, and offer an example of finding the first story and then finding other perspectives. Debrief in a way that creates generalizations that apply to other days, other texts. **A.E.:** Using a shared video clip or artifact, ask students to describe the first story and then, to go beyond that, finding other perspectives. **Link:** REmind students to carry with them this question of what other perspectives they could include in their writing. (pp. 116-118)	Comparing and Contrasting Primary Resource Documents: You don't really need so much new information right now, what you need is to try and see it in a new way, with new eyes. Compare one of your documents with a partner who is using a different document, and compare and contrast how the messages are the same or different. This will give you a new way to see yours. (p. 119)	Using Information from Primary Resources: Guide students to talk about how the mentor text (the video0 used quotations. Ask students to think more about the qualities of good informational writing. (p.121) ****Homework: Ongoing Research (p. 121)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Creating Cohesion W.5.2.A, **W5.5, W.6.2.E**, RI.5.5, SL.5.1,	Offer students a familiar example of how patterns can lend a sense of cohesion to a situation or scene. (p. 123)	Writers set up their writing almost the way we might set up a table- matching up certain elements, patterning everything, and making the whole affair look welcoming	**Model:** Offer students an example of setting up some patterns and matches using your own list of sections. Invite them to think with you as you do this work in front of them.	Checking Your Draft for Consistency: Thinking of the Sesame Street song "One of these Things is Not Like the Others", check your sections and	Sharing Failed Attempts: Share some of your own examples of patterning or matching that didn't help the overall piece.

L.5.1, L.5.2, L.5.3		and thoughtful. Writers do that by making matches and patterns in words, in structures, and in meanings. (p. 123)	**A.E.:** Recap the general principle behind the ways you've made the sections match and ask students to try to invent some more ways with a partner. **Link:** Let writers know that writers always think through patterns in the ways their writing goes as they are drafting. Remind writers to try this work today and everyday, with their macro-structure (sections) as well as with their micro-structures (subsections). (pp. 124-125)	subsections to be sure the information goes together, "Is not like the others", and if there is, revise that section so the parts all are like the others. (p. 126)	Ask students to think and talk about why it didn't work and share some of their own failed tries. (p. 127)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Using Text Features to Write Well **W.5.2.A**, W.5.5, **W.6.2.A**, RI.5.7, **RI.5.10**, RI.6.7, SL.5.1, SL.5.3, SL.5.5, L.5.1, L.5.2, L5.3 L.5.6	Explain that writers use more than linear prose to communicate. Use the analogy of road signs to explain the role of text features. Name a question that will guide the class inquiry. In this case, "WHat are the kinds of text features that nonfiction writers include? How do they help teach?" (p. 129)	Today I am not in charge of teaching you something, but I am going to learn right alongside you. We are going to investigate mentor texts,s earching for text features.As we find them we will ask, "How do these text features teach the reader?" (p. 130)	**Model:** Direct students to work in groups of three to study a mentor text and to jot quick details about the text features they find. Elicit details about the text features that students were able to find, and document these findings ona chart. Demonstrate the process of adding a text feature into a piece of writing and explain the logic behind the decisions you make. **A.E.:** Invite students to plan a text feature to insert into their own writing, explaining the logic of their decision to a partner. **Link:** Send writers off, reminding them of the resources they have for drafting and revision. (pp. 130-132)	Fact-Checking: Writers conduct some last minute fact-checking to confirm or gather more accurate information, using texts, websites, and document. Professional writers also enlist the help of others to help them fact-check. Get together with a partner and fact-check each other's work. (p. 133)	Celebrating and Mentoring: Instead of convening in the meeting area, encourage students to make a quick "museum" where students walk from table to table studying each other's work. (p. 135) ****Homework: Revise Based on All You Know (p. 135)**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
17 Crafting Introductions and Conclusions W.5.2.A, W.5.2.E, RI.5.1, RI.5.10, SL.5.1, L.5.1, **L.5.2.D**, L.5.3	Set up an imaginary task for writers in which they are required to overview and sell a huge product, then liken this task to that which writers do in introductions. Explain to readers why their imaginary sales pitch has a lot in common with writing an introduction to a research text. (p. 137)	Research writers introduce their writing by explaining its structure. Researchers also try to lure readers to read their writing. (p. 137)	**Model;** Look at a table of contents for the shared writing that you have been doing with the class. Come up with several possible introductions, teaching three explicit strategies that writers use to craft introductions: Beginning with a unique fact or question, a direct quote, or contrasting then and now. **A.E.:** Give students an opportunity to come up with an introduction based on a fourth technique, helping readers envision the topic. **Link:** remind writers of the purpose of an introduction. Also, let them in on the timeline of the remainder of the unit, using this as fuel to their writing fire. (pp. 138-140)	Wrapping Up Reports: Great conclusions make readers continue to think long after the reading is done.You could use some of the same strategies we explored for introductions. You won't know which method is best until you try out several.(p. 141)	Using Compare and Contrast to Keep Readers Thinking: Convene the class to teach students to use compare/contrast in their conclusions. Pull students into small groups to facilitate conversation.(p. 142) ***Homework: Using the Information Writing Checklist as a Revision Lens (p. 142)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Letter to Teachers: Mentor Texts Help Writers Revise W.5.2, W.5.7, W.5.8, W.5.9.B, RI.5.10,	Remind students that they are meant to carry forward all the work and lessons you teach, transferring and applying all they have learned in one workshop to all future workshops. (p. 143)	Writers study mentor texts to learn and improve their writing. (p. 144)	**Model:** today I am not going to show you specifically what I want you to notice in our mentor texts, instead I want you to study the texts and figure out what you can learn from the text. The biggest thing here is that I do not want you to wait for me to teach you, but	Focusing Equally on Content and Our Writing: Ask your students to listen to the sound of a mentor by reading a portion aloud. asking students to notice the sound of how the words flow, perhaps because of the sentence	Symphony share or small group share to highlight the work students have completed so far. (p. 145)

RFS.5.4, SL.5.1, **L.5.1, L.5.2**, L.5.3			consider the ways you can teach yourself. Guide them through in which they can all begin by studying one or two pages together through a common text. **A.E.:** Allow students to practice this in partnerships or small groups at first, moving toward more independence, applying what they learn to their own text. **Link:** Provide opportunity for students to independently study their mentor text and apply new learning to their own writing. (pp. 143-144)	structure, maybe repetition, or perhaps specialized vocabulary. Channel students to reread their own work aloud so as to hear the sound of their own writing. COach those whose writing does not flow to revise. (p. 145)	
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Adding Information Inside Sentences W.5.2, **W.5.5**, RI.5.10, SL.5.1, **L.5.1, L.5.2, L.5.3, L.6.2.A**	Let writers know you've noticed that their writing has to carry more information than before, and that information writers have several ways of loading more information into their texts. With an analogy, explain that adding in sentences is not the only	Writers have several ways of using punctuation to help load more information into the sentences they have already written. (p. 147)	**Model:** Explain that writers need to disperse information sensibly across sentences. Explain that writers use punctuation to hook their information to sentences. Explain that there are different ways to attach information into a sentence, depending on how connected it is to the	Dividing Overlong Sentences: Reread your work with a partner to check for overlong sentences. If found, decide if you need to make two maybe even three sentences. Reread. (p. 150)	New Ways to Add Information to Sentences: Share an additional way a child invented to add more information to their writing. (p. 152) ****Homework: Polish Drafts for**

	way to add in information. (p. 147)		sentence's meaning. Give an example of each and reveal a chart with this information on it. **A.E.:** Explain the process of checking information dispersal in writing and ask children to use appropriate punctuation to help tie in information as needed. **Link:** Send students off with a reminder of the impending celebration, asking them to come up with a plan for how to do this before they get started. (pp. 148-149)		Tomorrow's Celebration **(p. 152)**
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 **Letter to Teachers: Celebration** W.5.2, W.5.6, RFS.5.4, **SL.5.1**, L.5.3	(pp. 153-156)				

Grade 5 Unit 3 (Book 4): Argument: The Research-Based Argument Essay	
Unit Description:	This unit will place a renewed emphasis on critical reading skills followed by multiple opportunities for students to "flash-draft", learning to write powerfully in short periods of time. Partner talk also takes the form of debate where students will learn to argue not with emotion and folk knowledge, but with evidence and logic. Students will write persuasive letters, composing arguments using their prior knowledge of essay writing, in preparation for the final writing piece. Here, students will take a stand on a global issue, and make a plan for sharing their work with others.
Essential Questions:	● What is an argument? ● What makes an argument effective? ● How can arguments affect change? ● What role can we personally play in using arguments to affect change?
Standards:	CCSS Writing- W.5.1-Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.5.1.a-Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. W.5.1.c-Link opinion and reasons using words, phrases, and clauses (e.g., *consequently*,*specifically*). W.5.3-Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.5.4-Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.5-With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.6-With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting. W.5.7-Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic. W.5.8-Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources. W.5.9.B-Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]"). W.5.10-Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. W.6.1-Write arguments to support claims with clear reasons and relevant evidence. W.6.1.A-Introduce claim(s) and organize the reasons and evidence clearly. CCSS Reading- RI.5.1-Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RI.5.2-Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

	RI.5.3-Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text. RI.5.4-Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*. RI.5.5-Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts. RI.5.6- Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.7- Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently. RI.5.8-Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources. RI.5.9- Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably. RFS.5.4- Read with sufficient accuracy and fluency to support comprehension. RI.6.1- Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text CCSS Speaking and Listening- SL.5.1-Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly. SL.5.3-Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.4-Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.6-Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. CCSS Language- L.5.1-Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.5.2-Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.2.D-Use underlining, quotation marks, or italics to indicate titles of works. L.5.3-Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.6-Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*). L.6.3.B-Maintain consistency in style and tone.
Timeline/date:	**6-8 weeks: January - February**

Bend 1: Establishing to Understand an Argument

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 Investigating to Understand an Argument W.5.1, W.5.4, **W.5.7, W.5.8**, RI.5.1, RI.5.2, RI.5.7, SL.5.1, SL.5.3, SL.5.4, L.5.1, L.5.2.D, L.5.3	Create a real-life mini-drama in which you motivate kids to weigh in on an issue that is relevant and accessible to them. (p. 4)	"Writers, today I want to teach you that when you are composing an argument, you will need to collect evidence not to support what you first think about the issue, but instead, evidence that allows you to think through the various sides of the argument." (p. 5)	**Model:** Demonstrate taking notes on Post-its, which can be moved around later. Demonstrate collecting evidence for one side of the issue, using any research skills that are common to your classroom. Debrief in a way that is transferable to another text, another day. **A.E.:** Invite students to give this a try. Reiterate the process you followed, and then set children up to glean more information from a different text. Do this by reading it aloud and stopping after a bit so students can talk with their partners and take more notes. **Link:** Remind writers that solid arguments require a well-rounded, considered understanding of the issue. Offer them more materials they can used to build their arguments, and let them know they'll fast-draft tomorrow. (p. 9)	The Source for Your Information Matters! Noting Bibliographic Information. Put a note identifying the source text right beside your notes. (p. 10)	Ask writers to review the evidence they've gathered, decide tentatively on a side of the issue, and explain to a partner why they've made that decision. Listen in, coaching partners to press each other for reasons and evidence. Point out that students have just rehearsed the draft of their arguments that they'll write tomorrow. Ask them to write-in-the-air to explain, doing this as rehearsal for writing. (p. 12) Homework: Entertaining Contrary Views: Suspend closure and be open-minded (p.14)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

2 **Flash-Drafting Arguments** **W.5.1, W.5.4, W.5.10, W.6.1.A, W.6.1.D**, RI.5.2, SL.5.1, **SL.5.3, SL.5.4**, L.5.1, L.5.2, L.5.3	Show students ways that the writing work they will be doing is similar to the writing work they have done in the past-and will need to do in the future. (p.15)	When a writer writes essays-personal, literary, argument, or otherwise-the writer often organizes her opinion and reasons into a boxes-and-bullets structure. And writers of any genre, once they have a rough idea of structure, often try to get the whole piece of writing down on the page quickly, roughly, and then go back to revise. (p. 17)	**Model:** Teach through guided practice. Take children through the process of planning an essay in which they state their opinion and support it. Coach children to name their position, then list their reasons to a partner. **A.E.:** Summarize the work the class has done, and then ask one child who is encountering problems others are facing, too, to state her claim and reasons. Recruit the class to help help the one child in ways that provide universal help. **Link:** Channel children to write-in-the-air and to then flash-draft the essay they have rehearsed. (p.22)	When You're Done, You've Just Begun! That means you'll need to decide what to do once you reach the last line of your draft. (p. 23)	Writers reread and make writing plans. Let students know that writers often reread to identify the work they need to do next. Ask them to try this now and forever after, whenever they reach a sort of milestone in their work. Coach students' work, channeling them to think not only about what they might add to their writing, what they might say next, but also to think about what they might do next. Coach them to plan their strategies. (p.25)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

3 **Using Evidence to Build Arguments** **W.5.1,** W.5.7, W.5.8, **W.5.9.B, W.6.1.A**, **RI.5.1, RI.5.2,** SL.5.1, L.5.1, L.5.2, L.5.3	Ask students to compare notes about their independent work. Tell students about a time when a an argument was strengthened by gathering and including relevant evidence. Make the connection between your story and argument writing. (p. 29)	Argument writers don't just say what they think personally. They give compelling evidence to prove their point. To do this, they pore (sp?) over research materials, analyzing which evidence will really support their claim-perhaps the exact evidence that convinced them in the first place-and they often start by putting that evidence into their letters *in their own words*. (p. 30)	**Model:** Using the writing of a student not in your class, recruit your students to think about some tips they might give the write to help him incorporate more text evidence. Demonstrate the process writers go through when searching for and fitting in relevant and supportive text evidence. Debrief, restating the steps you proceeded through to find and add evidence to the writing sample. **A.E.:** Rally students to continue this work in partnerships: scanning the article for relevant evidence and fitting it into the sample text. **Link:** Suggest that students reread drafts and, if necessary, add relevant evidence to strengthen their arguments. (p. 33)	Writers consider not only quantity but also relevance of text evidence. (p. 34)	Remind writers that they have experience using checklists to set goals, and rally them to do this work in the context of their letters. Rally students to push themselves to use these checklists to set challenging goals that will significantly lift the level of their writing. Ask your students to use the Opinion Writing Checklists to set up goals for themselves. (p. 36) Homework. Practicing identifying what it looks like when writing meets specific goals (p. 37)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
4 **Using Quotations to Bolster an Argument** **W.5.1.C, W.5.7, W.5.8, W.5.9.B, W.6.1,RI.5.1, RI.6.1**, SL.5.1,L.5.1, L.5.2.D, L.5.3	Celebrate the gigantic step students took when they added more evidence to their letters. Tell students that argument writers search their texts for quotations that will bring their side of the argument to life. Set them up to investigate particular kinds of quotations they might	Name the question that will guide the inquiry. (p. 41)	**Model:** Introduce students to a text, in this case a recounting of an event, setting them up to investigate the way they reporter used quotations in important ways. **A.E.:** Reread the transcript of the eyewitness report, asking students to turn and talk, noting instances when the reporter used quotations. Describe what the reporter was doing with	Using transitional phrases between writing and a quotation. (p. 44)	Introducing the Source, Explaining the Tie-In Using the work of a student, who has done so, engage students in a conversation about different ways to introduce and give background information on a source.

	include and their purposes. (p. 39)		quotes that they could do as well. Collect student input on the chart, working their observations in ways that are generalizable to other days, other texts. Return to the transcript again, asking students to identify more uses of quotations. **Link:** Send students to work, suggesting they try out adding quotes to their drafts in meaningful ways. Remind them that they can use their note-taking system to help gather quotes. (p. 43)		Using the same student work as an example, ask students to work together to come up with alternative ways to introduce the source. Homework: Introducing Information and Naming Sources (p. 46)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Letter to Teachers: Redrafting to Add More Evidence** **W.5.1.C, W.5.5**, W.5.7, W.5.8, W.5.9.B, **W.6.1, RI.5.1,RI.6.1**,SL.5.1,SL.5.3,L.5.1, L.5.2.D,L.5.3	Explain to children how writing a research-based essay can be like mountain climbing. (p.50)	You are not just writing a letter, but writing a letter in which you carry the cargo of evidence, you're doing ambitious, challenging work. It is not likely that your first draft will be your best effort. You'll want to reread that draft, decide what parts work and what parts don't work, and then plan and write another draft.	Recommendation: Teach through guided practice today. Keep teaching time short so students have time to draft.	Recommendation: Use today's mid-workshop teaching time to support stamina and velocity. (p. 54)	Divide children strategically into four groups, one or two children to read their letters aloud. (p.54) Homework: (p. 55)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

6 **Balancing Evidence with Analysis** **W.5.1,W.5.9.B, W.6.1, RI.5.1,RI.6.1**,SL.5.1,SL.5.3, L.5.1,L.5.2,L.5.3	Tell a story of comparing layer cakes, showing some visuals to ignite students' interest and imply various balances of cake to frosting. (p. 57)	A good argument is a bit like a layer cake-just the right balance of dense, researched evidence layered between rich thinking. To achieve this balance, you add your own thinking and explanations. (p. 57)	**Model:** Offer two methods for developing thinking about evidence. Begin with a list of predictable strategies writers ask themselves. Offer an anchor chart of predictable questions writers can ask to help them add their own thinking in response to text evidence. Demonstrate asking and answering a couple of these questions. Be sure to highlight your extended thinking. Shift to reminding students of the work they have done previously with thought prompts, as another method to extend their thinking. **A.E.** Give students a chance to try this work, emphasizing how their talk is rehearsing the thinking they can add to their letters. Reconvene students and highlight the work of a successful partnership discussion, then offer a tip to extend students' transference and independence with this skill. **Link:** Send your writers off, reminding them to be sure to always analyze their evidence whenever they are writing from research and suggesting they start fresh with a new draft.	Whittle away everything that doesn't support the point. (p. 62)	Tell students that once they've chosen supportive quotes, writers work to situate those quotes within a context. Set kids up to work with partners to create a context for quotes by paraphrasing. Homework: Use quotations sparingly. (p.65)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Letter to Teachers: Signed, Sealed, Delivered** **W.5.1**, W.5.5, **W.6.1.D**,RI.5.1,RI.6.1, SL.5.1,**L.5.1, L.5.2, L.5.3,L.6.3.B**	Part of the effect of any writing, any communication, comes from the form and format of it's delivery. (p.66)	Determining the means of delivery of the message, finding the right format is part of the writing process. Students will make choices about how their argument will be "published" and how it will be delivered to it's audience-in this case, to the principal.	**Model:** Share a piece of your own writing, executed in several formats (i.e. email, print on fancy paper with matching envelope, handwritten letter, note card, etc.) **A.E.:** Pass out different versions of your letter to small groups and have them discuss, jot notes about the format and style. (p.67) **Link:** Writers have choices about format, presentation and delivery of their writing, and those choices affect their message. Students will need to prepare their argument writing writing in the medium and format of their choice. Have a variety of materials available of their use.	Give students a glimpse of the tradition around letters. (p. 69)	After gathering students on the rug and making plans for how and when they will deliver their letters, encourage them to reflect on the process of writing

Bend 2: Building Powerful Arguments					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

8 **Taking Arguments Up a Notch** W.5.1, **W.5.7, W.5.8, W.5.9.B,** W.6.1, RI.5.1,RI.5.7, RI.5.9, RI.6.1	Tell students their work, their persuasive letters, have called greater attention to the issue and that more work is now called for them. (p.74)	Writers think about how to best best capture the information they need, and then they dive into research, taking notes in the way that best suits them and best sets them up to think a lot and to write a lot. (p. 75)	**Model/A.E.** Set students up to recall the systems they have learned for collecting toward essays and gathering research, and invite them to adapt or invent systems for their current work. Channel students to consider if one of these systems best lets them gather evidence and hold onto thinking or if another might, or an adaptation of one of these. **Link:** Set writers up to go off and dive deeply into research, using the systems they have decided on. (p. 77)	Maximizing your note-taking system: researching and Writing A Lot. (p.78)	Make a comparison to an exhibition that stimulates new ideas. Demonstrate to the others how you studied another writers' system gleaning ideas for how you could classify your own notes. Send students off to study each other's note-taking system, convene after 5 min. to collect observations and insights that could inform their own note-taking. Homework: Time and Intensity Matter (p. 78)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 **Bringing a Critical Perspective to Writing** W.5.1 W.5.7, W.5.8, **W.5.9.B**, W.6.1,**RI.5.1, RI.5.2,RI.5.5, RI.5.6, RI.5.8**, SL.5.1,SL.5.3, L.5.1,L.5.2, L.5.3	Tell students about a time that when you read a lot of books in a series (or on a topic) and then found that when you returned to reread the first book, you saw much more in it. Debrief, explaining why you'd seen so much more when you returned to reread, in the light of new knowledge. (p. 85)	To write well about information, you need to know it well. When writers think deeply and all that they know. Debrief, highlighting for students how your prior knowledge on this topic, from previous research, has allowed you to think more deeply about what you are reading. (p. 86)	**Model/A.E.:** Channel students to continue reading the same familiar text, working with their partners to bring new knowledge into their reading, to think critically, and to translate their new ideas into notes. Name what students have done in such a way that it is transferable to other topics, other texts, other days. **Link:** Review some of the choices writers might make as they go off to work. (p. 87)	Thinking through evidence, point by point. (p. 91)	Writers often pull gems from earlier drafts into current drafts as they write and revise. Ask students to look across their earlier materials, marking bits that they plan to draw into current drafts. Homework: Writers prepare their notes so that they can efficiently begin drafting. (p. 94)

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Rehearsing the Whole, Refining a Part **W.5.1**, W.5.5, W.5.10, **W.6.1**, **RI.5.1, RI.6.1**, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.6	Tell a story about an athlete preparing to compete who envisions and rehearses the whole her event before beginning. (p. 96)	Teach writers, like athletes, often envision themselves going through the process, accomplishing the feat, before they actually get started. (p. 97)	**Model/A.E.** **Link:** Before sending students off, encourage those who need support to stay on the rug, and pair them up with peer tutors. (p. 98)	Front-end revision is easier than back-end revision (p. 99)	Engage writers in an examination of a strong mentor conclusion in preparation for writing or revising their own. (p.101) Homework: Writing a Powerful Introduction
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 Rebuttals, Responses, and Counterclaims **W.5.1**, W.5.9.B, **W.6.1**,RI.5.1, **RI.5.6**, RI.6.1, SL.5.1, L.5.1, L.5.2, L.5.3	Use an analogy from daily life to explain that encountering challenges or resistance can make us stronger. (p.106)	Persuasive writers anticipate the counterclaim to an argument and acknowledge that counterclaim. They might use more 'set-up' language, saying: 'Skeptics may think...'or 'Some will argue..' Then writers rebut the main counterargument. (p. 107)	**Model:** Using your own writing as an example, demonstrate the way that writers need to imagine the counterarguments someone might produce-counterarguments you'll later rebut. **A.E.** Rally students to practice acknowledging and rebutting counterclaims in the context of your mentor text. **Link** Before sending students off, encourage them to try this new strategy and suggest that they might use each other as sounding boards if they need support with envisioning counterclaims (p. 108)	Useful Prompts for Rebutting Counterclaims (p. 111)	Using a strong student piece as a model, rally students to think more deeply about where and how to include counterclaims and rebuttals. (p.114) Homework: Thinking About and Rebutting Counterclaims (p.116)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 Evaluating Evidence W.5.1, W.5.9.B, W.6.1, RI.5.1, RI.5.2, RI. 6.1, SL.5.1,**SL.5.3**, L.5.1, L.5.2, L.5.3	Gather the writers in the meeting area and explain the meaning of the expression "a house of cards" as you model building one. (p. 119)	"Writers, today I want to teach you that some reasons and evidence are better than others. Some reasons and evidence are stronger and lead to valid arguments, and some are weaker and can create invalid arguments. To be sure you provide the strongest possible reasons and evidence, it helps to keep asking the question, "How do I know?' and be sure that you can give precise, exact answers." (p. 119)	**Model** Let writers know that practicing evaluating the reasoning of others can help writers evaluate their own reasoning as well as learn predictable problems that can lead to flawed reasoning. **A.E.** Coach partnerships to help students to weigh evidence as they rank, and to remind them that this work is meant to illustrate common ways many people's arguments fall apart. **Link:** Help your writers make the connection between reading arguments critically and reading and revising their own arguments for flaws in reading.	Be on the lookout for flawed arguments-if necessary, return to research. (p. 125)	Rally students to study the draft of a student who has added his thinking about how evidence used in a counterclaim is problematic, thus exposing its weakness. Homework: Staying alert when reasoning seems to be common sense. (p. 128)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Appealing to the Audience W.5.1, W.5.5, W.5.7, W.6.1, **RI.5.6**, SL.5.1, **SL.5.3**, L.5.1, L.5.2, L.5.3	Tell students that just as lawyers think carefully about the audience for their writing and tailor it accordingly. (p. 131)	Persuasive techniques help us address-and sway a particular audience. (p. 132)	**Model/A.E.** Reenact several ways a particular argument might go, asking students to determine which spin is most effective for that particular audience. **Link:** Send children off to revise their drafts, drawing on what they learned about both audience (today) and other elements of persuasion (on prior days). (p. 136)	Choosing the rights words for a particular audience. (p. 137)	Ask your students to work in their panel groups to brainstorm together ways they might most effectively convince the audience to whom they will present their argument. Homework: Following through on plans (p. 140)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

14 **Letter to Teachers: A Mini-Celebration: Panel Presentation** W.5.1, W.6.1, **RFS.5.4**, **SL5.1, SL.5.3, SL.5.6**, L.5.1, L.5.2, L.5.3	None	"I want to teach you that when people are part of a panel-when their goal is to convince an audience in some way-they rise to the occasion. They dress the part. Specifically, they stand up tall, they speak in a loud, clear voice, they don't fidget or giggle, and they greet and engage politely with the audience." (p. 142)	**Model** Quickly demonstrate first presenting poorly (hunch over your paper, mumble, flop your arms every which way, launch into a fit of giggles) and then presenting clearly, with some formality (stand up straight and make eye contact with kids each time you look up from your paper; read in a clear, loud, steady voice). **A.E.** Then set the students up to work in partnerships. One student can be the audience and the other, the presenter, and they can switch roles. Have the presenter try first what not to do and then what to do. The whole role play should last about 30 seconds per role.	None	1) Quickly reflect on the work that they've done that culminated in their presentations, thinking, "What worked especially well?" and "What might they have done differently?" 2) Revisit the Opinion Writing Checklist, and consider what they've mastered and what they still need to work on. You'll want students to set goals for the next bend. (You'll need the Opinion Writing Checklist for grades 5 & 6)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 **Letter to Teachers: Argument Across the Curriculum** W.5.1, W.6.1, RI.5.1, RI.5.2, RL.5.1, RI.6.2,RL6.1, SL.5.1, SL.5.3, L.5.3	None	None	**Model** None **A.E.** Help students create an argument as you read aloud (based on an initial question about the text).. Do a whole class read aloud with students listening to argument, weighing which position they want to take on in that argument. As you read nudge students to think deeply by pausing in selected spots to react (Whoa! Big stuff!) and to ask students to stop and jot, drawing on their knowledge of note-taking, or to	None	None

			turn and talk, pushing themselves to think as deeply as possible about the argument. When stopping, be sure to choose a point where the text could be supporting either of the positions. (See page 148 for stop and jot prompts to give students.) **Link** Set students up in partnerships to debate the initial question.		

Bend 3: Writing for Real-Life Purposes and Audiences

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
16 Taking Opportunities to Stand and Be Counted W.5.1,W.5.10,W.6.1, RI.5.1, RI.5.7, RI.6.1, SL.5.1, SL.5.3, L.5.1,L.5.S, L.5.3	Stand back for a moment to review what your students have done, and then use their past success to propel them towards a future project that has scope and significance. (p. 156)	Social activists fight to make change. They get involved with things they know and care about, do their research, and then write or speak to affect the ways others see the same topic. To become social activists, you need to use all the skills you've learned up until today to argue for things that matter to you. (p. 156)	**Model** Recall an earlier story you told about using writing to make a difference, and point out that one incident was just one of many times when you've written to effect change. Tell the story of another time. **A.E.** Channel students to list a few possible topics for the next argument piece they'll write and then to plan one of those topics. **Link:**	Writers plan with an eye on the deadline. (p.160)	Remind students that they are in charge of their writing lives and that they need to call on all they know to plan their work including planning next steps for themselves. (p. 162) Homework

			Disperse children with partners to rehearse for the writing they'll soon do. Suggest they write essays in the air to each other as a way of trying out different possible plans for their essays. (p. 158)		Remember to include specifics and rebuttals (p. 163)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Everyday Research W.5.1, **W.5.7**, W.5.8, W.6.1, RI.5.1, RI.5.7, RI.6.1, SL.5.1, **SL.5.3**,L.5.1, L.5.2, L.5.3	Share the evidence you used to write the persuasive letter you cited in the last session. (p. 166)	Writers turn the world upside down to collect the information they need to clarify their writing and strengthen their arguments. As writers discover and collect information from their environment, they are thoughtful and deliberate as they decide what to include and how to include it. (p. 166)	**Model** Give students an overview of the mini-lesson, explaining that they soon will have time to plan the research they are going to do straight away-today-as they gather information for their writing. Tell a story about a time when people were taught to write by being taught to engage in research-local, primary-source research, involving interviewing and observing. **A.E.** Channel writers to plan for the research they are about to do. **Link** Remind writers of the many kinds of evidence they might rely on to do their research, including nonprint sources. (p. 168)	A short project can lead to many more. (p. 165)	Let students in on the fact that when writers include questions, realizations, and discoveries in drafts, they anticipate things readers want to know. (p. 171) Homework; Continue collecting information! (p. 172)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Letter to Teachers: Taking Stock and Setting Writing Tasks W.5.1, W.5.5, W.6.1, RI.5.1,					

RI.5.4, RI.6.1, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.6					

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Letters to Teachers: Using All You Know from Other Types of Writing to Make Your Arguments More Powerful W.5.1, **W.5.3**, W.5.10, W.6.1, RL.5.2, SL.5.1, L.5.1, L.5.2, L.5.3					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
20 Evaluating the Validity of Your Argument W.5.1, W.5.5, **W.5.9.B**, W.6.1, RI.5.1, RI.5.8, RI.5.9, RI.6.1, SL.5.1, SL.5.3, L.5.1, L.5.2, L.5.3	Explain that a truly persuasive essay makes a "believer" out of the reader. (p. 185)	Today, I want to teach you that truly persuasive writers word and present their evidence in a way that is incontestable. One way they do this work is to make sure that is to make sure that they are not presenting specific evidence as being true for all the times and occasions-unless it is. (p.185)	**Model:** Reiterate the previous teaching with a second, quick example. (p.186) Demonstrate that the careful selection of words can remove stereotypes. Remind students that writers test for logic by asking. "How do you know?" Add that a second question to ask is "Is this always true?' Share examples of words that can be	Doing a quick debate for a few minutes with partners is a great way for them to test their language. Partners can help each other be even more precise and accurate. Have a quick debate, and listen for when partners exaggerates or stereotypes. Have them be skeptical. (p.189)	Demonstrate reconsidering a part of your argument where you made blanket statements, and develop a detailed explanation to sharpen your position and explain your thinking. (p.191) Homework: Recall what you know about

			used to remove generalizations. **Link:** Rally students to use a variety of lenses when critiquing their own writing. (p.188)		composing powerful arguments, and write a new draft of your essay. (p. 192)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
21 Paragraphing Choices W.5.1.A, W.5.5, W.6.1.A, RI.5.3, RFS.5.4, SL.5.1, **L.5.1, L.5.2, L.5.3**	Set your students up to recall what they know about editing, and use a reminder chart to turn them to strategies for how to edit versus what to edit. (p. 195)	Demonstrate, using a mentor text that you have set up with very clear markers for paragraphing, such as transitional phrases. (p. 195)	**Model/Active Engagement**: Call on students to help you figure out where to paragraph, and then ask one student to explain his or her paragraphing decisions. **Link:** Debrief the work that students might do as they prepare for publications, and remind them to turn to each other for help.	Dare to use big words you don't know how to spell. And be problem-solver, like Sarah. Use everything you can think of to figure out those spellings and to solve your editing challenges. (p.198)	Set students up with methods for editing in a community of writers. Homework: Set students up with methods for editing in a community of writers. (p. 200)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
22 Letter To Teachers: Celebration: Taking Positions,					

Developing Stances W.5.1, **W.5.6**, W.6.1, **RFS.5.4**, **SL.5.1, SL.5.3, SL.5.6**, L.5.3	

Grade 5 Unit 4 (Book Three): Shaping Texts: From Essay Narrative to (Memoir)	
Unit Description:	The emphasis in the beginning of this unit will be on helping students to write a lot, to work productively and cycle through the writing process with independence, guiding students to meld the learning they have done in both opinion and narrative writing to compose a memoir. To start, students will work to develop a research stance, researching and reflecting on their own life experiences. Then students will be exposed to memoir structures and choosing a structure for their writing, using their previous learning of writing to move fluidly between central ideas and storytelling.
Essential Questions:	● What are the topics, experiences and themes that are significant within my life? ● How does writing help me explore my life and who I am? ● How do writers use the writing process to craft a memoir? ● What have authors done that I'd like to emulate in my own writing?
Standards:	CCSS Writing- W.5.1-Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.5.2-Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.5.3-Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. W.5.3.B-Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. W.5.3.D-Use concrete words and phrases and sensory details to convey experiences and events precisely. W.5.4-Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.5-With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.6-With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting. W.5.7-Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic. W.5.10-Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. W.6.3.D-Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. CCSS Reading- RL.5.1-Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RL.5.2-Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text RL.5.3-Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact). RL.5.4-Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. RL.5.5-Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. RL.5.9-Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. RL.5.10- By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently. CCSS Speaking and Listening-

	SL.5.1-Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly. SL.5.2-Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.5.3-Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.4-Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL.5.6-Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. CCSS Language- L.5.1-Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.5.2-Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3-Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.5.A-Interpret figurative language, including similes and metaphors, in context. L.5.6-Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).
Timeline/date:	**6-8 weeks: March - April**

Bend 1: Generating Ideas about Our Lives and Finding Depth in the Moments We Choose

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
1 **What Makes a Memoir?** W.5.1, W.5.3, **W.5.4**, W.5.5, W.5.10, RL.5.2, RL.5.9, RL.5.10,SL.5.1, SL.5.3, L.5.1, L.5.2, L.5.3	Create a drumroll to build excitement for the upcoming unit. (p. 3)	"Today, I want to teach you that when you start a big writing project, it helps to take time to read over work that is the sort of thing you plan to make. It's a bit like looking at the picture on the cover of a jigsaw puzzle before setting to work making that puzzle. It helps to think especially about how all the parts fit together into the whole." (p. 4)	**Model/A.E.:** Recruit students to reread a familiar memoir with you, noticing the way it combines story and reflection-narrative and essay. **Link:** Send children off to spend the workshop time reading memoirs and thinking about the different pieces that fit together to make a memoir, and how memoirs differ from each other. (pp. 4-5)	Collecting stories from lIfe (p. 7)	Ask children to pause in their own writing and join you in the meeting area, bringing along their charts and observations about memoir. Recap what children have learned and the big message you hope to leave them with. Recap what children have learned and the big message you hope to leave them with. (pp. 8-10) Homework: Studying published memoir and then revising your own entry (p. 10)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
2 **Interpreting the Comings and Goings of Life** **W.5.4, W.5.10**, RL.5.2, RL.5.10, SL.5.1, L.5.1, L.5.2, L.5.3	Tell students that a writer once told you that most of us have a few topics we revisit repeatedly, and explain that this has been true for your writing. (p. 13)	"Today, I want to teach you that writers don't just chronicle their life, record their lives. Writers interpret. When analyzing their life stories, writers ask, "What are the big ideas here?' and then they look for themes and issues that appear again and again in their entries and memories." (p. 13)	**Model:** Explain that writers reread their writing, looking for topics and patterns that underlie many of their entries. **A.E:** Ask writers to reread their notebooks, looking for underlying issues or themes	Collecting entries related to a theme (p. 16)	Celebrate the choices students have made. Ask them to record self-assignments beside their entries. Ask children to share their work with a partner, especially noticing the strategies

			and to write about what they find. **Link:** Remind writers that in this unit, each child will be expected to compose her own writing process. Remind them that today they will invent ways to find their themes and issues in their lives. (pp. 14-15)		each chose to use today. (p. 18) Homework: Exploring patterns in our lives (p. 18)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 **Writing Small about Big Topics** W.5.3, W.5.4, **RL.5.2**, RL.5.10, SL.5.1, L.5.1, L.5.2, L.5.3	Celebrate that children have reread their notebooks, finding themes and issues that feel huge and significant. Remind students that in earlier grades, they may have learned that writers do not write about big watermelon topics, but instead about small, seed stories. Invite students to wrestle with the fact that their themes and issues resemble the once 'forbidden' watermelon topics. (p. 20)	"This is what I want to teach you today. A poet named Richard Price said it well. He said, "The bigger the meaning, the smaller your write.'" (p. 20)	**Model:** Suggest that writers need to write with topics that are both big and small. Share a text in which the writer has used tiny details to convey a Life Topic. Quickly shift to your own writing, giving children one more opportunity to understand the difference between writing big and small. Debrief. **A.E.:** Channel students to discuss the ways Jean Little's "small," anecdotal writing supports her larger message. **Link:** Send children off to write with generalizations and particulars. Tell them ways that they can use strategies they've learned across the year to generate writing that is both gigantic and tiny. (pp. 21-23	Angling your stories to bring forth themes (p. 24)	If you notice a problem, point it out, and propose a solution. In this case, tell children to be aware that the desire to write about something important can lure them to give up on great possibilities. (p. 26) Homework: Complex texts contain more than once central idea (p. 27)

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
4 **Reading Literature to Inspire Writing** **W.5.3**, W.5.4, W.5.5, W.5.10, RL.5.2, RL.5.10, SL.5.1, L.5.1, L.5.2, L.5.3	Tell students that literature can be evocative, leading writers to the themes and issues of their lives. (p. 30)	"Today, I want to teach you that when writers want to write powerfully, one strategy they use is to read (or listen to) literature and then write. Reading literature can help writers write their own literature. Writers write 'off from' the texts." (p. 30)	**Model:** Tell students that reading can be a way to push themselves in their writing. Show an example of a text you read and wrote off from. Debrief, pointing out that you didn't write about the text or even about the subject in the text. **A.E.:** Set children up to try this. Read a text aloud and then join them in writing off from that text. **Link:** Send children off to write, reminding them of their options and alerting them to the short texts on their tables in case they want to continue to read and write off from literature. (pp. 30-32)	Combining and layering strategies (p. 33)	Tell children that *all* literature can be evocative, especially that written by friends and peers. (pp. 35-36) Homework: Collecting Memoirs (p. 36)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 **Choosing a Seed Idea** W.5.1, **W.5.3, W.5.5,** W.5.7, RL.5.2, SL.5.1, SL.5.3	Celebrate the fact that your children already anticipate that they'll shift from collecting entries to selecting a seed idea. (p. 38)	"Today, I want to teach you that the process of developing a full-blown piece of writing has many more layers and can go many more ways than you might have expected. Writers may start with a metaphor, a collection of related stories, or even just a tiny mention of a thought. It can help to study how other authors go about this work before planning for your own process." (p. 38)	**Model:** -Briefly describe some ways writers might go about the process of narrowing in on a focused idea or theme. -Tell students that some will zoom in on one idea or theme today. Others will establish a general direction and develop a focus more gradually. -Interview an adult who will demonstrate strategies that writers use to generate and select between possible directions for an upcoming	Reflecting on Seed Ideas Share an observation with students about the work they've been doing. Share a strategy to make the work stronger. (p. 42)	Explain that charts created in the literary essay unit to help develop ideas for essays can be just as helpful when developing memoir ideas. Channel writers to work with partners, exploring their ideas, using thought prompts. (p. 45)

			writing project. From this interview, select and highlight certain strategies that writers can use often. -As students continue to listen, ask them to think about what the writer has done that they might also do. **A.E.:** Ask partners to tell each other what they observed the writer doing to select her seed idea. **Link:** Encourage students to draw on the various strategies they have learned to select a seed idea. Highlight that what works for one child, or one piece of writing, may not work for another. Celebrate independence. (pp. 39-41)		Homework Go off the beaten path (p. 46)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 **Expecting Depth from Your Writing** W.5.3, W.5.5, W.5.10,RL.5.2, **RL.5.10**, SL.5.1, L.5.1, L.5.2, L.5.3	Point out to students that they have graduated from focusing on strategies for generating writing to focusing on strategies for writing with depth. (p. 48)	"Today, I want to teach you one way that memoirists learn to write with depth. They study the work of other authors who have used writing to discover deep insights-classmates, published authors, any writer-and they try to name the ways that writer developed deep insights." (p. 48)	**Model:** -Remind students that to learn about the characteristics of any kind of writing, it is important to study an example and ask, "What has the author done here that I can do as well?" -Demonstrate how you study a mentor text, modeling a mentor text, modeling a replicable process for children. **A.E.:** -Ask children to try some strategies in their own pieces, coaching them through Max's moves step-by-step.	Finding the mystery in a topic (p. 52)	Offer one student's writing up for study. Ask children to find, with a partner, something in the writing they could all try to do as well. -Collect observations from the class and add some to the class chart. (p. 53-54) Homework Continuing to thinking about topics from different perspectives (p. 55)

			Link: -Remind writers that their goal is to generate thoughtful, interpretive writing. Encourage them to draw from their full repertoire of strategies for doing this. (pp. 48-51)		

Bend 2: Structuring, Drafting, and Revising a Memoir					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

7 **Studying and Planning Structures** W.5.2, W.5.3, RL.5.1, RL.5.2, RL.5.3, RL.5.5, SL.5.1, SL.5.2, **L.5.1, L.5.2**, L.5.3	Celebrate that children have been composing writerly lives. (p. 59)	"Today, I want to let you in on a secret. Writers structure their texts in lots of different ways. And one way you learn to structure your texts is by reading texts other authors have written and by studying the structures they have used." (p. 59)	**Model:** Tell children that finding patterns in writing is much like looking out from an airplane, seeing patterns in the land below. To discern patterns, writers need to take in more than what's right in front of them. Demonstrate this with an excerpt from a memoir that has been organized like a list. Point out the structure of the text. In this case, the memoir excerpt is a list, with each part linked to it by a repeated line. Debrief. **A.E.:** Set children up to read a text and notice its structure, jotting observations as they do. Gather students' reactions, and then explain how the text is a combination of an essay and a narrative. Chart some ways to structure a memoir. **Link:** Remind children that they are the authors of their writing lives, that they have options in the work they do today. (pp. 59-62)	Memoirs can be structured like an essay (p. 64)	Explain to students that they will develop their own hybrid Memoir Checklists, drawing on both the Narrative and Opinion Checklists. Send children off to work in groups, creating shared versions of a Memoir Checklist. Send children off to work immediately. Homework: Researching for memoir (pp. 65-66) Homework: Researching for a Memoir (p. 66)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8 **The Inspiration to Draft** **W.5.3.D, W.5.5,** RL.5.1, **RL.5.2**, SL.5.1, SL.5.2, L.5.1, L.5.2, L.5.3, L.5.6	Remind students of the approaching deadline, nudging them to draft if they haven't done so yet. (p. 68)	"Before you begin your first draft, the one written on lined paper outside your notebook, be sure you think hard about how you can inspire to do your best work. Writing well requires talent and knowledge and skill, yes but also your imagination." (p. 68)	**Model:** Tell a story about ways to lift the level of first-draft writing. Specifically, teach children that the writer needs to feel an emotion toward a subject in order to make readers feel it, too. Set children up to use the boxes-and-bullet format to take notes as you give a little talk about strategies writers can	Truth-telling (p. 72)	Tell the story of one writer who collected an excess of entries and drafts and then paused to ask, "What do I really want to say?" and used that question to lead him to start an entirely new draft.

			use to raise the level of first-draft writing. **A.E.**Set students up to use their notes as a prop to help them recall and recreate your little lecture. Then ask them to talk with a partner about your talk, adding their ideas to yours. **Link:** Encourage writers to set their own goals, using their checklists as guides. (pp. 68-70)		Coach students to share further thoughtful suggestions about the draft presented. (p. 74-75) Homework Conferring with yourself to make a writing plan. (p .76)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
9 Becoming Your Own Teacher W.5.3, W.5.5, W.5.10, **RL.5.1**, RFS.5.4, SL.5.1, **SL.5.4**, L.5.1, L.5.2, L.5.3	"Writer's, I want to share with you a problem that I have been having and ask for your help. I'm finding that in this unit of study, it is hard to keep my conferences short and efficient. You've written a whole lot of entries, all of which pertain to this writing project, so even just reading what you've written takes time. You've put in so much thought into your plans, that it also takes a lot of time to hear and understand your agenda. I love conferring with you, but I am not getting to as many of you as I'd like. Here is my request, Would it be okay if I taught you a bit more about how to confer with yourself? I'll still confer as much as I can, but if you can each confer with yourself, then	"Today I want to teach you that when a writer can't go to a writing teacher, the writer needs to become his own writing teacher. Before you can be your own writing teacher, suggesting next steps for yourselves, you need to pay attention to what you have already done. A good writing teacher looks backward in order to look forward." (pp. 77-78)	**Model:** Choose a student to model the work of conferring, starting with a big question such as, "How is your writing going?" Shift in and out of the role of teacher and narrator, extracting the replicable moves you are making. **A.E.:** Students should debrief with their partners naming what they saw you do that they could also do in a conference with themselves. Compile a list of questions writing teachers ask. **Link:** Remember, that you need to notice what you have done well. Sometimes you'll stumble into doing some really good work, and if you don't stop and notice what you've done and dedicate yourself to doing more of that, then it becomes just a one-time lucky accident, instead of a new	Shine a spotlight on a couple of students who are working with particular independence. By showcasing independence, you create a classroom full of resourceful writers. (p. 79)	Gather students around the class charts you've developed tus far in the unit, as well as those from other applicable units, specially narrative and essay. Students can bring their checklists with them. It pays off once in awhile to stop and ask, "Am I doing everything I know how to do?", "Am I using all of the strategies I know for powerful writing?" (p. 80)

	you won't be waiting for me." (p. 77)		discovery that happens again and again. (pp. 78-79)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
10 Revising the Narrative Portion of a Memoir W.5.3.B, W.5.3.D, W.5.4, W.5.5, RL.5.1, **RL.5.2**, RL.5.5, SL.5.1, L.5.1, L.5.2, L.5.3	Reiterate all the options your children have as memoirists and then tell them they have no option when writing a memoir but to reveal themselves through it. (p. 82)	"Today I want to teach you that even within a memoir, both the external events and the internal feelings will usually evolve across a timeline, a story mountain. When you write a story, you know there will be a sequence of actions-that one thing will happen, then another thing, and another. But you may not always be aware that there needs to be a parallel sequence of reactions, of feelings and thoughts, dreams and fears. Writers often have to redraft their memoir so that each point on the external timeline affects the central character on the inside, creating a parallel internal timeline." (p. 82)	**Model:** Reiterate the teaching point in different words, emphasizing that writers approach the narrative section of a memoir thinking, "What feeling do I want to show in the beginning? Middle? The end." Illustrate your point by reading aloud a short text and showing children the external and internal story lines in it. Highlight the fact that the external events move the story forward. The character's responses to those events constitute the internal story line, conveying the impact the events have on the person or on the relationships. **A.E.:** Tell students about a child who deliberately shifted between the external and the internal story and whose internal storyline follows a clear sequence. Ask children to track the journey or feelings on a copy of the child's text.	External actions can be windows to the internal story (p. 87)	Contrast the way novice writers describe feelings-usually summarizing the generic feeling in a single word-with the way that skilled writers capture feelings. Share examples of the latter. Ask children to share with their partner instances in which they captured their feelings in print or to help each other do this is they haven't yet had a chance to do it. (p. 89) Homework Revising to convey meaning (p. 90)

			Link: Highlight the importance of redrafting. Remind writers that when they work on the narrative sections of their memoir, they need to plan for a journey of feelings and to remember that the external story line is intertwined with the internal one. (pp. 83-86)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
11 **Letter to Teachers: Editing for Voice** W.5.1, W.5.3, **W.5.5**, L.5.1, L.5.2, L.5.3	Begin by reminding students of some of the editing tools they already know. Bring out the editing checklist. "Remember way back in the beginning of the year when you worked with a checklist to remind yourself of how to make your personal narrative longer? Let's take a look at the checklist again and see if you remembered to do all these things in your memoir." (p. 92)	"Today I want to teach you one more thing writers do when they edit. You can listen for voice by reading your writing and pause to ask yourself, 'Does this part sound like me? Is this written in a way only I could say it?' Then once you've noticed places where your voice is strong, think about ways to make other parts of your writing just as strong." (p. 93)	**Model:** Let's see if we can visualize what voice is by using our imaginations for just a moment. If you can read a piece of my writing, wherever you may physically be, (here in the classroom, on a plane, or at home), if you can read the words that march across the page and feel as if I (the author) am right there with you, telling you something that matters to me, then I have written with voice. Let me show you how I can reread my writing and listen for places that are particularly powerful, places that sound like me. Demonstrate and think aloud through your chosen piece. (or demonstrate how you would rewrite a place that sounds stiff.) **A.E.:** Now please scan a piece of your writing looking for parts that feel especially alive. Remind them about powerful quality of voice, looking for places where they are are really able to hear themselves,	Students, it's important to realize that your attentiveness and respect for the tools of writing well will make a world of difference. Teach students that powerful effects come not from fancy phrases, but from basic ingredients-words and commas, white spaces and parentheses. Writers take time to tinker around with their word choice to make their writing clear, to make it true. (p. 93)	Ask children to reflect on what they have learned in this bend, naming the specific lessons they will carry into Bend 3. What have they learned about the genre of memoir? How have they become stronger as writers? (p. 94) Homework: Reading Our Work Aloud (p. 94)

			and see if they can do this in other places in their writing. **Link:** Today as you write, take time to reread your piece looking for spots where you can say, "Ah, yes, this is me" Then notice what you did that created that effect. Also notice places where your writing feels wooden and think about how you might make those sections feel more alive. (p. 93)		

Bend 3: A Second Memoir					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
12 Seeing Again, with New Lenses: Interpreting Your Own Story **W.5.3**, W.5.4, W5.5, RL.5.1, **RL.5.2, RL.5.3**, RL.5.10, SL.5.1, L.5.1, L.5.2, L.5.3	Set students up to anticipate the work ahead. Remind them that memoirists write and support theories about themselves like essayists write theories about characters. "Writers, over the next week or so, you'll have the chance to use all that you learned from the memoir work you've done so far to write a different memoir, in a different structure. So if your first memoir was a narrative, for example, this next one might be an essay. When you want to grow	"Today I want to teach you that just as you study characters in the books you read, you can study yourself in the stories you tell. You can look back over your entries to come up with bigger theories about who you are as a person." (p. 97)	**Model:** Model using charted prompts to explore theories about yourself and entertain possible ideas for a memoir. "This chart will look familiar because you used a similar one to study characters in Literary Essay in fourth grade. Right now, I'm going to show you how you can use these same ideas to think about yourself as a character in your memoir." (p. 97) **A.E.:** Help students use the prompts to develop ideas, insights, and theories about their own lives.	Uncovering Images (p. 100)	Planning drafts "Writers, I know you have lots of ideas for the content of this next memoir. You'll also want to think about how this memoir might be organized. I've put our 'Ways to Structure a Memoir' chart up for you to reference. Make a little plan for yourself so you are ready to hit the ground running tomorrow." Coach students as

	ideas for a memoir, it helps to reread all the writing you've done earlier. When you go to develop ideas for a memoir, it can help to ask, "What is my theory about myself?' Just as you can develop theories about characters in books, you can develop theories about yourself." (p. 97)		"Writers, take a moment and try using the same strategies to grow theories about yourself. you can start with an entry as I did, or you can just use a prompt from the chart to get you thinking. Either way, scrawl some ideas, some theories about yourself right now."(p. 99) **Link:** Send children off to explore new thinking. "By the end of today, you need to select an idea for your second memoir. So let's not waste a minute of today's workshop. You have armloads of strategies for finding issues and themes and for collecting materials-stories, observations, details, examples-that can go in a memoir. And now you know that you can bring prompts you've used to think about characters from reading workshop into your writing, to study yourself as a character. The theories you develop about yourself will probably be the backbone of your memoirs. Remember that this memoir needs to be structured differently than your first memoir." (p. 99)		they work to remember to write a claim and to think about the structure they want to use for their memoir. After five minutes, have the students talk and then convene the class and share an example. (p. 102) **Homework** Generating material related to your seed idea. (pg.103)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 **Flash-Drafting** W.5.3, W.5.4, W.5.5, **W.5.10**,	Have you ever seen the show, *Iron Chef?* On this show, chefs have to cook three superb dishes within a	"Today I want to teach you that sometimes writers decide to get their writing down quickly- not because they are	**Model:** Demonstrate how you look over your plans, thinking aloud about your memoir as a whole. "I decided to structure my	Voice overs you might use:	Celebrate your writer's hard work: "That was amazing. I didn't see any of you

RFS.5.4, SL.5.1, L.5.1, L.5.2, L.5.3	certain amount of time. They choose a dish they have cooked many times before, so they don't need to look back as a recipe after each step. You can see the chefs thinking over what they need to do, what they already know about the recipe, and then they get cooking right away. They don't waste time worrying about each little thing. They keep the bigger picture of the dishes in mind and can cook fast and furiously. Just like chefs have recipes in their bones, you have the writing process in yours. (p. 104)	in a contest, but because flash-drafting can help writers get the whole of a piece down right away which sets them up to know how to revise." (p. 105)	memoir as an essay built around a couple of Small Moment stories that fit with my main point. I have a few stories in mind. Summarize the specifics of your idea briefly and then by drafting-in-the-air, saying a bit of your piece aloud to give students a sense of how their drafting work will go today. to **A.E.:** You can begin this work right here, right now. Look over your plans, think about the big picture of how you want your memoirs to go. **Link:** Once you have your big picture vision in mind, quietly stand up and go to your work space to jump in. (p. 105)	-Remember keep your big picture in mind and write, write write! -Your pencils should be flying across the page! -Productivity matters. Writing a lot matters. Just keep writing and you might surprise yourself with what you uncover. -Don't worry about perfection. This comes later. Right now, just get the broad strokes, the big parts of you draft down. (p. 106)	walking around or even looking around. Every writer was hard at work. Your pencils didn't stop moving down the page!" Encourage students to take a step back and self-reflect. Compare their flash-draft to the Memoir Checklist asking, "In what way does my writing measure up?", and "What should my next steps be?" Students can do this work with partners, but should end by setting goals for the days ahead. (p. 106)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
14 Revising the Expository Portions of a Memoir **W.5.1**, W.5.3, **W.5.5**, RL.5.1, RL.5.2, SL.5.1, L.5.1, L.5.2, L.5.3	"Writers, memoirs are made from stories and idea, above all. My hunch is that in a minute you could list four things that make for great stories. You ready? Go! List across your fingers." (p. 109)	"Today I want to teach you that when writers revise the portions of their memoir that explain their ideas, they think about how those ideas link, one to the next. They want their ideas to be easy to follow." (p.109)	**Model:** Use an example of one student's work to show the steps a writer can take to shape expository sections of a text. As you chronicle what one child did to write the expository sections of her essay, pause to debrief, highlighting the points you want children to abstract from this example. Show that after the child generated some ideas off of her narrative writing, she took those ideas and expanded on them. Name the strategies the writer used, emphasizing that the writer generated lots of material. **A.E.:**	Studying mentor texts (p. 113)	Share the way one child writes a narrative about her and then writes reflectively about the narrative. Highlight what the child did that is replicable. In this case, the child wrote first from one perspective, then from another. Extrapolate from the one case in point whatever it is you hope your students

			Review the steps this student took to structure her writing and timeline her thoughts, steps that you hope other writers might also take. **Link:** Set children up to go off and revise using a multitude of strategies. (p. 112)		learn from the example. Ask all the writers to look at the expository parts of their own writing and to consider if the structure is right for that sections of their test. (p. 115) Homework: Rereading through the lens of balance (p.. 117)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Reconsidering the Finer Points W.5.3.B, W.5.3.D, W.5.4, W.5.5, RL.5.1, RL.5.2, SL.5.1, **SL.5.4**, L.5.1, L.5.2, L.5.3	Celebrate the way children have created a progression of feelings across the narrative sections of their memoir. Tell about a writer who included details simply because they were true, explaining that writers learn to choose details with care, selecting ones that are emblematic.. (p. 119)	"Today I want to teach that writers reveal themselves not only by bringing out their internal thoughts, but also by spotlighting details that reveal whatever it is they want to show." (p. 120)	**Model:** Point out that the details in televised mysteries always end up being significant to the solution. Similarly, details in a memoir always end up revealing bigger meanings. Share ways the writer you described earlier could have rewritten her writing to include revealing details. **A.E.:** Share an example of a writer of a who used detail to paint a family or a life. Ask children to point to (and to talk with partners about) places in the text where the author used emblematic details. Ask children to imagine that they are writing a narrative about entering their home. Channel them to tell this narrative to each	Inventing details (p. 123)	Remind students to draw on all they know about transitioning between ideas and story. Homework Unpacking big meaning from tiny events (p. 126)

			other, weaving in revealing details. **Link:** Remind writers of the options they have for proceeding. They may need to reflect on what their memoir aims to show. They may decide to rewrite their draft to include more revealing. (pp. 120-122)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 W.5.3, **W.5.5**, W.6.1.D, RL.5.1, RL.5.2, RL.5.4, RL.5.5, SL.5.1, SL.5.3, L.5.1, L.5.2, L.5.3	Find a way to compliment the students on their involvement in their writing work. Let children know that today they will pick a draft for final publication. (p. 128)	"The hard work you do as a writer needs to change as you work through the writing process, and this often involves moving from the role of writer to the role of reader of writing. Today I want to teach you how to do the special sort of reading writers do when they read their own writing. They do not skim over it as if they've seen the draft a hundred times. Instead, they examine the draft in all its particulars. If you read what your draft actually says (and if you read also for what it could say), then your page will teach you how to write." (p. 129)	**Model:** Tell children that when you near the end of a writing project, you often shift into being a succession of different sorts of readers of your writing. Show your children how a student in the class went about rereading his draft as one kind of reader, then as another kind of reader. Role-playing being the child, reading in one way, then thinking aloud and annotating the writing. Show how you can then shift into being another kind of reader, approaching the same draft differently. Again shift between reading aloud, thinking aloud, and making marginal annotations. Tell children that writers also read in different ways, summarizing a few. Then show the child's earlier draft and revised draft, asking the class to talk with partners about the revisions they notice.	Persistence matters (p.134)	Tell children that writers read their own drafts noting the component sections, asking, "How is this draft almost but not quite structured?" Then they make revisions to bring forth and complete the nascent structures. Channel students to study a text structured like the text the writer hopes to write. Ask children to assign themselves some next steps based on this. (p. 137)

			A.E.: Ask children to read the first section of their own draft as an especially responsive reader, noticing when the draft's potential deserves to be developed. Ask children to read the first narrative section of the same draft differently, this time trying to translate the words into a mental movies. Are the actions explicit and clear? **Link:** Remind writers that when they see the end in sight and their energy flags, this is a time for fresh resolve. (pp. 129-133)		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Metaphors Can Convey Big Ideas **W.5.3, W.6.3.D**, RL.5.2, **RL.5.4**, SL.5.1, L.5.1, L.5.2, L.5.3, **L.5.5A**	Tell children a story that leads you to talk about the times when you-or any writer-wanted to capture something in print that felt too big for words. (p. 140)	"Today, I want to teach you that writers often take a tiny detail from their lives-often something that could be very ordinary-and let that one detail represent the whole big message." (p. 140)	Remind children of a story they've learned about an author who wants to convey a big idea and does so by embedding that big idea into an object, a metaphor. Debrief, explaining that the author, in the example above, created a metaphor to say something too big for words. (pp. 140-143)	Using refrains (p. 144)	Tell about one child who wanted to find a significant ending and therefore searched for an object that could stand for something big. Highlight that writers can make actions happen on the page that didn't happen in real life. Extrapolate from the example lessons that every child can learn, reminding them of the step-by-step process a writer can go through to create

					a metaphor. Set children up to help each other. Homework: Describing our writing processes (p. 146)
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 **Editing to Match Sound to Meaning** **W.5.5**, **RFS.5.4**, SL.5.1, **L.5.1, L.5.2, L.5.3**	Acknowledge that children already know that writers edit to correct errors. (p. 148)	"Today what I want to emphasize is that when you, as writers, edit your writing, you can also read it out louds to hear the sound of each word, to hear the rhythm of your sentences. Truman Capote wrote, 'To me, the greatest pleasure of writing is the inner music the words make.' The sound of our words is powerful. Writers communicate with readers by choosing words that convey not only the content but also the mood, the tone, and the feelings that they want to convey." (p.148)	**Model:** Show students how reading writing aloud can help them to edit for sound. Demonstrate using your own writing or the writing of a student. Highlight that writers decide how to punctuate once the writer knows what she wants to communicate. **A.E.:** Set students up to examine their own writing for sentence beginning and length variety, and to rewrite any sentences whose structure doesn't convey the intended meaning. Share out one student's work and solicit students' help in naming how the edits clarify meaning. **Link:** Remind writers that today and every day, they can edit their writing to make sure it sounds just right and so it communicates their ideas as best it can. (pp. 148-151)	Using punctuation to create sound (p. 152)	Remind writers of the importance of writing with clarity. Ask them to find new partners and together read their writing to be sure every bit rings with clarity. Homework: Using sound of language to convey meaning (p. 154)
Session	**Connection**	**Teaching Point**	**Celebration**		

19 **An Author's Final Celebration** W.5.3, W.5.6, **RFS.5.4**, **SL.5.1, SL.5.4, SL.5.6**, L.5.3	"Author celebrations help us not only look backward but also forward."	Today students will read aloud their memoir to their friends and family.	Welcome everyone and set the tone for the ceremony with an introduction or a story. Explain the way the ceremony will go. In this case, explain that a few children will share with the whole group, then the group will divide, and the rest of the children will share with one of the two smaller groups.

Grade 5: Literary Essay: Opening Texts and Seeing More	
Unit Description:	Throughout this unit, students will strengthen their analytical reading skills and support their ideas in writing well-structured, evidence-based opinion pieces across a variety of text types. Students will read and write analytically to compose an essay about a literary text, building off from similar work completed in both grade 4 and prior units in grade 5. Students will draw upon what they already know about good essay writing, to form ideas grounded in these texts, and to craft claims that can be supported with evidence synthesized across texts.
Essential Questions:	● How □can □I □think □more□ critically □about □texts□ and□ the □world? ● How do writers find meaning by using Reader's Response strategies to review a text as a whole and carefully study its themes? ● How do writers collect and connect evidence and use it to support their thesis? ● How do writers structure and organize literary essays? ● How do writers connect evidence to their thesis to create cohesion?
Standards:	CCS for Writing: W.5.1a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose. W.5.1b Provide logically ordered reasons that are supported by facts and details. W.5.1c Link opinion and reasons using words, phrases and clauses (e.g., *consequently, specifically*). W.5.1d Provide a concluding statement or section related to the opinion presented. W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing., rewriting, or trying a new approach. W.5.7 Conduct short research projects that use several sources build knowledge through investigation of different aspects of a topic. W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources. W.5.9a Apply *grade 5 Reading standards* to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text [e.g., how characters interact]”). W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. CCS for Reading: RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact). RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.

	CCS for Speaking and Listening: SL.5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly. SL.5.3 Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. CCS for Language: L.5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. L.5.5a Interpret figurative language, including similes and metaphors, in context. L.5.5b Recognize and explain the meaning of common idioms, adages, and proverbs. L.5.5c Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words. L.5.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).
Timeline/date:	**4-5 weeks: May - June**

Bend 1: Crafting a Literary Essay around a Shared Text					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
1 **Inquiry into Essay**	Use common examples to highlight how learning something new typically requires us to transfer everything we already know. Introduce the new work of the unit. Rally students around the importance of literary essay and how it is valued in the world of schooling.	Inquiry Question: “The question we’ll be researching today is, ‘What makes a literary essay? What, exactly, are the big parts, and how do they fit together?”	**Model:** Introduce the inquiry to students. Set students up to listen and annotate the text, marking up the essay’s characteristics, as you read the text aloud. **A.E:** Alternate between reading a small passage to text and asking student to jot notes, turn and talk while you coach, and share what they’ve found with the class. **Link:** Set students up to work in small groups, annotating a set of mentor essays to note their characteristics.	Make your study comparative.	Collect and chart students’ findings about the characteristics of literary essays. Homework: revising to strengthen your on-demand essay.

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
2 Growing Ideas Means Reading with a Writerly Wide-Awakeness	Introduce the touchstone text for the bend, the "Panyee Football Club" video, and invite students to watch the video straight through, thinking about the plot and characters. Explain how students will use the video across the bend to craft initial literary essays.	"Today I want to remind you that people read differently when they intend to write about their reading. Writers see more, notice more...and everything becomes grist for the thinking mill. When you read as a writer (or watch videos as a writer), you bring an extra- alertness to your reading, noticing stuff others pass by."	**Model:** Rally students to try the work with you, watching the "Panyee Football Club" video like writers, noting its details. Coach students to write to grow their thinking off of the details. **A.E:** Set students up to share their writing with a partner, talking off of their initial entries. **Link:** Emphasize that as writers read on in texts, they carry their initial ideas with them as lenses. Prepare students to carry their initial ideas with them as you play the next snippet of video. Restate the teaching point. Send students off to closely read the video, transcript, and images.	Broadening attention to other story elements.	Noticing Patterns: -Explain that another way writers grow ideas from a text is by noticing patterns. Homework: Identifying patterns in the text.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
3 Trying On Various Theses for Size	Pose a question to the class about a common experience- shopping for clothes- and relate it to today's work of trying out different theses.	"Today I want to teach you that just as a shopper tries on different clothes before finding the shirt or coat that fits perfectly, so, too an essays tries on different thesis statement before finding one that fits what the essayist wants to say."	**Model:** Explain to writers that there are a few familiar prompts easiest can draw on that provide templates for writing a thesis. **A.E:** Play a clip from the "Paynee Football Club" video, and ask students to consider	Testing thesis statements in partnerships.	Setting up to collect evidence. -Introduce a system to collect and organize writing. Explain how the system works by using your own example, and ask

			what they want to say about the text. Coach students as they generate potential thesis statements. Collect and chart students' possible thesis statements. Set students up to forecast the supports in their essay, and coach in to lift the level of their work. Set students up to try this with another section of text. Coach them as they generate possible thesis statements and supports, then set them up to share. **Link:** Reiterate the teaching point and send kids off to try on different theses for size. Encourage them to create their own thesis statement.		students to create their own booklets to collect evidence. Homework: Generating Thesis Statements
Session 4 **Angling Mini-Stories to support a point**	**Connection** Tell a story to the class, one that is entirely made up but that displays the ingredients of good storytelling.	**Teaching Point** "Writers, today I want to teach you that one way to make your essay memorable is to insert stories into it. Essayists try to support their points in ways that will move readers to agree with their points, to not, 'Yes, yes.' To do that, essayists sometimes tell a story to support a point- and they try to tell the story well."	**Model/Active Engagement** **Model:** Demonstrate how you do this work step-by-step, by first showing how you take one idea and then by how you identify and then rank moments that could offer support. Use a familiar text: "Little Red Riding Hood." Shift to telling the part like a small moment story, stretching it out bit by bit. Recruit students to finish the remainder of the mini-story.	**Mid Workshop Teaching Point** Storytelling with relevant details.	**Share** Analyzing mini-stories with partners. -Set student up to analyze their mini-stories with partners, giving one another feedback as to whether their mini-story fits with their claim. Homework: Collecting additional evidence.

			Debrief, naming the replicable steps you just demonstrated. **A.E:** Invite students to try the work in a shared text, the "Paynee Football Club" video, using their own claims. Highlight the work one writer did. Ask the other writers to listen and share their observations. **Link:** Connect the work students just did crafting mini-stories to the work they'll do across all the literary essays they'll write.		

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
5 Flash-Drafting a Literary Essay	Announce to writers that by the end of writing workshop, they will have completed their first literary essay of the year. Create an analogy between a complex operation that requires a checklist- flying a plane- and the act of a drafting an essay.	"Today I want to teach you that essayist, like pilots, use tools, to help them do complex operations. A familiar checklist can help you lift your essay off the ground. It can help you to rehearse your essay aloud, making sure you have all the parts, and then help you draft your entire essay, fast and furious."	**Model:** Briefly review the information you compiled from the session 1 inquiry. Explain that this chart can also be used as a checklist, reminding writers of what they need to include in their draft. Demonstrate for writers how you rehearse with a structure in mind by writing-in-the-air, referencing each of the key points from the chart as you go. Debrief your demonstration, naming the steps so students can emulate what you just modeled.	Using transitional phrases to link parts of an essay.	Celebrating growth -Celebrate the work writers have done so far. Ask students to study their writing next to the Opinion Writing Checklist and to reflect on areas of growth and next steps. -Homework- Flash Drafting and selecting a text.

			A.E: Channel writers to write their drafts in the air with a structure in mind. Invite one member of each partnership to do this, then the next. **Link:** Send students off to draft with their organizational structures and their checklist in mind. Reiterate that each writer should have a flash-draft literary essay completed by the end of the day's session.		
Bend 2: Lifting the level of interpretive Essay (and Writing One from Start to Finish)					
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
6 Writing to Grow Ideas	Invite students to bring their reading notebooks to the meeting area, and set students up to study them, noting characteristics of their best writing about reading. Explain that crafting literary essays requires writers to being with powerful writing about reading- and close reading.	"Today I want to remind you that to grow ideas, literary essayist often study the small, specific details in the text, or the parts that feel odd or important. They know that studying these tiny details can lead them to big ideas and interpretations."	**Model:** Explain to students that the best writing about reading starts with noticing concrete details in the text or parts that feel odd or important. Demonstrate how you read a passage from your demonstration text, noting the small details and he bigger ideas the text sparks for you. Write-in-the-air to show students how you move from a small detail in the text to a big idea. Recruit students to signal when it's time to move from the particulars to big ideas. Debrief, naming the transferable work you just demonstrated.	Growing ideas by lifting powerful lines.	Talking to Grow Ideas -Call writers back to the meeting area to form same-text groups. Explain that talking and sharing ideas with colleagues is another way to generate ideas. Homework: Lifting lines and writing long.

			A.E: Read aloud a little more of the text, and set students up to notice details or parts that feel odd or important. Set up partners to write-in-the-air, channeling them to shift from the particulars in the text to big ideas about the text. Coach partnerships to write-in-the-air and to give each other feedback. **Link:** Emphasize that writers should add today's strategy to their growing bank of strategies for developing ideas for interpretive essays.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
7 Analyzing How Characters Respond to Trouble	Share several quotes about characters responding to struggle, and remind students about what they already know about paying attention to the way characters in stories respond to problems.	"Today I want to remind you that to grow possible interpretations from a text, it helps to study times when characters face trouble. You think, 'What does the character learn about ways to deal with this problem? What does the author teach us through the way this character learns to handle the problem?"	**Model:** Recruit students to identify the troubles the characters in your mentor text face. Demonstrate how to pinpoint specific times when the character learns a way to deal with his or her problems. Model how you reread a scene closely to determine what the character learned about ways to deal with a problem, and what readers can learn as a result. Debrief your demonstration, and restate the teaching point in transferable language.	Freewriting toward a thesis statement.	Getting going on a thesis statement. -remind students that a thesis requires a powerful idea and strong supports to back it up. Channel students to use familiar thesis templates to generate multiple possible thesis statements. Homework: Testing Thesis statements

			A.E: Coach the same-text groups as they identify the problems in their texts and then reread scenes tied to the problems, noting the lessons learned or themes. Highlight the work of one club to give all students a vision for how to lift the level of their work. **Link:** Situate the work students just did in the broader context of the bend, and encourage writers to try any generating-ideas strategies they now know, especially the strategy from today's session. Emphasize that by the end of the workshop, students will begin crafting a thesis that captures a central interpretation of their text and developing supports for that thesis.		

Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
8	Share a social example to illustrate how people get an	"Writers, today I want to teach you that essayist don't	**Model:** Explain that writers develop thesis statements by	Rethinking by studying parts that don't fit.	Setting Up for Collecting Evidence

Developing Stronger Thesis Statements	initial idea and then test it out to make sure it works. Connect this to the work essayists do.	just settle with their first rough draft of a thesis; they revise that thesis statement over and over to make it stronger. One way for you to revise your thesis is to check it against the evidence.	holding an initial idea against the text and reading and rereading to determine whether their claim fits with the text. **A.E:** Guide students as they reread a text with a shared thesis statement in mind, considering whether scenes precisely fit their thesis or whether their thesis has to be revised in light of their rereadings. Coach partnerships as they reread, pushing them to see more nuances in the text. Demonstrate for students how you discuss the way lines form the text fit with a claim. Debrief, naming the transferable work that students did, and discuss ways to extend the work further. Rally writers to try this again in their own texts. Channel them to reread parts of a story with a Possible Thesis Statement in mind, and to test those parts against the claim. Coach into their work. **Link:** Emphasize the iterative nature of this process. Set students up to reread, rethink, and revise their thesis statements. Explain that students might also consider crafting their supports as they reread.		-Celebrate your students' work with thesis statements, and remind them that they need to set up a system for collecting and sorting the evidence they'll gather to support their thesis statements. -Share your own example to remind students of how booklets can be used as a system to collect and organize writing. **Homework: Setting Up For Collecting Quotes**

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
9 Choosing and Setting Up Quotes	Conduct a mini-inquiry with the mentor essay you used in Session 1: "Eleven," written by Adam. This time, channel writers to name the kinds of quotes they notice Adam using. Reconvene the class and gather their observations onto chart paper. Reiterate the importance of quoting from sources as a way to give evidence for a claim.	"Today I want to remind you that quotes add voice and power and life to an essay. Because quotes are a big deal, writers are careful to choose quotes carefully. Writers want the parts they quote to do important for the essay."	**Model:** Demonstrate for students the process of selecting quotes. Show how you first choose an idea from your essay that you want to support, and then go back to the text to find quotes that fit. Demonstrate how to rank quotes based on what best supports the claim. Show writers how you add a quote into your booklet by writing a clear, brief summary of that part of the text, and then demonstrate how you transitions into the quote. Debrief what you demonstrated to reiterate that writers first find quotes, then sort them, and then contextualize them for later use. **A.E:** Channel writers to go through the quote-selecting process with their partner, this time to find evidence for your second support. Coach partners as they work. **Link:** Rally writers to the important work of supporting their claims with evidence. Remind writers to draw on a repertoire of strategies as they try this work.	Bringing Quotes into an Essay.	Unpacking Quotes -Remind writers that essayist not only introduce quotes, they also unpack quotes. Share a few common prompts for unpacking quotes. Channel writers to try a few in their own writing. Homework: Flash-drafting your literary essay.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

10 Supporting a Claim with an Analysis of Craft	Remind students of their earliest work with the Narrative Goals and Techniques cards. Ask students to reacquaint themselves with the tool.	"Today I want to teach you that it is not just the plot and the characters in a story that carry messages to readers. The way an author writers-*the author's craft moves*-also help to carry messages to readers. Literary essayists can support a claim by naming those craft moves and explaining how they fit with a claim."	**Model:** Recruit students to research you as you reread part of your essay and consider the craft techniques the author used. **A.E:** Coach partnerships as they discuss which techniques the author **Model:** Quickly demonstrate how you revise your draft to support a claim using an analysis of author's craft. **A.E:** Recruit students to finish writing the paragraph in the air. Cull from students their observations of your process, naming out the steps you went through as you demonstrated. **Link:** Send students off to revise, encouraging them to draw on the revision strategies you've taught in this bend, as well as the strategies you've taught in the previous bend**.**	Transitioning between Evidence and Analysis.	Developing Parallel Lists -Remind students of their prior learning around parallel lists. Reference a familiar example to show how a student used a parallel list to develop his point. -Set students up to create a parallel list to provide evidence for one of their supports Homework: Pausing to reflect and set goals.

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11 Beginnings and Endings	Reference the homework from the previous session. Ask students to bring their homework with them to the meeting area, and channel partners to give each other a tour of their writing.	" Today I want to teach you that when literary essayists craft introductions, they work to help readers understand what's significant about their text. One way they do this is by beginning with a universal statement before introducing the text and their claim."	**Model:** Talk students through the process you use to generate several introductions for an essay. Begin by explaining how you first got ideas for an introduction by looking across the Grade 5 and 6 expectations for Leads on the Opinion Writing Checklist. Share a few sample introductions that are based on the criteria of the Leads Strand of the Grade 5 and 6 Opinion Writing Checklist. **A.E.:** Channel students to move their essays through the same lead-generating process. Set students up tp first reread their claims to consider what they really want to say about the text. Then, you might ask students to work with a partner to try writing a sample introduction in the air. **Link:** Restate the teaching point and add it to your anchor chart. Be sure to emphasize to students that today-and every day- they should draw from the repertoire of strategies they have learned across the unit.	Explain that literary essayists use literary language as they write	Teach students how to craft powerful conclusions that connect to a claim. -Begin by telling a brief analogy about how beginnings and endings matter. Relate the analogy to the work students are doing with their essays. -Next, introduce a chart with a few strategies that can help writers develop powerful conclusions. Homework: Craft strong conclusions.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**

12 Editing Seminar Stations	Tell students that they already know how to speak and write in different language varieties. Explain that people speak and write in different ways for different audiences.	"Today I want to teach you that writers often study grammar and conventions to make their writing more clear, compelling, and impressive. One way they do this is to study examples of effective writing, think about the conventions or rules of this writing, and then try to apply those rules to their own writing."	**Model:** Ask students to think of something they are trying to get better at. Explain to writers that when you are trying to get good at something, one way to do so is to take a little seminar on it. Take writers through the process of how to go through a seminar station by first reading about the language convention and then studying examples and nonexamples of that language convention. **A.E:** Channel writers to apply the convention to their own writing. **Link:** Send students off to the seminar stations to learn about how they can use grammar and convention rules to make their writing clearer and more effective.	Using a checklist.	Editing in Preparation for Publishing. -Channel writers to make a to-do list to support them as they finish their essays, using the Opinion Writing Checklist as a guide. Homework: Finalizing your essay for publication.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
13 Celebration	See pages 126- 129 to learn how to set up your Celebration!				
Bend 3: Writing for Transfer: Carrying What You Know about Literary Essay across Your Day, Your Reading, Your life					

Session	Connection	Teaching Point	Model/Active Engagement	Mid Workshop Teaching Point	Share
14 Transferring What You Know to Any Opinion Text	Explain to students that they'll be starting a new bend where they'll be transferring everything they know about writing literary essays to help them write any kind of opinion writing well.	"Today I want to teach you that when you know how to write literary essays, you have the tools and strategies you need to write all kinds of essays- and lots of other writing too. You have the tools and strategies you need to make pieces of writing that aren't *exactly* essays, but are similar."	**Model:** Remind students of a familiar chart you created together in Session 1. Channel students to reread the chart and take note of anything they've learned recently that should be added. **A.E:** Rally students to work in teams to study one piece of opinion writing- a speech- and to take note of similarities between that piece and a literary essay. Encourage them to annotate the text. Encourage teams to discuss similarities between the speech and literary essay, as well as to study the differences. **Link:** Set writers up to go off and study other opinion writing, noting moves those writers make that are similar to the moves that literary essayists make.	Comparing Findings with a Partner	Analyzing a Piece to Determine the Writer's Process. -Explain that once writers know how to write a literary essay, they can draw on that knowledge to write other texts. -Challenge partners to study one of their opinion texts closely to note how it was constructed. Coach them as they speculate on the process the writer followed to write his or her text. Homework: Using what you know to write *any* opinion piece.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
15 Tackling Any Challenges that Come Your Way	Describe how you spent the night thinking about the work students did yesterday and all the new situations they might encounter in the future.	"Today I want to teach you that you can't prepare for possible writing situation you'll encounter. Instead you have to be flexible. When you face these new situations, you have to think, 'What do I already I know that could help me here?' Then, you've got to	**Model:** Teach through guided practice. Coach students as they read and analyze a possible scenario that will allow them to transfer what they know from writing literary essays.	Planning with Flexibility	Collaborating to Respond to a Challenge: -Share a story about a time when you collaborated with others and it led you to tackle new challenges. Set

		apply that knowledge to the new situation."	Rally writers to consider what they've learned about writing literary essays that can also apply to this new situation. **A.E:** Set students up to create a quick outline for how a writing piece to this specific scenario could go. Explain the next steps in this process: collecting evidence and starting to draft. Channel students to write-in-the-air the first few lines of a possible draft. Debrief. Name the process the students just worked through in transferable language. **Link:** Channel partnerships to select the scenarios they'll work with today. Encourage them to draw on everything they know about literary essay writing as they approach these new scenarios.		students up to meet in same-scenario teams to compare strategies. Homework: Using what you know about literary essay to prepare for a debate.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
16 Logically Ordering Reasons and Evidence	Discuss the homework students did last night. Have students share their homework with a partner, comparing the work they did to their partner's work and learning from one another. You can highlight one of your students work.	"Today I want to teach you that having a strong claim will only get you so far. What really matters is the supports and evidence you have to back up your claim, and, in particular, how you organize those supports and that evidence."	**Model:** Revisit the scenario the class worked with yesterday, where together you planned a speech to convince the School Board which leadership skills are more important. Briefly demonstrate for students how you reread your supports, sorting them so they best support your claim. Think aloud through a few possible scenarios. Next, demonstrate	Have students meet for a few minutes in their same-scenario groups. Selese something for the groups to discuss based on your observations of their work and initial conferences.(See Pg 159 for Ideas)	Have students study all the scenarios they've worked with and to decide which of those scenarios they'd most like to bring through the writing process. Homework: Give students additional

			how to revise your outline to include a more logical ordering of the leaderships skills, thinking aloud along the way so students understand the process you're working through. **A.E:** Have students practice a similar skill of sorting and ranking but to apply it in a slightly different way. (Pg 158) **Link:** Restate your teaching point, emphasizing that without strong supports and evidence, it's nearly impossible convince your audience of your claim.		time to prepare for drafting.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
17 Applying Your Past Learning to Today's Work	Share a story about a time you tried something new. Emphasize how you weren't starting from scratch. Instead, you built off of everything you already knew. Draw a connection between your new experience and the drafting work students will do today.	"Today I want to teach you that one way opinion writers- and all writers, really- get themselves ready to frat is by thinking back to all they know and all they have learned and by studying their charts and tools. Then, they draft fast and furious, using that prior learning to make their new draft even stronger."	**Model:** Recruit a student to help you demonstrate one way a writer prepares to draft. Channel the student to demonstrate how he reviews his plan and uses classroom tools to help him draft. Ask students to reflect on what Mohammed did that they could also try. Channel students to describe his process by naming what he did to get ready to draft. **A.E:** Set students up to inventory the resources available to them. Channel them to make a plan for how they'll use those resources to	Filling the Room with Powerful Lines.	Becoming Feedback Partners. -Channel students to name the work you usually do during one-to-one conferences. Explain that students can do similar work as they work with partners. -Rally students to work with partners as critical friends, giving honest and actionable feedback about one another's writing.

			draft. Encourage students to jot those plans as to-do lists. **Link:** Restate the teaching point. Rally students to head off and draft, using the resources they identified to help them create the best possible draft.		Homework: Finishing drafting and putting plans into action.
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
18 Analyzing Writing and Goal-Setting	Make connections between the work students did in the previous session-drafting their opinion pieces using all they knew- and today's work: using a writing checklist in more skilled ways.	"Today I want to teach you that to get dramatically better at something, you need to work at it deliberately. As writing, you can use a checklist to help you study your work, find evidence of what you're already doing, and identify goals worth working toward. Then, you work like crazy toward those goals."	**Model:** Teach through guided practice, coaching partnerships as they use the Grade 5 and 6 Opinion Writing Checklist to self-assess their work and set goals. **A.E:** Coach partnerships as they study one partner's work, looking for evidence. Share an example of how you marked up your piece using the checklist, and rally kids to do the same. Name the process you just went through in transferable language. Set up students to choose another category on the checklist and to work through the checklist steps on their own. **Link:** Explain that writers also use the checklist as a tool for goal-setting, and add an additional step to the chart.	Being Your Own Problem Solver	Partner Work to Celebrate Progress toward Goals. -Celebrate the work students did revising toward their goals. Encourage partners to reflect on their writing progress. Homework- Designing your own homework assignment.

			Rally writers to set goals and work toward those goals.		
Session	**Connection**	**Teaching Point**	**Model/Active Engagement**	**Mid Workshop Teaching Point**	**Share**
19 Becoming Essay Ambassadors	Rally students to generate a list of matters they are experts on related to literary essay and opinion writing. Emphasize that experts share their knowledge. Explain that students will teach small groups to share their expert knowledge about opinion writing with others in the school.	"Today I want to teach you that experts share their knowledge with the world. Some do this by becoming ambassadors of sorts, setting out to teach others topics they know and care a lot about. To prepare for that teaching, they think about *what* exactly they'll say, and plan *how* the teaching will go."	**Model:** Share an example with students of hose you planned a small group for a group of literary essay writers. Emphasize the process you went through as you were planning. Restate the small-group planning process you went through using transferable language. **A.E:** Rally students to select one expert topic on which they'd like to lead a seminar. Coach students as they start planning out how their strategy group will go. **Link:** Channel students to work intensely to plan out how their small groups will go and to create tools and visuals to support the audience they will teach.	Rehearsing for Teaching	Bringing Small Groups to a Broader Audience. -Emphasize the importance of the teaching work students will do shortly. Then, send students out as ambassadors of essays into the other classrooms to teach their small groups to other kids. Homework: Reflecting on Growth.