

**English Language Arts
Writing Curriculum
2019**

Grade 6

Montague Township School

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Kindergarten Writing Curriculum

Unit Title: Building a Talking Community: Oral

Language Unit 1: Launch Writing

Unit 2: Writers are Readers

Unit 3: How-To Books

Unit 4: Persuasive Writing

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Grade Six Writing Curriculum

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<p>Seventh Grade Writing Curriculum</p> <p>Unit Title: Narrative: Realistic Fiction: Symbolism, Syntax and Truth</p> <p>Unit Title: Journalism: Uncovering the Stories of Our World</p> <p>Unit Title: The Art of Argument</p> <p>Unit Title: Poetry - Self Portraits</p> <p>Unit Title: Cross Genre: Developing Writing Styles and Craft through Social Issues</p>	<p>Eighth Grade Writing Curriculum</p> <p>Unit Title: Narrative Realistic Fiction - Realistic Fiction: Using Story Elements to Convey Ideas</p> <p>Unit Title: Argument Writing</p> <p>Unit Title: Informational Writing - Historical Perspective</p> <p>Unit Title: Memoir - Sharing our Story</p>
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K-8 Curriculum Map

	September	October	November	December	January	February	March	April	May	June
K	Building a Talking Community	Launch Writing	Launch Writing	Writers are Readers	Writers are Readers	How-To Books	How-To Books	Persuasive Writing	Persuasive Writing	Persuasive Writing
1	Launch/Small Moments	Launch/Small Moments How-To Writing	How-To Writing	How-To Writing	Writing NonFiction	Writing NonFiction	Opinion Writing	Opinion Writing Realistic Fiction	Realistic Fiction	Realistic Fiction Poetry
2	Narrative Writing	Narrative Writing	Writing About Reading	Writing About Reading	Writing About Reading	Lab Reports and Science Books	Lab Reports and Science Books	Lab Reports and Science Books Poetry	Poetry	If..Then...

3	Routines	Crafting True Stories	Crafting True Stories	The Art of Information Writing	The Art of Information Writing	Changing the World	Changing the World	Once Upon a Time	Once Upon a Time	Poetry
4	Routines	Arc of Story	Arc of Story Personal/ Persuasive	Personal/ Persuasive	Bringing History to Life	Bringing History to Life Literary Essay Fiction	Literary Essay Fiction Mythology/ Folklore	Mythology/ Folklore	Poetry/Drama Prose	Poetry/Drama Prose
5	Launch/ Fan Favorites	Fan Favorites	Informational Writing	Informational Writing	Informational Writing Research Based Argument Essay	Research Based Argument Essay	Research Based Argument Essay Career Speeches	Career Speeches	Fantasy	Fantasy
6	Narrative Realistic Fiction	Narrative Realistic Fiction	Argument Literary Essay	Argument – Literary Essay	Argument – Literary Essay	Teaching Books	Teaching Books	Biography	Biography Poetry	Poetry
7	Launch/ Realistic Fiction	Realistic Fiction	Journalism	Journalism	Journalism	Argument	Argument	Poetry	Social Issues	Social Issues
8	Realistic Fiction	Realistic Fiction	Argument Writing	Argument Writing	Argument Writing	Informational Writing	Informational Writing	Memoir	Memoir	Poetry

Units of Study for Teaching Writing (16-17 K-8 Sequence of Units)

	September	October	November	December	January	February	March	April	May	June
K	Launching the Writing Workshop	Launching the Writing Workshop Looking	Looking Closely... Writing for Readers	Writing for Readers	How-to Books...	How-to Books... Persuasive Writing...	Persuasive Writing...	All About Books	All About Books Crafting Stories	Crafting Stories

		Closely...								
1	Small Moments...	Small Moments... Writing How-to Books	Writing How-to Books Nonfiction Chapter Books	Nonfiction Chapter Books	Writing Reviews	Writing Reviews Poetry and Songs	Poetry and Songs	From Scenes to Series	From Scenes to Series Writing Like Scientists	Writing Like Scientists
2	Lesson from the Masters	Lesson from the Masters	A How-to Guide to Nonfiction	A How-to Guide to Nonfiction	Writing Gripping Fictional Stories	Poetry...	Poetry... Lab Reports and Science Books	Lab Reports and Science Books	Writing about Reading	Writing about Reading
3	Crafting True Stories	Crafting True Stories The Art of Information...	The Art of Information... Changing the World	Changing the World	Baby Literary Essay	Baby Literary Essay	Unit of Choice/Test Prep	Writing about Research	Writing about Research Design Your Own Unit/Once Upon a Time	Design Your Own Unit/Once Upon a Time
4	The Arc of Story	The Arc of Story Boxes and Bullets	Boxes and Bullets Historical Fiction Writing/Design Your Own Unit	Historical Fiction Writing/Design Your Own Unit	The Literary Essay	The Literary Essay	Unit of Choice/Test Prep	Bringing History to Life	Bringing History to Life Journalism	Journalism
5	Narrative Craft	Narrative Craft Feature Articles	Feature Articles The Research-Based Argument Essay	The Research-Based Argument Essay	Literary Essay...	Literary Essay...	Unit of Choice/Test Prep	The Lens of History...	The Lens of History... Shaping Texts...	Shaping Texts...
6	Personal Narrative	Personal Narrative	The Literary Essay	The Literary Essay	Research-Based Information Writing	Research-Based Information Writing	Unit of Choice/Test Prep	Unit of Choice/Test Prep Design Your Own Unit/Fantasy Writing	Design Your Own Unit/Fantasy Writing Persuasive Essays	Persuasive Essays
7	Writing Realistic Fiction	Writing Realistic Fiction	Writing About Reading	Writing About Reading	The Art of Argument	The Art of Argument	Unit of Choice/Test Prep	Unit of Choice/Test Prep Design Your Own Unit/Poetry	Design Your Own Unit/Poetry Writing Information Books	Writing Information Books

8	Memoir	Memoir	The Literary Essay	The Literary Essay	Position Papers	Position Papers	Unit of Choice/Test Prep	Unit of Choice/Test Prep	Investigative Journalism	Design Your Own Unit/Poetry
								Investigative Journalism	Design Your Own Unit/Poetry	

Grade Six Writing Curriculum

Pacing Guide	
Content Area: English Language Arts	
Grade Level: 6	
Unit Title: Narrative Realistic Fiction Creating Believable Characters	September- October
Unit Title: Argument- The Literary Essay	November-January
Unit Title: Informational Text- Teaching Books	February - March
Unit Title: Biography – Writing About Influential People Mixed Genre	March - April

Unit Title: Poetry	May- June
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Unit Title: Narrative Realistic Fiction - Creating Believable Characters	Grade Level: 6	Time Frame: September- October
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<p>Standards: W.6.3, W.6.4, W.6.5, W.6.10 L.6.1, L.6.2, L.6.3, L.6.6</p>	<p>Vocabulary and Key Concepts: theme(s), story blurb, motivation, rehearse, first person, third person, secondary, pronoun, double rising timeline, internal, external</p>
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<p>Technology Implementation: 8.1: All students will use digital tools to access, manage, evaluate and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge. Students in grades 6-8 will infuse technology into Language Arts by learning to:</p> <ul style="list-style-type: none"> • Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability • Create a database query, sort and create a report and describe the process, and explain the report results • Synthesize and publish information about a local or global issue or event • Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries □ Demonstrate the application of appropriate citations to digital content • Assess the credibility and accuracy of digital content • Understand appropriate uses for social media and the negative consequences of misuse • Effectively use a variety of search tools and filters in professional public databases to find information to solve real world problems • Explore a local issue, by using digital tools to collect and analyze data to identify a solution and make an informed decision <p>8.2: All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment. Students in grades 6-8 will infuse technology into Language Arts by learning to:</p> <ul style="list-style-type: none"> • Vocabulary and Key Concepts stamina, independent, structure, routine, theory, partner talk, reflection, jot, long write, thinking prompts, just right book, genre, background knowledge, goals, symbol 163 • Identify the desired and undesired consequences from the use of a product or system • Explain how different teams or groups can contribute to the overall design of a product • Design and create a product that addresses a real world problem using a design process under specific constraints

Essential Questions:

How can I use my own experiences to write realistic fiction?
 How can I address theme when writing realistic fiction?

Unit Goals/Enduring Understandings

- Writers work independently through the writing process
- Writers generate ideas and collect entries for realistic fiction
- Writers plan and draft their narrative stories
- Writers revise in powerful ways using authors as mentors
- Writers use grammar and conventions to convey ideas precisely and powerfully.

Skills:

Use dialogue in a way that reflects setting and attributes of self and others
 Show characters' motivation by how they look, what they say and do and what others think about them
 Character development
 Develop characters and plots that are believable and engaging Show readers how the setting is important to the problem

Demonstration of**Learning/Assessment Evidence:****Formative**

Conference Notes
 Strategy Group Observations
 Active Engagement Observations

Summative

TC Progressions Assessments
 Teacher Created Assessments
 TC Writing Pre and Post Assessments

Alternative

Teacher Created Assessments

Benchmark

TC Progressions Assessments
 TC Writing Pre and Post Assessments
 STAR 360/MAP

Structures:

- Writing Workshop
 - Whole Group Minilesson
 - Independent Process Based Writing
- Conferences
 - Mid-workshop Teaching Point
 - Teaching Share
- Strategy Group Instruction
- Shared Writing

Mentor Texts/Resources:

**Please note that the mentor texts are teacher's choice. These are suggestions if you need them.*

Integrated**Modifications/Accommodations: Special Education**

- Small group/One to one
- Additional time
- Review of directions
- Student provides oral responses

At Risk of School Failure

- Small group/One to one
- Student restates information
- Concrete examples
- Assistance in maintaining uncluttered space
- Alternate quiet and active time
- Quiet space to calm down/relax

<p>Interdisciplinary Connections:</p> <p>Social Studies - Mythology Health - personal health and wellness</p>	<p>21st Century Life and Career CRP4. Communicate clearly and effectively and with reason.</p> <ul style="list-style-type: none"> • Students will write an effective piece of fiction <p>CRP10. Plan education and career paths aligned to personal goals.</p> <ul style="list-style-type: none"> • Students will plan their fiction writing in order to effectuate their goals for the written piece of fiction 	<ul style="list-style-type: none"> • Quiet space to calm down/relax • Preferential seating • Reduction of distractions • Follow a routine/schedule • Teach time management skills • Verbal and visual cues regarding directions and staying on task • Rest breaks • Immediate feedback <p>Section 504</p> <ul style="list-style-type: none"> • Small group/One to one • Large print textbooks • Additional time • Student provides oral responses • Assistance in maintaining uncluttered space • Alternate quiet and active time • Preferential seating • Reduction of distractions • Follow a routine/schedule • Teach time management skills • Verbal and visual cues regarding directions and staying on task • Space for movement and breaks • work in progress check 	<ul style="list-style-type: none"> • Preferential seating • Reduction of distractions • Follow a routine/schedule • Teach time management skills • Varied choice of activity • Peer mentor • Checklists <p>Gifted and Talented Presentation Strategies:</p> <ul style="list-style-type: none"> • Vary the method of presentation: lecture, small groups, large group, demonstration, individual experimentation • Avoid having student copy notes when material is already mastered <p>Curriculum Strategies:</p> <ul style="list-style-type: none"> • Provide opportunities for open-ended, self-directed activities • Provide instruction in research skills needed to conduct an independent study in student's interest area
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		<p>English Language Learners</p> <ul style="list-style-type: none"> • Support with graphics • Tiered Vocabulary • Dictionary, Native lang to English • Additional time • Review of directions • Support auditory presentations with visuals • Hands-on activities • Verbal and visual cues regarding directions and staying on task 	<ul style="list-style-type: none"> • Provide independent learning opportunities Use advanced supplementary/reading materials • Encourage the use of creativity • Ask higher level questions • Provide opportunities to develop depth and breadth of knowledge in a subject area <p>Organizational/Behavioral Strategies:</p> <ul style="list-style-type: none"> • Use a Study Contract for student to achieve outcomes • Use a Learning Log for independent or outside learning • Establish a timeline for long-range projects <p>Motivational Strategies:</p> <ul style="list-style-type: none"> • Provide fewer drill and practice activities when material is learned • Give student choices of activities in learning the content • Allow the student to 'buy' time for self-directed activities after material is learned <p>Assessment Strategies:</p> <ul style="list-style-type: none"> • Give a pretest to allow the student to demonstrate mastery • Provide self-checking materials • Provide tests at a higher level of thinking <p>Environmental Strategies:</p> <ul style="list-style-type: none"> • Arrange for a mentor to work with the student in interest area • Cluster group gifted/talented students by areas of strength in the classroom • Allow independent use of library
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Unit Title: Narrative Realistic Fiction - Creating Believable Characters	Grade Level: 6	Time Frame: September- October
Goals	Possible Teaching Points: Can be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, Shared Writing, Word Study, and/or Vocabulary	

<p>Writers work independently through the writing process</p>	<ul style="list-style-type: none"> ● Writers make goals for themselves for the day, unit and year. We make a plan for how we will check in with our goals. We might partner up with writers that have similar goals for the unit. ● Writers make a plan for when things might get tricky or we get off track. We might reread our writing, generate a new idea with a strategy we know, stretch our hand and get back to writing. ● Writers know how to move through the writing process at our own pace. We make decisions about our writing. We are sure to make our decisions based on our writing and not in lock step with minilessons. We are never out of work to do. <ul style="list-style-type: none"> ○ Generate ideas and collect entries (notebook) ○ Revise entries (notebook) ○ Choose and plan (notebook) ○ Draft (drafting packet) ○ Revision (drafting packet) ○ Edit (drafting packet) ○ Publish (a variety of ways to meet the audience) 	<ul style="list-style-type: none"> ●
<p>Writers generate ideas and collect entries for realistic fiction</p>	<ul style="list-style-type: none"> ● Writers collect the stories that they are dying to tell. We collect our entries just like story blurbs on the back of books. We jot the most powerful and tantalizing aspects of our story ideas. We can turn to mentors to gain more insight into this. (Somebody... wanted..., but... so...) ● One way that writers generate ideas for realistic fiction to reflect on the stories of our own lives. We might ask, <i>Is there a theme that repeats itself?</i> We can then create a story with that theme in mind. ● Writers pay attention to moments and issues in our own lives. We think, <i>How could this story go?</i> We can jot multiple entries from these ideas. ● Writers imagine characters like themselves and create a story from the kind of trouble they could find themselves in. We can plan how they could get out. ● Writers generate ideas for narrative by considering the stories they wish existed in the world for a reader just like themselves. ● Writers generate ideas by thinking of their own lives and write a new ending the way we wished things had happened. ● Writers create secondary characters by asking, <i>Who can help me character? What traits would that person need.</i> We can then write them into our stories and blurbs. ● We fill our notebooks with more developed story blurbs by going back to some of the blurbs and make sure we wrote a bit more about your character's traits and motivations, and how characters felt, what they wanted, feared, or cared about. Writers choose the characters and stories that feel like they are calling out to be told. 	<ul style="list-style-type: none"> ●

Writers plan and draft their narrative stories

- Writers plan their writing. We consider:
 - Characters that are approximately the same age as the writer. We want characters that we can know well. Writers ask, *How is this character like me? How are they different?* ○ We consider secondary characters. We ask, *Is this character necessary to the story? Do they help with the problem or solution? Is the story clear without them?*
 - Writers consider their setting. We try to limit our setting to 1-2 locations. We are sure to weave the setting into our story.
- Writers flesh out their characters by including their external and internal traits.
- Writers plan their stories on a double rising time line. We consider the set-up, mix-up and fix-up to the problem. We have one rising timeline for the external story - actions and events and the parallel one for the internal story.
- Writers plan the problem and solution by asking, *What does my character want or need? Does my character get what they want or need or does that want or need change?*
- Writers revise their plan by considering consolidating the story into fewer scenes that are shorter in duration. We ask, *How can I craft my scenes to include more of my story?*
- Writers write the theme(s) that they want to include on their planning page. We refer back to this as we draft and revise.
- Writers think about how stories tend to go, and rehearse scenes that carry their reader through all parts of the story. When we rehearse, we include:
 - The Problem: trouble or tension, often with some sort of emotional response from the character. The problem often gets in the way of what the character wants or needs. ○ The problem gets bigger or another problem may emerge.
 - The tension increases for the character. Their response may intensify or charge.
 - The character may try to solve the problem or gain a new perspective.
 - The problem is resolved in some way.
- Writers decide how best to tell the story. They choose first person if they want to tell the story from the inside, giving insights into our character's mind. They choose third person if they want to tell the story through the use of a narrator's outside view in.
- Partners rehearse before drafting by telling our story bit by bit, scene by scene. We share our story just like a story teller. We don't tell what we would do, rather, we tell the story. We share the theme of our story with our partner and discuss how it is being revealed in our story.

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- Writers draft in one or two sittings writing long and strong. We keep our plan by our side as we write.
- Writers try out tenses as we draft. We may try our first scene, for instance, in past tense and present tense, reading it aloud to a partner, and listening for the different tone. Once we decide on a tense, we pay attention to our verb forms to hold to the intended tense.

<p>Writers revise in powerful ways using authors as mentors</p>	<ul style="list-style-type: none"> ● Writers take into consideration the characters motivations, wishes, needs, and revise through this lens. When we revise through a lens, we are sure to take on one focus at a time. ● Writers ask, <i>What is this story really about? What do I want my reader to take away?</i> We then revise our story to reflect our thinking. 	<ul style="list-style-type: none"> ●
	<ul style="list-style-type: none"> ● One way writers develop the internal story is to have a characters reflect on past events or imagine future ones. <ul style="list-style-type: none"> ○ My mind drifted... ○ I thought of life without... ○ I imagined a place... ○ I thought back to a time... ● Writers <ul style="list-style-type: none"> ○ revise their paragraphs as a craft. We start a new paragraph when <ul style="list-style-type: none"> ○ an important event happens ○ a new event ○ a new time ○ a change of setting ○ a new character is speaking ● Writers revise secondary characters. We decide who is needed and delete who is not. We sometimes create another character to help facilitate change in our main character. This could be someone who offers advice or insight that offers our character a new perspective. ● Writers take the heart of their story and stretch it out, almost feeling like the story has been put into slow motion, telling it bit by bit by bit. Often acting it out with a partner. Dramatizing helps with this. ● Writers write and revise endings by thinking, <i>What is it I want to say to my readers about this struggle or journey?</i> and end the story with words, thoughts, and actions that show this. We study mentors texts that end in a powerful way. We ask, <i>How can I do this with my writing?</i> We try multiple endings in our notebooks before choosing ● Writers revise for variety in sentence type and length. We can turn to mentor texts for insight on this work. We might try a section a few different ways and getting feedback from our partners. ● Writers try on many different leads, starting with a thought, action, dialogue or clues to the setting or problem. We ask, <i>How can I do this with my writing?</i> We try multiple leads in our notebooks before choosing 	

Writers use grammar and conventions to convey ideas precisely and powerfully.

- Writers use all they know about grammar and conventions to edit their work. We are sure to use all we know from previous units of writing.
- When writers are faced with a *How does ____ work?* Or *What are the rules for ____?* We can refer to our mentor text asking, *Well, how did they do it? What rules did they follow?*
- Writers are sure to use proper punctuation when writing. We make choices on what punctuation to use where, based on how we want our audience to read our story.
- Writers use resources available to assure that our spelling is accurate.
- Writers make sure that pronouns are in the proper case (subjective, objective, possessive). • Writers edit for shifts in pronoun number and person.

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Unit Title: Argument - The Literary Essay	Grade Level: 6	Time Frame: November - January
Standards: R.6.1, R.6.4, R.6.5 W.6.1, W.6.4, W.6.5, W.6.9, W.6.10 L.6.1, L.6.2, L.6.3, L.6.5, L.6.6	Vocabulary and Key Concepts: argument, theme, claim, thesis, support, evidence, convince, pivotal, counter argument, angled retelling,	

Technology Implementation:

8.1: All students will use digital tools to access, manage, evaluate and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

Students in grades 6-8 will infuse technology into Language Arts by learning to:

- Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability
- Create a database query, sort and create a report and describe the process, and explain the report results
- Synthesize and publish information about a local or global issue or event
- Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries □ Demonstrate the application of appropriate citations to digital content
- Assess the credibility and accuracy of digital content
- Understand appropriate uses for social media and the negative consequences of misuse
- Effectively use a variety of search tools and filters in professional public databases to find information to solve real world problems
- Explore a local issue, by using digital tools to collect and analyze data to identify a solution and make an informed decision

8.2: All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.

Students in grades 6-8 will infuse technology into Language Arts by learning to:

- Vocabulary and Key Concepts stamina, independent, structure, routine, theory, partner talk, reflection, jot, long write, thinking prompts, just right book, genre, background knowledge, goals, symbol 163
- Identify the desired and undesired consequences from the use of a product or system
- Explain how different teams or groups can contribute to the overall design of a product
- Design and create a product that addresses a real world problem using a design process under specific constraints

<p>Essential Questions: How can I make a claim and support my thinking in a convincing way? How can I express my ideas about theme?</p>	<p>Unit Goals/Enduring Understandings</p> <ul style="list-style-type: none"> • Readers write about the thinking work they are doing as readers. • Writers craft claims that set-up a clear essay structure • Writers craft literary essays that explore theme(s) or character in a single text • Writers develop convincing argument essays supported with text evidence • Writers craft literary essays that explore how theme appears in multiple texts by writing comparison essays • Writers critically look at their drafts and revise them to make them more precise, convincing and coherent. • Writers use grammar and conventions to convey ideas precisely and powerfully. 	
<p>Skills: Understand an essay as a short literary composition used to clearly state the author’s purpose Provide series of clear arguments or reasons to support the argument Understand that a literary essay is an essay that analyzes a piece or pieces of literature Use opinions supported by facts Write well-crafted sentences that express writer’s conviction</p>	<p>Demonstration of Learning/Assessment Evidence:</p> <p>Formative Conference Notes Strategy Group Observations Active Engagement Observations</p> <p>Summative TC Progressions Assessments Teacher Created Assessments TC Writing Pre and Post Assessments</p> <p>Alternative</p>	<p>Structures:</p> <ul style="list-style-type: none"> • Writing Workshop <ul style="list-style-type: none"> ○ Whole Group Minilesson ○ Independent Process Based Writing <p>Conferences</p> <ul style="list-style-type: none"> ○ Mid-workshop Teaching Point ○ Teaching Share <p>Strategy Group Instruction Shared Writing</p>

	<p>Teacher Created Assessments Benchmark TC Progressions Assessments TC Writing Pre and Post Assessments STAR 360/MAP</p>	
<p>Mentor Texts:</p> <p><i>*Please note that the mentor texts are teacher’s choice. These are suggestions if you need them.</i></p> <p><i>Eleven</i> by Sandra Cisnaros <i>Scouts Honor</i> by Avi <i>Every Living Thing</i> by Cynthia Rylant <i>Birthday Box</i> by Jane Yolan <i>The Paperbag Princess</i> by Robert Munsch <i>The Marble Champ</i> by Gary Soto</p>	<p>Integrated Modifications/Accommodations: Special Education</p> <ul style="list-style-type: none"> • Small group/One to one • Additional time • Review of directions • Student provides oral responses • Quiet space to calm down/relax • Preferential seating • Reduction of distractions • Follow a routine/schedule 	<p>At Risk of School Failure</p> <ul style="list-style-type: none"> • Small group/One to one • Student restates information • Concrete examples • Assistance in maintaining uncluttered space • Alternate quiet and active time • Quiet space to calm down/relax • Preferential seating • Reduction of distractions • Follow a routine/schedule • Teach time management skills

<p>Cross Curricular Connections:</p> <p>Science - non-fiction texts Social Studies - historical texts Health - personal health and wellness</p>	<p>21st Century Life and Career</p> <ul style="list-style-type: none"> 9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan. 	<ul style="list-style-type: none"> Teach time management skills Verbal and visual cues regarding directions and staying on task Rest breaks Immediate feedback <p>Section 504</p> <ul style="list-style-type: none"> Small group/One to one Large print textbooks Additional time Student provides oral responses Assistance in maintaining uncluttered space Alternate quiet and active time Preferential seating Reduction of distractions Follow a routine/schedule Teach time management skills Verbal and visual cues regarding directions and staying on task Space for movement and breaks work in progress check <p>English Language Learners</p> <ul style="list-style-type: none"> Support with graphics Tiered Vocabulary Dictionary, Native lang to English Additional time Review of directions Support auditory presentations with visuals Hands-on activities Verbal and visual cues regarding directions and staying on task 	<ul style="list-style-type: none"> Varied choice of activity Peer mentor Checklists <p>Gifted and Talented</p> <p>Presentation Strategies:</p> <ul style="list-style-type: none"> Vary the method of presentation: lecture, small groups, large group, demonstration, individual experimentation Avoid having student copy notes when material is already mastered <p>Curriculum Strategies:</p> <ul style="list-style-type: none"> Provide opportunities for open-ended, self-directed activities Provide instruction in research skills needed to conduct an independent study in student's interest area Provide independent learning opportunities Use advanced supplementary/reading materials Encourage the use of creativity Ask higher level questions Provide opportunities to develop depth and breadth of knowledge in a subject area <p>Organizational/Behavioral Strategies:</p> <ul style="list-style-type: none"> Use a Study Contract for student to achieve outcomes Use a Learning Log for independent or outside learning Establish a timeline for long-range projects <p>Motivational Strategies:</p>
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			<ul style="list-style-type: none"> ● Provide fewer drill and practice activities when material is learned ● Give student choices of activities in learning the content ● Allow the student to 'buy' time for self-directed activities after material is learned <p>Assessment Strategies:</p> <ul style="list-style-type: none"> ● Give a pretest to allow the student to demonstrate mastery ● Provide self-checking materials ● Provide tests at a higher level of thinking <p>Environmental Strategies:</p> <ul style="list-style-type: none"> ● Arrange for a mentor to work with the student in interest area ● Cluster group gifted/talented students by areas of strength in the classroom ● Allow independent use of library
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Unit Title: Argument - The Literary Essay	Grade Level: 6	Time Frame: November - January
Goals	Possible Teaching Points: Can be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, Shared Writing, Word Study, and/or Vocabulary	
Note: If writers are not ready to work with theme, they make take on the essay working with claims about characters.		

<p>Readers write about the thinking work they are doing as readers.</p>	<ul style="list-style-type: none"> ● Writers generate ideas for literary essays from their reading work. We think about the lessons we learned from the story and we write in length about those in our notebooks. We consider the lessons in terms of the characters' lives and our own. If we get stuck we can push our thinking with phrases like: <ul style="list-style-type: none"> ○ This makes me realize... ○ I'm still wondering... ○ On the other hand... ○ I used to think, but now I think... ○ Could it also be that... ○ This connects with... ● Writers deepen their ideas by returning to pivotal points in the story and ask, <i>What is this moment really about? What is the character learning or how are they growing? What am I learning?</i> We return to our notebooks and write additional insights. ● Writers revisit common themes (Anchor Chart) we have encountered in our reading. We might ask, <i>What does this story have to say about that?</i> We write these ideas in our notebooks, pushing our thinking. ● Writers of literary essay can also explore character-based ideas by naming a big thought or belief about a character and gathering text evidence to support that idea (this is a teaching point for students struggling with thematic interpretations). We write these ideas in our notebooks, pushing our thinking. 	<ul style="list-style-type: none"> ●
<p>Writers craft claims that setup a clear essay structure</p>	<ul style="list-style-type: none"> ● Writers consider themes by thinking about the big ideas the story deals with. They choose one and ask, <i>What is the author saying about this topic? Does this apply to mankind or life in general?</i> We then write a generic statement that can be applied to other texts, humans, or life. ● When crafting a claim we consider a statement that holds the whole of our thinking. It is a statement that once expanded becomes your essay. ● We write an idea about the theme with supports from the text <ul style="list-style-type: none"> ○ We write a two-part idea (beginning and ending of the story): <i>At first, it seemed that _____ was _____, but by the end of the story, we learn that, in fact, _____.</i> 	<ul style="list-style-type: none"> ●

	<ul style="list-style-type: none"> ○ We write character interpretation across a text with evidence. <i>The character _____ grew across the text from _____ to _____.</i> ○ Idea with examples across text, <i>The book _____ teaches us that _____.</i> 	
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<p>Writers craft literary essays that explore theme(s) or character in a single text</p>	<ul style="list-style-type: none"> ● Writers of literary essay plan using boxes and bullets. We put our claim in the box and our big reasons or supports in bullets. Our bullets are general and will have supports of their own from the text, our lives, and mankind. ● When planning supports for our claim, writers use many examples from across the book, but also from their own lives (i.e. a time when the theme, idea, or change has emerged in their own life). We organize these supports under each of our bullets. ● Essayist review their plan for their writing. They ask, <i>Which parts feel strong? Where might I need more supports to be convincing?</i> ● Partners rehearse for drafting. Partners ask, <i>Which parts feel strong? Where might I need more supports?</i> ● Essayists sit with their plan and write a quick first draft. We include on the spot thinking that may not be in our plan. ● Essayist consider what the rebuttal to our thesis would be. We ask, <i>What is the counter argument?</i> We plan to address this boldly in our writing. We acknowledge it head on. 	<ul style="list-style-type: none"> ●
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<p>Essayists develop convincing argument essays supported with text evidence</p>	<ul style="list-style-type: none"> ● Writers develop their draft by bringing evidence from the text, in the form of angled retellings of select scenes, paraphrased sections, and direct citations from the text. ● Writers try out different pieces of textual evidence, asking themselves, <i>Does this really get at the idea that I'm writing about?</i> ● Partners work together to try out their ideas and evidence on each other, and give each other feedback on how the evidence fits. ● Essayists tend to gather evidence from the most significant moments in the text (signposts). We go to those places and ask, <i>How does what's happening here support my thesis?</i> ● Essayists develop our paragraphs with topic sentences that remind us to stay connected to the thesis statement. We keep in mind, these are just placeholders that will be revised later. ● Essayists include evidence by connecting back to the topic sentence (and thereby the thesis). This often sounds like: <ul style="list-style-type: none"> ○ This shows that... ○ This demonstrates... ○ From this scene, we can infer that... ○ The reader of this scene understands that... 	<ul style="list-style-type: none"> ●
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- Writers often use a compare/contrast structure when using text evidence and life stories by thinking, *What story from the character's life best demonstrates this idea? And which moment from my own life shows this?* Each answer will be in separate paragraphs (this might be small group if there are few students using this structure).

- When writing stories to support a thesis, writers use all they know to write strong narrative including dialogue, inner thinking, and small actions.
- Essayist don't just write one essay. They make decisions on when to move onto a new essay draft. We dive back into our notebooks to grow our thinking and ideas.

<p>Writers craft literary essays that explore how theme appears in multiple texts by writing comparison essays</p>	<ul style="list-style-type: none"> ● One way essayists write their thesis for comparison essays by including how the authors deals with theme in multiple texts. <i>(Title) teachers us _____, by _____</i>. And <i>(Other title) teachers us _____, by _____</i>. ● Essayists write their thesis in multiple ways and choosing one for their draft. ● Writers develop their body paragraphs by <ul style="list-style-type: none"> ○ Writers may gather all the relevant evidence from one text into one paragraph, then the evidence from a second text into another paragraph. ○ Writers may try grouping similar elements from both texts into one paragraph, and contrasting elements into a second paragraph. ● When finding evidence, we pay close attention when what we choose does not seem to fit just right. We dig back into the texts trusting that there will be a better match-up in there. ● When evaluating our evidence, we compare ways the theme has been addressed through moments within each text. ● When connecting evidence, it is important to include quotes directly from the text. When citing evidence we use the phrases that set up the text clearly. We name the author and text before, in between, or after the citation. 	<ul style="list-style-type: none"> ●
<p>Writers critically look at their drafts and revise them to make them more precise, convincing and coherent.</p>	<ul style="list-style-type: none"> ● Writers begin the revision process by reflecting on their drafts and think <i>What's missing? Where is there a hole in my argument? Do all the pieces of evidence that fit?</i> And then they revise to fill the holes and to get rid of the irrelevant passages. ● When analyzing evidence, writers not only share what was said, but how the author crafted the text. Some craft considerations include: the author's use of a narrator's point of view to draw the reader in; the author's pacing of a scene to build suspense; the word choice of an author to pack a punch. ● Essayists use the inclusive "we" instead of using the singular first-person pronoun "I" in academic writing. We study mentor texts in which the author has done this work to gain insight. ● Writers stay consistent with the use of verb tense in their essays, often using the present tense. When a citation is in a different tense, we are sure to remain consistent within the rest of the essay. We study mentor text where the author has done this to gain insight. 	<ul style="list-style-type: none"> ●

	<ul style="list-style-type: none"> ● Writers revise the counterclaim or rebuttal to their thesis, often add a paragraph in which we give some thought to the possibility that the claim is not, in fact, a justified interpretation. Writers might begin with: <i>Others might claim that...</i> or <i>Some people might argue that ...</i> or <i>Another possible interpretation could be...</i> Writers allow the reader to consider this alternate argument in a paragraph, but in a last sentence, turn back to their driving interpretation/thesis. ● Introductions are meant to reach out to the reader and have an impact. Writers often begin with diving right into an idea or theme that is compelling or starting with a vivid retelling from the story to set the scene. ● Writers consider introducing the idea of the counterclaim in their introduction. <i>Some might argue... but...</i> ● Writers study introductions of mentor texts and ask, <i>How has this author crafted their introduction? What purpose has this craft served?</i> We then consider our purpose and try on some of these styles. ● Essayist conclude in ways that impact their reader. We reflect on why the theme of this text is important in the ways in which people could live differently because of it. We write long in our notebooks and then craft a couple ways it could go, ultimately choosing one. ● Essayists study mentor texts asking, <i>What moves did this author make to end their essay? What was the purpose?</i> We can then craft our own conclusion in similar ways. 	
<p>Writers use grammar and conventions to convey ideas precisely and powerfully.</p>	<ul style="list-style-type: none"> ● Writers use all they know about grammar and conventions to edit their work. We are sure to use all we know from previous units of writing. ● When writers are faced with a <i>How does _____ work?</i> Or <i>What are the rules for _____?</i> We can refer to our mentor text asking, <i>Well, how did they do it? What rules did they follow?</i> ● Writers are sure to cite their work. Some important rules are: <ul style="list-style-type: none"> ○ We indent a longer passage (3 or more lines) to set it off from the rest of the text (if students are writing by hand, they can still get used to practicing this); ○ Writers embed a citation within a sentence, using ellipses to indicate text that has been left out; ○ Writers preserve the tense of a passage; ○ Punctuation comes inside the quotation marks ● Essayists make publishing decisions. We decide which draft(s) to publish. We ask, <i>Which one contains something that the world needs to hear? Which one do I want the world to hear?</i> 	<ul style="list-style-type: none"> ●

Unit Title: Informational Text - Teaching Books	Grade Level: 6	Time Frame: February - March
Standards: RI.6.1, RI.6.6, RI.6.7 SL.6.1, SL.6.2, SL.6.3, SL.6.4, SL.6.5 W.6.2, W.6.4, W.6.5, W.6.6, W.6.7, W.6.8, W.6.9	Vocabulary and Key Concepts: research, curious, source, text feature, sequence, cause and effect, problem and solution, main idea and supporting details,	

Technology Implementation:

8.1: All students will use digital tools to access, manage, evaluate and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

Students in grades 6-8 will infuse technology into Language Arts by learning to:

- Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability
- Create a database query, sort and create a report and describe the process, and explain the report results
- Synthesize and publish information about a local or global issue or event
- Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries □ Demonstrate the application of appropriate citations to digital content
- Assess the credibility and accuracy of digital content
- Understand appropriate uses for social media and the negative consequences of misuse
- Effectively use a variety of search tools and filters in professional public databases to find information to solve real world problems
- Explore a local issue, by using digital tools to collect and analyze data to identify a solution and make an informed decision

8.2: All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.

Students in grades 6-8 will infuse technology into Language Arts by learning to:

- Vocabulary and Key Concepts stamina, independent, structure, routine, theory, partner talk, reflection, jot, long write, thinking prompts, just right book, genre, background knowledge, goals, symbol 163
- Identify the desired and undesired consequences from the use of a product or system
- Explain how different teams or groups can contribute to the overall design of a product
- Design and create a product that addresses a real world problem using a design process under specific constraints

Essential Questions:

What skills and strategies are needed to gather information effectively, and to conduct research?

Why is it important to keep your audience in mind?

How can language be such a powerful tool?

Unit Goals/Enduring Understandings

- **Researchers generate ideas and plan their research**
- **Researchers gather information on their topic acquiring research skills ●**
- Researchers organize, plan and draft their information**
- **Researchers revise with audience in mind**
- **Researchers use grammar and conventions to convey ideas precisely and powerfully.**

<p>Skills: Include text features Use headings and subheadings Include facts, figures and graphics as appropriate Use narrative structure to help readers understand information and interest them in a topic Write with the audience and their interests and background knowledge in mind Create transitions between paragraphs to show the progression of ideas</p>	<p>Demonstration of Learning/Assessment Evidence: Formative Conference Notes Strategy Group Observations Active Engagement Observations Summative TC Progressions Assessments Teacher Created Assessments TC Writing Pre and Post Assessments Alternative Teacher Created Assessments Benchmark TC Progressions Assessments TC Writing Pre and Post Assessments STAR 360/MAP</p>	<p>Structures:</p> <ul style="list-style-type: none"> ● Writing Workshop <ul style="list-style-type: none"> ○ Whole Group Minilesson ○ Independent Process Based Writing <p>Conferences</p> <ul style="list-style-type: none"> ○ Mid-workshop Teaching Point ○ Teaching Share <p>Strategy Group Instruction Shared Writing</p>
<p>Mentor Texts:</p> <p><i>*Please note that the mentor texts are teacher's choice. These are suggestions if you need them.</i></p>	<p>Integrated Modifications/Accommodations: Special Education</p> <ul style="list-style-type: none"> • Small group/One to one • Additional time • Review of directions • Student provides oral responses 	<ul style="list-style-type: none"> • At Risk of School Failure <ul style="list-style-type: none"> • Small group/One to one ☐ • Student restates information ☐ • Concrete examples

<p>Cross Curricular Connections:</p> <p>Science - non-fiction texts Social Studies - historical texts Health - personal health and wellness</p>	<p>21st Century Life and Career</p> <ul style="list-style-type: none"> 9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan. 	<ul style="list-style-type: none"> Quiet space to calm down/relax Preferential seating Reduction of distractions Follow a routine/schedule Teach time management skills Verbal and visual cues regarding directions and staying on task Rest breaks Immediate feedback <p>Section 504</p> <ul style="list-style-type: none"> Small group/One to one Large print textbooks Additional time Student provides oral responses Assistance in maintaining uncluttered space Alternate quiet and active time Preferential seating Reduction of distractions Follow a routine/schedule Teach time management skills Verbal and visual cues regarding directions and staying on task Space for movement and breaks 	<ul style="list-style-type: none"> Assistance in maintaining uncluttered space Alternate quiet and active time Quiet space to calm down/relax Preferential seating Reduction of distractions Follow a routine/schedule Teach time management skills Varied choice of activity Peer mentor Checklists <p>Gifted and Talented</p> <p>Presentation Strategies:</p> <ul style="list-style-type: none"> Vary the method of presentation: lecture, small groups, large group, demonstration, individual experimentation Avoid having student copy notes when material is already mastered <p>Curriculum Strategies:</p> <ul style="list-style-type: none"> Provide opportunities for open-ended, self-directed activities Provide instruction in research skills needed to conduct an independent study in student's interest area
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		<ul style="list-style-type: none"> • work in progress check <p>English Language Learners</p> <ul style="list-style-type: none"> • Support with graphics • Tiered Vocabulary • Dictionary, Native lang to English • Additional time • Review of directions • Support auditory presentations with visuals • Hands-on activities • Verbal and visual cues regarding directions and staying on task 	<ul style="list-style-type: none"> • Provide independent learning opportunities Use advanced supplementary/reading materials • Encourage the use of creativity • Ask higher level questions • Provide opportunities to develop depth and breadth of knowledge in a subject area <p>Organizational/Behavioral Strategies:</p> <ul style="list-style-type: none"> • Use a Study Contract for student to achieve outcomes • Use a Learning Log for independent or outside learning • Establish a timeline for long-range projects <p>Motivational Strategies:</p> <ul style="list-style-type: none"> • Provide fewer drill and practice activities when material is learned • Give student choices of activities in learning the content • Allow the student to 'buy' time for self-directed activities after material is learned <p>Assessment Strategies:</p> <ul style="list-style-type: none"> • Give a pretest to allow the student to demonstrate mastery • Provide self-checking materials • Provide tests at a higher level of thinking <p>Environmental Strategies:</p> <ul style="list-style-type: none"> • Arrange for a mentor to work with the student in interest area • Cluster group gifted/talented students by areas of strength in the classroom • Allow independent use of library
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Unit Title: Informational Text - Teaching Books	Grade Level: 6	Time Frame: February - March
Goals	Possible Teaching Points: Can be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, Shared Writing, Word Study, and/or Vocabulary	

<p>Researchers generate ideas and plan their research</p>	<ul style="list-style-type: none"> ● Writers generate ideas by considering topics that we want to know more about. We make a list in our notebooks of what we want to know more about. We get curious and start learning more. ● Writers generate ideas for informational writing by thinking about something new they have learned and are still curious about. Maybe we have said, <i>I've enjoyed learning about...</i> or <i>I wish I knew more about...</i> We get curious and start learning more. ● Writers get curious about sixth grade topics. We can share our ideas as a class. Sometime a classmate's idea gets us curious. ● Writers generate ideas by thinking, <i>What is it I can teach my audience?</i> Writers get clear on who their audience is and what they can share. 	<ul style="list-style-type: none"> ●
<p>Researchers gather information on their topic acquiring research skills</p>	<ul style="list-style-type: none"> ● Researchers collect information using boxes and bullets in their notebooks. We make a note of our source so that we can give credit in our publication. ● Researchers collect information by marking pages in our books with sticky notes and jots with our thinking. ● Researchers collect not just facts and figures, but also our own thinking and learning. We might add our reaction to what we have learned. ● Researchers first take a broad approach to their research reading many different texts from many different sources. ● Researchers revise their topics by asking, <i>Is there enough information available on this topic? How can I broaden or narrow my research topic?</i> ● Researchers write to explore the topic, often asking, <i>What patterns do I notice? What are the important things to say about this overall topic? What ideas are shared by many? What are the debates?</i> We let this reflection help guide and narrow our future research. ● Researchers become experts on our revised topic by gathering information from multiple sources. 	<ul style="list-style-type: none"> ●

<p>Researchers organize, plan and draft their information</p>	<ul style="list-style-type: none"> ● Researchers plan their writing. We consider the many ways that authors present information in expository text and we plan with this same structure in mind. Researchers create the planner that matches the content we want to present in our notebook. We may use (anchor chart) <p>Text Structure Planning Tool</p> <p>Descriptive Web</p> <p>Sequence Timeline</p> <p>Compare/Contrast Venn Diagram or T-Chart</p> <p>Cause/Effect Boxes and Bullets</p> <p>Problem/Solution(s) T-Chart or Boxes and Bullets</p> <p>Main Idea/Supports Boxes and Bullets</p> <ul style="list-style-type: none"> ● Researchers collect domain specific vocabulary and concepts from their sources. We are sure to use these precise words when drafting. ● Partners rehearse for drafting by teaching their topic to their partners. Partners support each other by offering advice on which parts need more or less. ● Writers consider audience when planning the structure of their piece. We consider our audience's' knowledge base and begin with the information that they most need to know. We write in a way that builds our audience's' knowledge as they read. ● Writers plan pauses in their writing to give their readers time reflect and grow their own thinking. We can craft these pauses with page breaks, photos, anecdotes or reflection questions. ● Writers plan by organizing their information into boxes and bullets. We know that the main idea that we want to convey is our box and our bullets are our supporting details. <ul style="list-style-type: none"> ● Sometimes a story is needed to really share the facts in a way that readers can picture it. We can do this as a quick mini-story or anecdote or a section that is written as a story. We use all we know about narrative to include characters, setting, problem to highlight this information. ● Researchers analyze their information and make decision about what best supports their ideas. ● We write flash-drafts using our boxes and bullets, elaborating on key details with insight and reflection. We write in one sitting. 	<ul style="list-style-type: none"> ●
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<p>Researchers revise with audience in mind</p>	<ul style="list-style-type: none"> ● Writers revise by adding direct quotes that support their research and ideas According to the article... In the text, _____, by _____, “_____.” 	<ul style="list-style-type: none"> ●
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	<p>In the text, _____, (author) states... “_____.”</p> <ul style="list-style-type: none"> ● One way writers revise is by inserting text features. We might ask, <i>What can I add to enhance the text? What might aid in the reader’s understanding of the text?</i> We then insert those features. We can study mentors for insight into this work. ● Writers write and revise their lead by setting the stage for their audience. We introduce our topic, include an interesting fact or quote to grab the reader. We study mentors for insight into this work. ● Writers conclude with a statement or paragraph that sums up the information. We study mentors for insight into this work. ● Writers read and revise considering fluency. We look for variety in sentence structures, we keep with style and tone. We might read aloud considering the flow of the text. Revising may require us to try out a combination of short simple sentences, complex sentence and/or combine sentences. We can study mentors for insight into this work. We can draft a few different ways it could go, choosing the one that fits best. ● Writers often use twin sentences. We write one sentence giving general information and a second that offers a more information. We can study mentors for insight into this work. ● Writers revise our vocabulary. We are sure to use precise language. We include domains specific vocabulary (tier 3) and define terms that our reader may need defined. We might define words or phrases in the text, use a text box, or a bold word with a glossary. We might use a diagram or an illustration. 	
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<p>Researchers use grammar and conventions to convey ideas precisely and powerfully</p>	<ul style="list-style-type: none"> • Writers use all they know about grammar and conventions to edit their work. We are sure to use all we know from previous units of writing. • When writers are faced with a <i>How does ____ work? Or What are the rules for ____?</i> We can refer to our mentor text asking, <i>Well, how did they do it? What rules did they follow?</i> Writers • edit for punctuation. We are sure that commas, parentheses and dashes are used appropriately to set off nonrestrictive/parenthetical elements. • Writers edit for spelling. We use resources available to spell correctly. We are especially sure to spell domain specific words correctly. • Researchers are sure to put their work out into the world. We want our teaching to reach the student/reader. We consider this when making publication decisions. 	<ul style="list-style-type: none"> •
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<p>Unit Title: Biography - Writing about Influential People (Mixed Genre)</p>	<p>Grade Level: 6</p>	<p>Time Frame: March – April</p>
<p>Standards: R.L.6.1, RL.6.6 RI.6.1, RI.6.6, RI.6.7 SL.6.1, SL.6.2, SL.6.3, SL.6.4, SL.6.5 W.6.2, W.6.4, W.6.5, W.6.6, W.6.7, W.6.8, W.6.9</p>	<p>Vocabulary and Key Concepts: biographies, subjects, narrative, y, precise, biographical sketch, chronological, expositor interview, cite, turning points,</p>	

Technology Implementation:

8.1: All students will use digital tools to access, manage, evaluate and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

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- Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

- Create a database query, sort and create a report and describe the process, and explain the report results
- Synthesize and publish information about a local or global issue or event
- Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries
- Demonstrate the application of appropriate citations to digital content
- Assess the credibility and accuracy of digital content
- Understand appropriate uses for social media and the negative consequences of misuse
- Effectively use a variety of search tools and filters in professional public databases to find information to solve real world problems
- Explore a local issue, by using digital tools to collect and analyze data to identify a solution and make an informed decision

8.2: All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.

Students in grades 6-8 will infuse technology into Language Arts by learning to: Vocabulary and Key Concepts stamina, i talk, reflection, jot, long write, thinking prompts, just right book, genre, background knowledge, goals, symbol 163

- Identify the desired and undesired consequences from the use of a product or system
- Explain how different teams or groups can contribute to the overall design of a product
- Design and create a product that addresses a real world problem using a design process under specific constraints

Essential Questions:

How can I honor the lives of ordinary people? How can I uncover the stories of the ordinary people?

Unit Goals/Enduring Understandings

• Writers generate biography by evaluating subjects through thoughtful interviews.

- Writers plan and draft biographies using narrative, expository and/or argument craft 26

- Writers revise to highlight the importance of the subjects life

- Writers use grammar and conventions to convey ideas precisely and powerfully

<p>Skills: Write various kinds of biographical pieces by studying mentor text Understand biography as a true account of a person's life Understand that a biography can begin at any point in the story of a person's life Know that a biography can be fictionalized even though the events are true or that it can be completely factual Understand the biographer reveals own stance toward the subject by selection of information and by the way it is described Understand the need to document evidence and cite sources</p>	<p>Demonstration of Learning/Assessment Evidence: Formative Conference Notes Strategy Group Observations Active Engagement Observations Summative TC Progressions Assessments Teacher Created Assessments TC Writing Pre and Post Assessments Alternative Benchmark TC Progressions Assessments TC Writing Pre and Post Assessments STAR 360/MAP</p>	<p>Structures:</p> <ul style="list-style-type: none"> ● Writing Workshop ○ Whole Group Minilesson Independent Process Based Writing Conferences Mid-workshop Teaching Point Teaching Share Strategy Group Instruction Shared Writing
<p>Mentor Texts: <i>The Tree Lady</i> by H. Joseph Hopkins <i>Night Flight: Amelia Earhart Crosses the Atlantic</i> by Robert Burleigh <i>The Watcher: Jane Goodall's Life with the Chimps</i> by Jeanette Winter <i>Thomas Jefferson Builds a Library</i> by Barb Rosenstock <i>The Dinosaurs of Waterhouse Hawkins</i> by Barbara Kerley <i>Annie and Helen</i> by Deborah Hopkinson and Raul Colon <i>There Goes Ted William: The Greatest Hitter Who Ever Lived</i> by Matt Tavares Resources: Two Writing Teachers (https://twowritingteachers.org/2014/02/12/biographies-with-heart/) and (https://twowritingteachers.org/2014/02/12/biographies-with-heart/) Story Corps: https://storycorps.org/great-questions/#anyone</p>	<p>Integrated Modifications/Accommodations: Special Education</p> <ul style="list-style-type: none"> • Small group/One to one • Additional time • Review of directions • Student provides oral responses • Quiet space to calm down/relax • Preferential seating • Reduction of distractions • Follow a routine/schedule • Teach time management skills <ul style="list-style-type: none"> • Verbal and visual cues regarding directions and staying on task • Rest breaks • Immediate feedback 	<p>At Risk of School Failure</p> <ul style="list-style-type: none"> • Small group/One to one • Student restates information • Concrete examples • Assistance in maintaining uncluttered space • Alternate quiet and active time • Quiet space to calm down/relax • Preferential seating • Reduction of distractions • Follow a routine/schedule • Teach time management skills • Varied choice of activity • Peer mentor • Checklists
<p>Cross Curricular Connections:</p> <p>Science - non-fiction texts Social Studies - historical texts; biographical texts Health - personal health and wellness</p>	<p>21st Century Life and Career</p> <ul style="list-style-type: none"> ● 9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan. 	<p>Gifted and Talented</p> <p>Presentation Strategies:</p> <ul style="list-style-type: none"> ● Vary the method of presentation: lecture, small groups, large group, demonstration, individual experimentation ● Avoid having student copy notes when material is already mastered <p>Curriculum Strategies:</p> <ul style="list-style-type: none"> ● Provide opportunities for open-ended, self-directed activities

		<ul style="list-style-type: none"> • Teach time management skills <ul style="list-style-type: none"> • Verbal and visual cues regarding directions and staying on task • Space for movement and breaks • work in progress check <p>English Language Learners</p> <ul style="list-style-type: none"> • Support with graphics • Tiered Vocabulary • Dictionary, Native lang to English • Additional time • Review of directions • Support auditory presentations with visuals • Hands-on activities <ul style="list-style-type: none"> • Verbal and visual cues regarding directions and staying on task 	<ul style="list-style-type: none"> • Provide instruction in research skills needed to conduct an independent study in student’s interest area • Provide independent learning opportunities <ul style="list-style-type: none"> Use advanced supplementary/reading materials • Encourage the use of creativity • Ask higher level questions • Provide opportunities to develop depth and breadth of knowledge in a subject area <p>Organizational/Behavioral Strategies:</p> <ul style="list-style-type: none"> • Use a Study Contract for student to achieve outcomes • Use a Learning Log for independent or outside learning • Establish a timeline for long-range projects <p>Motivational Strategies:</p> <ul style="list-style-type: none"> • Provide fewer drill and practice activities when material is learned • Give student choices of activities in learning the content • Allow the student to ‘buy’ time for self-directed activities after material is learned <p>Assessment Strategies:</p> <ul style="list-style-type: none"> • Give a pretest to allow the student to demonstrate mastery • Provide self-checking materials • Provide tests at a higher level of thinking <p>Environmental Strategies:</p> <ul style="list-style-type: none"> • Arrange for a mentor to work with the student in interest area • Cluster group gifted/talented students by areas of strength in the classroom • Allow independent use of library
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Unit Title: Biography - Writing about Influential People (Mixed Genre)	Grade Level: 6	Time Frame: March – April
Goals	Possible Teaching Points: Can be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, Shared Writing, Word Study, and/or Vocabulary	Teacher Notes

This unit: Your writers have just come off a research unit. In this unit, writers may have to do a bit of research, however, the majority of their sources will be in interview form. The work your writers will do in this unit may include some narrative (as biographies do), informational (expository elements) and argument (why does this person deserve their day in the sun?).

<p>Writers generate ideas for writing biography by evaluating subject</p>	<ul style="list-style-type: none">● Writers generate ideas for biographies by reading many biographies, noting the qualities that make a subject worthy of biography. We can then ask, <i>Who has these qualities in my community or life?</i>● Writers generate ideas for biographies by listing people that they may see every day, but don't know much about. We can then ask, <i>Do I want to know more? Is there something about them that is interesting?</i>● Writers think about the subjects that hold community member jobs such as ○ the superintendent of our school district ○ a principal	
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- a firefighter
- a police officer
- a crossing guard
- an FBI agent
- a restaurant owner
- a small business owner
- a dentist
- a volunteer
- a stay-at-home mom
- a coach
- a teacher from a different building
- an author

We can then ask, *Do I want to know more? Is there something about them that is interesting?*

- Once biographers have some information about prospective subjects, we decide, *which subject am I most interested in writing about and who is my audience?*

<p>Writers research biography subjects through thoughtful interviews.</p>	<ul style="list-style-type: none">• Writers send an email, letter or make a phone call to get permission and set up an interview time. We are sure to be respectful. We want to convey that their life is of interest to not just us, but it is a story to be put out into the world.• Writers draft questions that reflect both what we want to know about their subject as well as questions that might open doors to information that we didn't even know to ask. We can do this by asking timeline questions (where were you born, what was it like as a child, school, career, family) and also by asking questions of significance (how did you know you would..., who influenced you, what was the best decision you have made, what is something the world should know about you?) We can look to others who have done this work (Story Corp Questions)• Writers research the biography subject's occupation and anything else that might be of importance. This information will guide us in creating our questions.• When interviewing our subject, we ask follow-up questions that might not have been part of our plan. We also make a plan to record the interview. We may choose to take notes or use a recording device.• Once we have interviewed our subject, we may need to do additional research about a time period or topic. We use all we know from previous research units to do this work.	
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<p>Writers plan and draft biographies using narrative, expository and/or argument craft</p>	<ul style="list-style-type: none"> ● Once we have interviewed our subject and gathered additional research, we plan how we want to share this person’s story with the world. We keep our audience in mind as we plan. We may choose to: <ul style="list-style-type: none"> ● focus on an object or item that was important to the person and illustrates their life in some essential way (Mentor: <i>The Tree Lady</i> by H. Joseph Hopkins) ○ focus on a special event that had wide reaching implications for that person’s life (Mentor: <i>Night Flight: Amelia Earhart Crosses the Atlantic</i> by Robert Burleigh) ○ focus on their relationship with another person (Mentor: <i>Annie and Helen</i> by Deborah Hopkinson and Raul Colon) ○ focus on an interest or important hobby that contributed to that person’s accomplishments (Mentors: <i>Thomas Jefferson Builds a Library</i> by Barb Rosenstock and <i>The Dinosaurs of Waterhouse Hawkins</i> by Barbara Kerley) ○ focus on an essential character trait that defines that person (Mentor: <i>The Watcher: Jane Goodall’s Life with the Chimps</i>) 	
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- Writers plan the structure of the biography. We decide:

- Which parts will be told in a narrative structure (timeline)

- How we will use heading to guide our reader (boxes and bullets)

- Which text features to incorporate into the biography and where they will be placed

(Sketch it out)

- We will plan any parts of the biography that we might use the craft of argument (boxes and bullets)
- Writers revise their plan by evaluating the information that will be included for its significance. We choose where we want to place that part of the person's story. We can turn to mentors to gain insight into ways to do this.
 - Writers draft the biography referring to the plan as we write. We write quickly, knowing we have time for revision.

Writers revise to highlight the importance of the subjects life	<ul style="list-style-type: none">●● Writers initially revise by asking, <i>Have I shown the significance of this life?</i> as we read. Writers revise by adding details for the reader to envision the story. Our readers will have empathy when they can clearly see and feel the story.● Writers revise by adding text features that support the text in meaningful ways. We put ourselves into our reader's shoes and ask, <i>What would support their understanding? What am I assuming they already know or understand?</i> And we add those supports.● Writers revise by lifting quotes from our subject and highlighting them as a text feature. We choose the most significant words that represent their life or journey.● Writers lift the level of their writing by revising word choice. We pause at significant moments in text and consider new choices in our language. We may try several different words or phrases, choosing just the one that fits the best.● One way writers of biography revise is by giving pauses to the reader so that they can think about the significance of what they learned, to make connections to their own lives, to envision... to do all the things readers do to understand deeply. We can do this with	
	punctuation, white space, headings, and text feature placement.	
Writers use grammar and conventions to convey ideas precisely and powerfully	<ul style="list-style-type: none">● Writers use all they know about grammar and conventions to edit their work. We are sure to use all we know from previous units of writing.● When writers are faced with a <i>How does ____ work?</i> Or <i>What are the rules for ____?</i> We can refer to our mentor text asking, <i>Well, how did they do it? What rules did they follow?</i> ● We are sure to also send a thank you note after the interview and a copy of the biography.	

Unit Title: Poetry	Grade Level: 6	Time Frame: May- June
Standards: SL.6.1, SL.6.2, SL.6.3, SL.6.4, SL.6.5 W.6.4, W.6.5, W.6.6, W.6.7, W.6.8, W.6.9	Vocabulary and Key Concepts: Repetition, refrain, rhythm, poetic, emotions. Evoke, stanza, ballad, line breaks, alliteration, personification, onomatopoeia, metaphor, sensory images,	
Technology Implementation: 8.1: All students will use digital tools to access, manage, evaluate and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge. Students in grades 6-8 will infuse technology into Language Arts by learning to: <ul style="list-style-type: none"> • Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability • Create a database query, sort and create a report and describe the process, and explain the report results • Synthesize and publish information about a local or global issue or event • Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries □ Demonstrate the application of appropriate citations to digital content 		

<ul style="list-style-type: none"> • Assess the credibility and accuracy of digital content • Understand appropriate uses for social media and the negative consequences of misuse • Effectively use a variety of search tools and filters in professional public databases to find information to solve real world problems • Explore a local issue, by using digital tools to collect and analyze data to identify a solution and make an informed decision 8.2: All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment. Students in grades 6-8 will infuse technology into Language Arts by learning to: <ul style="list-style-type: none"> • Vocabulary and Key Concepts stamina, independent, structure, routine, theory, partner talk, reflection, jot, long write, thinking prompts, just right book, genre, background knowledge, goals, symbol 163 • Identify the desired and undesired consequences from the use of a product or system • Explain how different teams or groups can contribute to the overall design of a product • Design and create a product that addresses a real world problem using a design process under specific constraints

<p>Essential Questions: In what ways can poetry evoke emotion from its readers? How does the arrangement of words placed on a page affect the feeling of the poem?</p>	<p>Unit Goals/Enduring Understandings</p> <ul style="list-style-type: none"> • Poets generate ideas for poetry anthologies • Poets create poems that convey meaning • Poets make revision choices that create meaning • Poets make choices about grammar and conventions to convey ideas powerfully. 	
<p>Skills: Write with symbolism and sensory images Recognize different forms of poetry appeal to different types of people Use line breaks and white space Use words to evoke feelings Use repetition, refrain, rhythm and other poetic techniques</p>	<p>Demonstration of Learning/Assessment Evidence:</p> <p>Formative Conference Notes Strategy Group Observations Active Engagement Observations</p> <p>Summative TC Progressions Assessments Teacher Created Assessments TC Writing Pre and Post Assessments</p> <p>Alternative Teacher Created Assessments</p> <p>Benchmark TC Progressions Assessments TC Writing Pre and Post Assessments STAR 360/MAP</p>	<p>Structures:</p> <ul style="list-style-type: none"> • Writing Workshop ○ Whole Group Minilesson Independent Process Based Writing Conferences Mid-workshop Teaching Point Teaching Share Strategy Group Instruction Shared Writing

<p>Mentor Texts/Resources: This Place I Know: Poems of comfort, edited by Georgia Heard Extra Innings: Baseball poems by Lee Bennett Hopkins If You're Not Here, Please Raise Your Hand: Poems about school by Kalli Dakos Gathering the Sun by Alma Flor Ada This Is Just To Say by William Carlos Williams</p>	<p>Integrated Modifications/Accommodations: Special Education</p> <ul style="list-style-type: none"> • Small group/One to one • Additional time • Review of directions • Student provides oral responses • Quiet space to calm down/relax 	<p>At Risk of School Failure</p> <ul style="list-style-type: none"> • Small group/One to one • Student restates information • Concrete examples • Assistance in maintaining uncluttered space • Alternate quiet and active time • Quiet space to calm down/relax • Preferential seating • Reduction of distractions
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<p>Cross Curricular Connections: Science - topics involving nature Social Studies - topics involving places/cultures Health - personal health and wellness</p>	<p>21st Century Life and Career</p> <ul style="list-style-type: none"> 9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan. 	<ul style="list-style-type: none"> Preferential seating Reduction of distractions Follow a routine/schedule Teach time management skills Verbal and visual cues regarding directions and staying on task Rest breaks Immediate feedback <p>Section 504</p> <ul style="list-style-type: none"> Small group/One to one Large print textbooks Additional time Student provides oral responses Assistance in maintaining uncluttered space Alternate quiet and active time Preferential seating Reduction of distractions Follow a routine/schedule Teach time management skills Verbal and visual cues regarding directions and staying on task Space for movement and breaks work in progress check <p>English Language Learners</p> <ul style="list-style-type: none"> Support with graphics Tiered Vocabulary Dictionary, Native lang to English Additional time Review of directions Support auditory presentations with visuals Hands-on activities Verbal and visual cues regarding directions and staying on task 	<ul style="list-style-type: none"> Follow a routine/schedule Teach time management skills Varied choice of activity Peer mentor Checklists <p>Gifted and Talented</p> <p>Presentation Strategies:</p> <ul style="list-style-type: none"> Vary the method of presentation: lecture, small groups, large group, demonstration, individual experimentation Avoid having student copy notes when material is already mastered <p>Curriculum Strategies:</p> <ul style="list-style-type: none"> Provide opportunities for open-ended, self-directed activities Provide instruction in research skills needed to conduct an independent study in student's interest area Provide independent learning opportunities Use advanced supplementary/reading materials Encourage the use of creativity Ask higher level questions Provide opportunities to develop depth and breadth of knowledge in a subject area <p>Organizational/Behavioral Strategies:</p> <ul style="list-style-type: none"> Use a Study Contract for student to achieve outcomes Use a Learning Log for independent or outside learning Establish a timeline for long-range projects <p>Motivational Strategies:</p> <ul style="list-style-type: none"> Provide fewer drill and practice activities when material is learned Give student choices of activities in learning the content
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			<ul style="list-style-type: none"> ● Allow the student to 'buy' time for self-directed activities after material is learned <p>Assessment Strategies:</p> <ul style="list-style-type: none"> ● Give a pretest to allow the student to demonstrate mastery ● Provide self-checking materials ● Provide tests at a higher level of thinking <p>Environmental Strategies:</p> <ul style="list-style-type: none"> ● Arrange for a mentor to work with the student in interest area ● Cluster group gifted/talented students by areas of strength in the classroom ● Allow independent use of library

Unit Title: Poetry	Grade Level: 6	Time Frame: May- June
Goals	Possible Teaching Points: Can be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, Shared Writing, Word Study, and/or Vocabulary	
<p>In this unit, you will want to start with a lot of shared writing. The class would benefit from creating an anthology together. This would include poems written in shared writing and individual student poems around a theme or topic</p>		

<p>Poets generate ideas for poetry anthologies</p>	<ul style="list-style-type: none"> ● One way that poets get ideas for writing poetry is by using their five senses. We can observe an object using our senses and record our observations. This can be the start of a poem! ● Poets get ideas for poems by looking at the world in fresh new ways. We can look at the world like a scientist or we can look at the world like a poet! Like a scientist, we can be detailed and descriptive. And like a poet we can make comparisons and evoke emotions. ● Poets can get ideas by looking back in their notebooks for stories and ideas that call to them. ● Poets can get ideas for poetry by observing the world. We might jot down what we see and think about in the cafeteria, neighborhood, the park, home, classroom, etc. ● Poets get ideas for anthologies by starting with a theme and then writing poetry that goes with that theme. Or, we can get ideas for anthologies by thinking about topics we care about and addressing different themes in each poem on that topic. <ul style="list-style-type: none"> ● Sometimes poets create poetry in response to a book they have read. We might write in response to a theme, a setting, a character or some other element of the book. 	
<p>Poets create poems that convey meaning</p>	<ul style="list-style-type: none"> ● One way that poets convey meaning is by zooming in on small moments and vivid images that are tied to meaning. ● Poets use line breaks for their reader. Line breaks can be used to show shifts in time or setting, for dramatic effect, or to influence the way a reader reads the poem. ● Poets use all we know about narrative writing to create poetry. We can use dialogue, setting, conflict, internal thinking, descriptive details and other craft moves to bring out meaning. ● Poets can study poetry on the same topic and consider how different poets address the same idea (Dreams by Langston Hughes and Listen to the Mustn'ts by Shel Silverstein). We can study their craft to uncover the moves they made to create the tone of their poem and try it in our own writing. 	
<p>Poets make revision choices that create</p>	<ul style="list-style-type: none"> ● Poets revise their poetry, not just by changing a word or two, but by taking a whole new approach to their poetry. Perhaps we take on a different perspective or try writing it with 	

<p>meaning</p>	<p>or without setting, with or without action. Poets write lots of versions of the same poems idea.</p> <ul style="list-style-type: none"> ● Partners work together to think about how to revise their poetry. Partners can offer feedback that is informative. We may start our partner conversations by saying, <i>I'm writing about this because...</i> or <i>I want my reader to feel or think...</i> or <i>One think that may one missing here is...</i> ● Poets study mentors for structure. <i>We study a poem asking, how is this structured? What has this author done with structure that I can do in my poem?</i> ● Poets try several different line breaks when writing poetry. We are purposeful in where we offer our reader a breath. We think about which words go together. We think about the pace in which we want the reader to read the poem. 	
<p>Poets make choices about grammar and conventions to convey ideas powerfully.</p>	<ul style="list-style-type: none"> ● Poets make choices about punctuation. We choose to use it (or not) as a craft and we are very purposeful. ● Poets make decisions about poem length and the use of stanzas to hold ideas. They make decisions about white space and placement on the page. ● Poets are sure to be precise with their spelling. We use resources to spell the words we are unsure of. ● Poets make publishing decisions about our anthologies. We decide who our audience is and how we can get our work to them. 	