

Summit Public Schools
Summit, New Jersey
Grade Level: Third Grade (3)/ Content Area: Writing
Curriculum
 Suggested Pacing Guide for Reading and Writing Units of Study
 THIRD GRADE

Month	Reading Unit	Writing Unit	Grammar Skill Work
September	Building a Reading Life (Launching)	Launching with Personal Narrative	Paragraphing to support sequence, dialogue, & elaboration Punctuating dialogue with commas and quotation marks
October	Characters	Persuasive Speeches, Petitions, & Editorials	Paragraphing Using transition words
November December	Nonfiction (Expository)	Information Books	Punctuating paragraphs Regular and irregular nouns Abstract nouns
January	Series Book Club	Realistic Fiction	Regular and irregular verbs Verb tenses Subject-verb agreement Form possessives
*February	Folktale/ Fairytale	Adapting and Writing Fairytales	Fixing fragments and run-ons
*March	Mystery Books Club OR Biography Books Club OR Social Issues Book Club	Mini Literary Essay	Comparative and superlative adjectives and adverbs
April	Test Prep	Test Prep	
May June	Content Area Reading	Content Area Writing/ Expert Projects	Coordinating and subordinating conjunctions

Unit Description: Launching with Personal Narrative

September is the time for establishing a well-managed, productive writing workshop. Writers will be inducted in a version of the writing process that is quite different than that which they knew during kindergarten, first and second grade. Writers will be assisted in beginning their Writer's Notebook, collecting entries, and selecting and developing seed ideas. The real goal of this unit is not only to improve the quality of narrative writing but also to improve the quality of writing and writers. Students will practice how to progress with independence through the writing process while working on early personal narratives. A personal narrative is essentially one complete small moment from one's life. At some point in this unit, you will want to have students complete an on-demand personal narrative that can be used as a baseline of skills and benchmark of growth throughout the school year.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> ▪ Establishing routines for a well-managed, productive writing workshop ▪ Practicing the utility of a writers' notebook ▪ Establishing a community of writers in the classroom 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> ▪ How do writers anticipate the trajectory of their work across the whole unit? ▪ How do writers write with volume, stamina, and speed? ▪ How do writers become invested in the Writing Workshop? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ▪ Writers draw upon personal experiences to write personal narratives. ▪ Writers use notebooks to log their ideas ▪ Writers have many ways to develop and revise stories they create
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Text Types and Purposes</p> <ul style="list-style-type: none"> ▪ 3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. <ul style="list-style-type: none"> ○ a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. ○ b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations. 	<p>Instructional Focus:</p> <p><u>Bend I: Writers Draw on What They Know About Themselves as Writers</u></p> <ul style="list-style-type: none"> ▪ Readers and writers get ready to read and to write, both, by setting up places and tools that will make it easy for us to read and to write really well. We can think, ‘What have I seen or done in other years, in other times, that made reading and writing really work for me?’ and then share ideas with others so that together we come up with ideas for what we can do to make this year, this time, really work for us as readers and writers.

- c. Use temporal words and phrases to signal event order.
- d. Provide a sense of closure.

Production and Distribution of Writing

- 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.)
- 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 on pages 28 and 29.)
- 6. With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.

Research to Build and Present Knowledge

- 7. Conduct short research projects that build knowledge about a topic.
- 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Range of Writing

- 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.

- Writers make resolutions about what they want to write. They think about the kind of writing they want to make, and set goals for themselves. Then, they work to reach those goals.
- One strategy writers use to decide what to write about is: we think of a person who matters to us and then list small moments involving that person. Then, we sketch the memory and write the story of that one time.
 - Mid-workshop teaching point: Writers get ourselves started, not waiting for the teacher to come around and jump start each writer!
 - Mid-workshop teaching point: Writers know that when we finish one entry, we leave a few lines blank, and then move on to another entry. Writers don't just sit there!
- Writers sometimes think not of a person, but of a place that matters; then, rather than listing, we can map moments that occurred in that place, which we remember really well. Then, just like we did when we thought of a person, we choose just one small moment story from our **map** and sketch what happened, or just go straight to writing.
 - Mid-workshop teaching point: Writers push themselves to write fast and furiously. They don't write a sentence, take a break, and then keep writing. They push themselves to write each sentence quickly.
- One strategy that writers use to generate ideas for stories is to list moments in my life that have been turning points. These are often first times, last times, or times when I realized something important.
- One strategy that is especially good for generating entries that can be turned into really powerful true stories is to recall times when we wanted something badly or felt something strongly. It sometimes works to think first of a strong feeling—worry or hopefulness, embarrassment or sadness. We can write a feeling on the top of a page, and then ask ourselves, "Can I remember one *particular* time when I felt that feeling?" Then we write the story of that time.

- Teaching Share: Once writers have accumulated a mass of seed ideas, we search for one that we care about so deeply we know we need to develop it into the best story we can. We choose a seed idea that calls to us because it carries such strong meaning for us, we can't help but develop it to bring out the beauty of the story.
- In order to figure out what you really want to say in your story, you need to ask, "What is my story *really* about?" and to realize that the same story could be written to show very different things. As a writer, once you have chosen the entry that will be your seed idea, you need to pause and think, "What am I *really* trying to say in this story?" and then let your answer to that question guide your work as a writer.
- Writers use a storytelling voice when they write. In order to make your storytelling voice stronger, make a mental movie of what happened and tell it in small detail, bit by bit, so the reader can hear, see and feel everything.
- Today I want to teach you that in addition to strategies for generating writing, writers keep in mind qualities of good writing that help us shape our ideas. Specifically, writers know that to write a story that draws readers close to listen, it helps to write about a small episode, something that happened in twenty minutes, or even in just three minutes! It is important to zoom in on one small story and to tell the parts of the story that matter, leaving out sections that don't matter. Writers create movies in our minds and then retell the sequence of events in our stories, writing with details, telling the story in a step-by step way.
 - Mid-workshop teaching point: Writers, remember that as you are writing, you can't forget about writing conventions, such as spelling correctly the words you know you use a lot.

○ Mid-workshop teaching point: When writers realize they are not writing small moment stories, but actually “whole day” or “all about” stories, they stop then and there, and make a list of small moments they could write instead. Then, they start writing one of those.

- Writers can also count on how a writing conference will tend to go. This can help you do your part of the writing conference well. When a writing teacher confers with you, the teacher will want to know what you are trying to do as a writer, what you've done so far, and what you are planning to do next. So the writing teacher will start by interviewing you, asking questions about your writing (not your topic). The writing teacher will tend to ask questions like these:
 - What are you working on as a writer?
 - What kind of writing are you making?
 - What are you doing to make this piece of writing work?
 - What do you think of what you've done so far?
 - What will you do next?
 - How will you go about doing that?

A teacher's job at the start of the conference is to study the writer and the writer's job is to teach the teacher about the ways they've figured out to write.

- In order to get better at something, writers look back and think, “How have I grown?” and also look forward and ask “What can I do in the future to get better?” Writers can use a writing checklist to track their growth and goals.
- Teaching Share: Writer's don't just write one entry and then write another and another. As writers, after we collect entries and ideas for a while, we reread and we find one story, one entry that especially matters to us. We decide to work on it so that it becomes our very best writing ever.

Bend II: Rehearsing and Drafting in Ways That Set Children Up to Write Effective Narratives Writers Rehearse Our Stories by Telling Them in Multiple Ways

- Before we start drafting our stories, we practice telling them in different ways. You may try to tell the story in a way that you make your reader feel the way you felt in each moment of your story.
 - Mid-workshop teaching point: Each time you practice telling your story, you can make it affect the reader differently. Often, you want readers to feel one way at the start of the story, then another later on. You need to be clear about how you want the reader to feel at each part of the story.

- Stories, or narratives, are almost always organized to tell what happened first and then next and then next. One writer's strategy we can use to help us write true stories is to start by thinking back to the very start of the memory; then we make a movie in our mind of what happened first, then next, and next. One way you may organize your ideas is by creating a timeline, which can help us remember what happened first, then next, until the end of the story.
 - Mid-workshop teaching point: As writers, we revise not only by eliminating dots that seem unnecessary to the timeline, but also by adding dots, expanding the most important events.

- As you work on your drafts, I have one bit of advice that I think can set you up to write an especially true story: You need to put yourself in the shoes of the main character. Your job as a writer is to tell the story as you see it unfolding, looking through the narrator's eyes.

- Writers try out different leads to start their stories. Many stories start with the main character saying or thinking something and doing a specific action.

- Today I'm going to suggest you all try writing a discovery draft. Writers sometimes decide that after carefully crafting each word of a lead, it's a good next step to do the opposite kind of thing and just fix our eyes on our subject, writing our story fast and long, without stopping.
 - Mid-workshop teaching point: As a writer, when I feel that my energy is lagging, I can re-read my writing in a special way. I read my story as if it is a masterpiece, and this helps boost my energy to keep writing.
- Our stories are not just what happened; they are also our responses to what happened. Then, much of the story will be the internal story, and not just the external one.

Bend III: Revising Writing

- Revising through inquiry: “What do authors do to make their writing powerful and meaningful?” We can revise by studying what other authors have done, and then asking ourselves “How can I do that in my own writing?”
- Revision is about finding and developing the potential in your piece. When we revise, we return to drafts that seem promising to us. We then select one piece, which will be the one that we revise and publish. Then, we reread our draft and find the section that is the heart of the story, which we will develop further. Revision is not about cleaning up messes; it is about finding and developing powerful writing, and one way to do so is by adding more to the important parts of the story.
 - Mid-workshop teaching point: Writing is like playing with clay, not like carving marble. Drafts can be cut and changed, and then taped back together.

- Good writing comes from a variety of thought, action, and dialogue. As we reread our drafts, we often realize that we over rely on just one of these components of storytelling. We might realize our writing over-relies on dialogue, providing just the sound-track. When we notice this, we revise our writing to show aspects of the story that we have left out.
- Just as our writing workshops usually follow one general plan or format, so, too, stories usually follow one plan or format; they both have a "way they usually go." Writers know how stories usually go, and when we write stories, our stories tend to follow the same general plan. One way to revise our writing is to bring out the story structure that is probably hiding underneath our personal narratives.
- Writers orient their readers from the very start by establishing the situation and introduce the narrator or characters in the story. When you reread your writing, think, "Is the situation clear to my reader? Do they know not only when and where this is happening, but also why it matters?"
- You've all discovered how good writers hook readers with a special lead. But the secret that many beginning writers don't know is that writers work just as hard--well, maybe even harder--on our endings.
 - Mid-workshop teaching point: Sometimes when we write, it helps to read our writing to someone else. Then, we can ask that person to stop us if our writing gets confusing, and then we can fix those parts.
- Writers don't just *end* our stories, we resolve our problems, we change our feelings, and we learn our lessons.
- Writing personal narratives well involves reliving episodes from our own lives. As we tell stories, we shift between telling what we do, say, and think, so that our reader can step into the story, living it just as we did.

Bend IV: When You're Done, You've Just Begun: Moving on to a New Piece (In the new unit of study, this bend is much more elaborate with new teaching points targeting drafting)

- Some of you have reached the end of your drafts; others still have lots to write. Either way, you don't need to line up alongside me and ask, "What should I do in writing time today?" You are in charge of your writing--writers make their own writing decisions. You may decide to return to your notebook and generate more story ideas, you may decide to rehearse for a new story, or you may continue to make revisions on your current story. Writers think back on everything that they know and then they make a work plan.
 - Mid-workshop teaching point: Writers are their own job captains and they make their own decisions. When you think about coming to the teacher for help, take a second and think "Do I really need help, or can I solve this on my own?"
 - Mid-workshop teaching point: Writers try to remember the qualities of good writing that we learned during revision become the qualities of good writing that they use at the START of our work on another piece.

- When drafting, writers get lost in a story. They pick up their pen and step into another time and another place. As they get ready to draft, they relive the event they are going to write about.
 - Mid-workshop teaching point: Writers remember that they have deadlines to meet, and they keep an eye on their deadlines. They monitor their progress and set goals to finish on time.

- Teaching Share: At this point, most of you have drafted and revised at least two stories. Writers draft story after story, consider which one is the most powerful, and then carry the best one to publication.

Bend V: Revising for Publication

- Revision is more than just sticking in a new sentence here or there into a draft. Often, writers turn over our first drafts and restart the process of rehearsing and drafting, recreating the story so that it truly shows how the story unfolds.
- As writers edit, there are certain places where they typically begin new paragraphs. Some of those places are when there is a new subtopic, when time has moved forward and when a new person is speaking.
- When your piece has lots of tiny paragraphs, this is a sign that you need to elaborate more. It means that you need to say more about a topic, a moment, a scene before you move to the next paragraph. It's great to elaborate in your first drafts as you write, but you can also go back to a complete draft and realize there are places where you need to say more.
- When you include people talking in your stories, you need to capture their exact words using quotation marks. However it is more sophisticated than that. You can study what published writers do to punctuate quotations and try to do those exact things.
 - Mid-workshop teaching point: Writers can replace summarized conversations with the exact words that people spoke. Instead of writing “My mom told me to get in the car” you can write ‘ “Get in the car” my mom yelled.’
- When writers finish a piece of writing, they revise in big, important ways. They ready their finished work like a stranger may read it, asking “Is this clear? Can I take away or add a part to make it more clear?” They read it out loud to check if it flows.
 - Mid-workshop teaching point: When writers take out or add words to their work, they always reread it to make sure their writing sounds good to the ear.

Bend VI: Editing

- A personalized editing checklist gives you a focused way to check and re-check your draft. Writers read through their draft using an item on the checklist as a lens to edit their work.
 - Mid-workshop teaching point: After reading over my writing using different lenses it is also helpful to work with a buddy to read each others work with the different lenses.

- Publishing: A Writing Community celebrates.

Sample Assessments:

- Narrative Writing Continuum
- Unit Checklists
- Conferring Notes
- Quick writes

Instructional Strategies:

Interdisciplinary Connections

Correlates to map skills social studies unit of study

- Get to know your classroom by creating a classroom map and labeling all of the parts of the classroom and the classroom library.

Technology Integration

- Use rapid fire Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story.

Media Literacy Integration

- Use media to convey information more richly and effectively than would be possible with a standard classroom discussion or demonstration- use video clips, music videos, video games, or graphic novels to develop writing ideas.

Global Perspectives

- *Big Boy* by T. Mollel
- *Jim Woo* by E. Bunting
- *Our Green Apple* by E. Bunting
- *Juan Bobo Goes to Work* by M. Montes

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration
- Information Literacy
- Media Literacy
- Life and Career Skills

21st Century Themes (as applies to content area):

- Financial, Economic, Business, and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 1
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 1
- *The Art of Teaching Writing* by L. Calkins (Chapters 11, 15, 17, 21)
- *Teaching the Writing Workshop* by L. Calkins
- *A Guide to the Writing Workshop* by L. Calkins

Mentor Texts:

- *Little by Little* by J. Little
- *Journey* by P. MacLachlan
- *A Summer Life* by G. Soto
- *When I Was Your Age: Original Stories About Growing Up* by A. Ehrlich
- *Owl Moon* by J. Yolen
- *Fireflies* by J. Brinckloe
- *Hot Day on Abbott Avenue* by K. English

Unit Description: Speeches/ Letters /Petitions / Editorials *** This unit no longer includes reviews**

Students will work on crafting claims and collecting specific evidence to support and elaborate these claims and shape them academically in the form of persuasive reviews. Third graders can find multiple topics to write about persuasively, designed to affect a specific audience. They will work on crafting claims and collecting specific evidence to support and elaborate on these claims. The Common Core spotlights the importance of what they refer to as opinion writing. It calls for students to be able not only to state an opinion and give reasons to support it, but also to create an organization structure for those reasons, using linking words and phrases to help readers access that structure. Third graders are more than ready to give their opinion about books they read, foods they eat, movies they watch, and video games they play. This unit capitalizes on that knowledge and passion in writing reviews, speeches, and letters promoting student ideas and opinions. Please refer to the Teachers College Writing Curriculum Calendar for ways to get started with this unit and for other tips as well.

Writing

Big Ideas: *Course Objectives / Content Statement(s)*

- Crafting a claim
- Collecting specific evidence to support and elaborate on a claim
- Shaping a claim and related evidence into a persuasive review

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- What is a persuasive review?
- How do we make reviews more persuasive?
- How do writers revise and edit for precision and clarity?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- We can write about their opinions on a topic (ex. *movie, book, video game, restaurant, vacation spot*) in a persuasive review.
 - We can add more details and specific language and use mentor texts.
 - We take away parts that don't support our claim and choose strategies to make our writing more persuasive.

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p>Text Types and Purposes</p> <ul style="list-style-type: none"> ▪ 3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. <ul style="list-style-type: none"> ○ a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. ○ b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations. ○ c. Use temporal words and phrases to signal event order. ○ d. Provide a sense of closure. 	<p>Bend I: Writing Persuasive Speeches</p> <ul style="list-style-type: none"> ▪ Speechwriting is a kind of opinion writing. The writer gives an opinion, or thesis statement, and then gives reasons, details and examples that support that opinion. The writer has to choose reasons that will convince his/her audience to think the same way. <i>*For this lesson, the teacher supplies the students with a thesis statement. As a class, work together to come up with a reason to support that thesis statement, and record it on chart paper in paragraph form. Then challenge the students to write the rest of the persuasive “speech” on loose leaf paper in under 10 minutes, coming up with 2 other reasons to support the thesis.</i> <ul style="list-style-type: none"> ○ Mid-workshop teaching point: Remember that your reasons need to convince your audience. They can’t be too personal to only you. ○ Share: In this lesson, students share out pieces of their speeches to the class.
<p>Production and Distribution of Writing</p> <ul style="list-style-type: none"> ▪ 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.) ▪ 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 on pages 28 and 29.) ▪ 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. 	<ul style="list-style-type: none"> ▪ Writers of persuasive speeches come up with their ideas by seeing problems in their everyday life, and then imagining solutions for those problems, <ul style="list-style-type: none"> ○ Mid-workshop teaching point: Opinion writers have strong, bold thesis statements. They remove any of the wishy-washy words in order to make their statements stronger.
<p>Research to Build and Present Knowledge</p> <ul style="list-style-type: none"> ▪ 7. Conduct short research projects that build knowledge about a topic. ▪ 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	<ul style="list-style-type: none"> ▪ Writers find opinions not just by looking at problems, but also by looking at what is beautiful. Writers see and pay attention to people, places, things or ideas that are noteworthy, and then get other people to see them too. <ul style="list-style-type: none"> ○ Mid-workshop teaching point: As a writer, if you feel like you are running out of steam writing about a certain topic or idea, you need to stop, draw a line under that entry, flip to your list of ideas, choose a new one, and start a new entry.

Range of Writing

- 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.

- When writers want their writing to persuade people, to make them think and act in a particular way, they need to think about how to reach the audience. One way to reach an audience is to address them directly using phrases like “You might think...” “Maybe you are wondering...” “You might feel...”
- Writers do not need to wait until the end to go back and edit their work. Writers want their reader to be able to understand everything they are saying, so sometimes it helps to stop, look at your work and do everything you can to spell the words correctly.
- Writers make sure they are always meeting the goals they have set for themselves, and pushing themselves to come up with plans for how to reach those goals.
*At the end of this bend, all students should choose a seed idea, that they will turn into a persuasive speech in the next bend.

Bend II: Raising the Level of Persuasive Writing

- Persuasive speech writers collect all of the evidence they can to prove their opinion. One way to do that is to gather all that we already know about our idea.
- Writers also gather information to support their opinions through observation.
- Writers of persuasive speeches organize their evidence. They can group their evidence into categories, deciding on one way that seems to work best. Then, once their evidence is grouped, they can see where they have a lot of evidence and where they can still gather more.
 - Mid-workshop teaching point: As writers group and categorize their evidence, they realize places where they are lacking evidence. Then, they make a plan for how to collect more evidence.

- Persuasive speech writers collect examples and “times” that will make their opinion come to life. Writers do not just “tell” their reader their evidence, they show them specific examples in the form of images or a little story.
 - Mid-workshop teaching point: Writers can reread the examples that they come up with to make sure that it really helps to PROVE their opinion. They can ask themselves “Will this example help convince my reader?”
- Writers make sure that they are only putting their best, most convincing evidence into their speeches. One way to do that is to read each piece of evidence and ask “Will this make my audience care?”
- When drafting, writers organize their evidence into clear paragraphs about the same topic.
- Writers use transition words such as “for instance”, “therefore”, “because”, “since” and “as a result” to help link different parts of their opinion writing.
- Writers can study and listen to famous speeches to figure out what makes a speech powerful and effective. *For this lesson, it is suggested that a speech about protecting the environment by Severn Suzuki be used (from minutes 2:00-3:30)

*At this point in the unit, students complete a “mini-publication” where they proofread their work using an editing checklist, and practice reading it with a partner using strong speech voices. Then, it is suggested that as a mini-celebration, students record themselves reading their speech or that they deliver their speeches to small groups or to the audience that the speech was intended for.

Bend III: From Persuasive Speeches to Petitions, Editorials and Persuasive Letters.

- Inquiry-“How are different forms of opinion writing similar and how are they different?” “What moves have you learned as speech writers that you see other writers using in other kinds of opinion writing?”
-Give students the opportunity to read a petition or persuasive letter, and find the similarities between opinion speech writing, and other opinion writing.
- Writers keep themselves on track when they are working to meet a deadline. One way they do that is by making a plan for their writing.
- Opinion writers use several strategies to help them create introductions that draw their readers into their text. These strategies include asking questions, telling a surprising fact and giving background information. Opinion writers also make sure that they introduce their text with a clear, focused thesis.
- As a writer, sometimes it helps to pause and look back at your progress and ask yourself “Am I living up to my goals that I set for myself?” “Am I getting better?” and “What should I work on next?” Sometimes it helps to look at checklists, charts and personal goals to help you do this.
- When writers are trying to make a real-world difference, they can ask themselves “Who can help me solve this problem?” and “Who might be causing this problem” until you have thought of different audiences and ways you can reach them.
- Writers need to be informed about the cause they are writing about. One way to become more informed is to do some background reading and see how that reading changes what you already know and think.
 - Mid-workshop teaching point: Writers can use domain specific words to help them sound like experts on the topic they are writing about.

- Writers continue to use the revision strategies that they know while they are drafting, as well as when they have completed a draft
- Writers edit their work for readers. Editing is a last chance to make sure that your readers will take your writing seriously and read every word that you wrote.

***The writing celebration for this unit should involve students delivering their speeches, watching the videos of their speeches, and actually delivering their petitions and letters to the audiences they were intended for i.e. Mailing a letter to the principal, the president or a certain store or hanging a petition in the school cafeteria.**

Sample Assessments:

- Narrative Writing Continuum
- Unit Checklists
- Conferring Notes
- Quick writes

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Create an economic review of local restaurants.

Technology Integration

- Use Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story.
- Create a classroom interactive magazine or newspaper using a Word template reviewing favorite foods, restaurants, games, movies, television shows, etc.
- Videotape a 30 second commercial or speech about the student opinion.
- Develop a classroom blog posting and discussing latest student reviews.

Media Literacy Integration

- Encourage students to express their feelings and knowledge through media messages that they produce
- Promote discussion of different points of view about popular media articles and productions.

Global Perspectives

- *We Are Americans: History of Immigration* by D. Hoobler and T. Hoobler
- *Sitti's Secret* by N. Nye
- *Through My Eyes* by R. Bridges
- *Baseball Saved Us* by K. Mochizuki

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:
Creativity and Innovation
Critical Thinking and Problem Solving
Communication and Collaboration
Information Literacy
Media Literacy
Life and Career Skills
21st Century Themes (as applies to content area):
Financial, Economic, Business, and
Entrepreneurial Literacy
Civic Literacy
Health Literacy

Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 4
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 5
- *The Art of Teaching Writing* by L. Calkins

Mentor Texts:

- Review from local newspapers
- *Dear Mr. Blueberry* by S. James
- *Dear Mrs. LaRue* by M. Teague
- *I Wanna Iguana* by K. Orloff
- *I Wanna New Room* by K. Orloff
- *Earrings!* by J. Viorst

Unit Description: Writing Information Books

This unit channels students to works towards creating lively, voice-filled, engaging information books about topics of expertise. One rule of thumb is that writers can only make readers engaged in a topic if the writer themselves is engaged in the topic. So, to that end, it is assumed that students will be writing about self-chosen topics with great personal interest. This is the unit to find out what passions, interests, and hobbies your student have. The Common Core Standards highlights the importance of information (or explanatory) writing, as many nonfiction text teach information including topics and sub-topics that are signaled with headings and subheadings, as well as glossaries, text boxes, sidebars, diagrams, charts, graphs, and other visuals. This unit aims to build upon the work that students have completed in the second grade “All-About” unit, asking students to become more sophisticated in this work, demonstrating that they can introduce a topic clearly, separate it into subtopics, and organize their writing in separate pages so that appropriate information is grouped together inside of these subtopics. Students can differentiate their work by utilizing different text structures, authority, and voice. It is important to remember that this type of writing is very much the writing students will encounter in their nonfiction reading (DK Readers, Gail Gibbons and Seymour Simon books, or current events articles in *Time for Kids*. The point is, you will not be at a loss for mentor texts for students to use.

Writing

Big Ideas: *Course Objectives / Content Statement(s)*

- Developing strategies to write effectively about an area in which they have an expertise

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do information writers try on topics and then revise those topics, with an eye toward greater focus?
- How do writers plan and organize chapters prior to drafting?
- How do writers draft information books, incorporating all we know about a topic?
- How do information writers edit information books and then prepare them for publication?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Writers know many things that they can teach others
- There are many ways (formats) to share ideas and knowledge with others

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p>Text Types and Purposes</p> <ul style="list-style-type: none"> ▪ 1. Write opinion pieces on topics or texts, supporting a point of view with reasons. <ul style="list-style-type: none"> ○ a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. ○ b. Provide reasons that support the opinion. ○ c. Use linking words and phrases (e.g., <i>because, therefore, since, for example</i>) to connect opinion and reasons. ○ d. Provide a concluding statement or section. 	<p><u>Bend I: Launching the Unit: Information Writers Try On Topics, then Revise those Topics with an Eye Toward Greater Focus</u></p>
<p>Production and Distribution of Writing</p> <ul style="list-style-type: none"> ▪ 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.) ▪ 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 on pages 28 and 29.) ▪ 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. 	<ul style="list-style-type: none"> ▪ Writers of information books study published writing, imagining the books they will create and paying close attention to ways that published authors entice readers to learn about a topic. ▪ Information writers grow potential topic ideas in their notebooks, thinking, ‘If I had to teach a course to the other kids in the class what would I teach?’ <ul style="list-style-type: none"> ○ Tip: Show writers that we don’t just list possible topics and then stop, but that after quickly listing a few topics of expertise, we can write long in our notebooks to try out the topic, asking ourselves: what’s all that I know about this? ▪ Some information writers write potential back-of-the-book blurbs, imagining how their books might go and why those books would interest readers. ▪ Information writers try on possible topics, choosing one that they feel they could teach really well. <ul style="list-style-type: none"> ○ Mid-workshop teaching point: Information writers often make a plan for how their books could go. One way they do this is by creating a table of contents for their work, determining the chapters that could go in their books based on smaller topics that fit into their bigger topic. ▪ I want to remind you, today, of strategies we’ve been using in social studies. In social studies, you’ve been working hard to think through new information about different topics, and you’ve used writing to do this. Information writers in any subject can use those same strategies to write about topics in different ways. We can make webs, sketches, timelines and T-charts about topics we’re focusing on as a way to show what we know in different ways. <ul style="list-style-type: none"> ○ Mid-workshop teaching point: I wanted to point something out that I noticed today. _____ was trying out a web about _____. And he realized that each little bubble on his web could become a sub-topic, or chapter in his book. And then he decided to make a web about that sub-topic, as a way to plan his chapter. This is a big idea I want to teach
<p>Research to Build and Present Knowledge</p> <ul style="list-style-type: none"> ▪ 7. Conduct short research projects that build knowledge about a topic. ▪ 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	
<p>Range of Writing</p> <ul style="list-style-type: none"> ▪ 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. 	

you: any writing strategy (sketching, timelining, writing to think...) that we've tried on a big topic, we can also use to write about sub-topics or chapters!

- Teaching Share: Partners, since this writing is all about teaching others, one way to try this out is by, well, *teaching* each other what we know so far, and trying to be clear about how a book about this might go. We can turn to our partner, and say our big topic, then list across our fingers how we think the chapters might go, point to any drawings or diagrams we've made to help us, and use a teacher voice.

Bend II: Writers Plan and Organize Chapters Prior to Drafting, Using Different Text Structures

- Information writers often treat each chapter topic the same way we did our first topic and we ask: What do I know about *this* topic? What would the table of contents be for *this* topic? And we make sure that we are pushing to write in our notebook all the information we want to share with our readers about each part of our chapter topic.
- Writers, you're ready for a next step! Because when information writers are this far along in their writing, they're already thinking about drafting. You remember from our other writing units this year that before we draft, we have a plan for how our writing will go.
- For each chapter, information writers don't just think about *what* they will write, but now they plan for *how* they will write it. They ask "What kind of text will this be? Will it be a How-to? A Problem-Solution? An annotated diagram? A little story?" Then they try out that chapter using that same text structure.
 - Mid-workshop teaching point: Information writers understand that the way the page looks helps make the information clear to readers. They choose paper that fits with the structure they're writing in.
- Teaching Share: Uh-oh, _____ realized something as she was writing. She had planned to have chapters about _____ and _____, but as she was doing the work of planning for how those would go, she realized she doesn't really know enough about those sub-topics to write those chapters. But that's ok! Writers cut the parts that are weak from their writing, so we can decide to cut the chapters that we don't have enough information for, and either come

up with new chapter ideas or focus on the ones we know a lot about.

- Information writers often turn to mentor writers to discover new structures for their chapters and to find models for the structures they already know. If we're stuck and can't think of how a certain chapter should go, or if we just want to be clearer about a structure we're already trying, we can look closely at how the mentor author organized information in a chapter or a section, and try out that same kind of organization for a chapter we're planning.
- Information writers might choose to include a chapter that shares an opinion. This might sound like "People should..." or "This _____ is the best because _____" or "It's important to know about _____ because...." Of course, these opinions would then be followed by reasons to back them up.
- Teaching Share: One way information writers rehearse for drafting is to teach all they know about their topic to a partner. They take note of places where they need to collect more information and make a plan to either find out more about that particular subtopic or to replace it with one that they have more information about.

Bend III: Writers Draft, Incorporating All We Know About Our Topic, and Revise

- Information writers often start by drafting the pages they are most fired up to write. As they draft, they keep in mind that they are setting up their readers to be experts.
- Information writers organize the information they have collected within each subsection in a way that best teaches the reader. One way writers do this is by saying big or general ideas that the reader needs to know about the subtopic first, before getting to the smaller details.
- Information writers make a plan for the text features that will support each page, such as illustrations, diagrams, charts, and side-bar definitions.
- Information writers study mentor texts, taking note of all of the different kinds of information that writers use to teach readers about subtopics. Information writers often include explanations of important ideas, quotes from experts, facts, definitions, and other examples related to the subtopic.
- Information writers include not only information but some of their

own thinking about the information. Information writers might try writing a “twin sentence” to elaborate on a sentence that was just written. We can push to say a little more about what we just wrote.

- Mid-workshop teaching point: Writers also get more specific as a way to explain something to our readers. If we’ve written “Dogs eat dog biscuits,” we can then explain this by giving the reader a very specific image: “Dog biscuits are shaped like little bones.” Or we might try using a comparison that connects the information to something the reader probably knows: “Dog biscuits are like cookies and cakes for your dog.”

- Information writers stay on the lookout for places where they might need to define vocabulary words that are connected to the topic that might be hard for readers to understand. Writers keep in mind common ways that information writers teach important words and decide which way will be best for each word.
 - Mid-workshop teaching point: Writers of information books revise all the chapters in a book. So remember, any time you’ve tried a revision strategy for one chapter, don’t stop there! See if that same strategy will help you with all your other chapters too.
- Information writers don’t just teach information with words, they teach information with illustrations, charts, diagrams, and other tools that might help the reader to understand. Writers can study mentor texts to get tips on how to create and revise these text features.
- Information writers zoom in to study the structure of each sub-section. They make sure that the information is in the right section, that is, that each detail fits with the subtopic. Writers also zoom in on paragraphs within each sub-section, thinking about whether the information in each paragraph fits together.
- Writers revise the introduction of their information books, thinking about how they can set their readers up to be experts in the topic and how they can draw readers in right from the start.
- Information writers revise their concluding section, taking care to sum up the important information and also leave readers with some big ideas. These big ideas could be in the form of a call to action, a warning, a recommendation, or maybe a powerful story.
- Information writers use transition words to move from detail to

detail and to connect subtopics to the main topic. We can use words like “in addition...” or “also” when we are adding on to similar information, and words like “however” or “on the other hand” when we are moving to information that’s different or that shows another side.

Bend IV: Information Writers Edit Information Books, and Prepare Them for Publication

- Information writers edit carefully, taking care to make sure spelling and punctuation are accurate so that readers can best learn the information.
- Information writers celebrate all of the hard work they have done by getting ready to share the books they have created with others.

Sample Assessments:

- Narrative Writing Continuum
- Unit Checklists
- Conferring Notes
- Quick writes

Instructional Strategies:

Interdisciplinary Connections

Correlates to Immigration, regions of the US, or Economics social studies units of study

- Complete a state or country report.
- Write a travel journal about one immigrant’s journey to the United States.
- Create a poster or timeline of major events in the Industrial Revolution.

Technology Integration

- Use Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story
- Create a final product information book in Storybook Weaver or Comic Life.
- Develop a hyperlinked document linking readers to more information about a topic being described.

Media Literacy Integration

- Encourage students to work in groups to illustrate their understanding of a topic by creating mock media productions (e.g. newspapers, advertisements, news reports, love or videotaped skits)

Global Perspectives

- *If Your Name Was Changed at Ellis Island*, E. Levine
- *If You Lived with the Cherokee*, A. Kamma
- *China: The Culture*, B. Kalman
- *Ellis Island*, C. Stein

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

Creativity and Innovation
Critical Thinking and Problem Solving
Communication and Collaboration
Information Literacy
Media Literacy
Life and Career Skills

	21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 5
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 3
- *The Art of Teaching Writing* by L. Calkins (Chapter 25)

Mentor Texts:

- *A new view of the solar system*, D.A. Aguilar
- *Life in a rotten log*, K. Atkinson
- *Inventions: Pop-up models from the drawings of Leonardo da Vinci* Bark, Jaspre; *paper engineering*, D. Hawcock
- *An introduction to insects*, B. Bird & J. Short
- *Linnea's windowsill garden*, C. Bjork & L. Anderson
- *Spotlight on spiders*, D. Clyne
- *Whales*, L. Dow
- *Black holes*, H. Couper & N. Henbest
- *Bodies from the Ice: Melting glaciers and the recovery of the past*, J.M. Deem
- *Bugwise*, P. Hickman
- *Frogs and Toads*, B. Kalman

Unit Description: Realistic Fiction

This is a unit within which writers will be expected to spend more time planning and to write with terrific volume. Rehearsal and large-scale revision are vital components to this unit. Fiction writers get ideas for their stories by paying attention to the moments of their lives, letting everything provoke ideas for stories to write. This unit builds upon the ideas laid out in *Writing Fiction: Big Dreams, Tall Ambitions* from *Units of Teaching Writing, Grades 3-5*. Students are energized by this unit, and are ready to invest heart and soul ready to write more and work harder than before. However, it is important to keep a clear focus on the real work of this unit teaching writers to write creating a world, bringing characters to life, allowing the drama to unfold as they write with more volume, fluency, and stamina. Planning, rehearsal, and large scale revision are vital components to this unit.

Writing

Big Ideas: *Course Objectives / Content Statement(s)*

- Generating ideas for realistic, fictional stories
- Planning for a fiction story
- Writing and revising realistic, fictional stories

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How does a writer generate ideas for a realistic fiction story?
- How can reading stories of other authors improve a writer's craft?
- How does a writer plan a fiction story?
- What are methods a writer may use in order to revise a story?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- Writers can generate ideas by paying close attention to moments and issues in our lives.
 - Reading stories by other authors can provide useful and potentially inspiring techniques for improving one's writing
 - In order to write an effective piece of realistic fiction, writers can use strategies such as building a story mountain or mapping out our stories.
 - Writers have various ways to revise our writing, such as

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: <ul style="list-style-type: none"> ▪ We're going to begin collecting ideas for fictional stories in our writer's notebooks, and I want to teach you where writers look to find those ideas. And the most important thing I can teach you is this: We get ideas for fiction, just as we get ideas for personal narratives and essays, by paying attention to the moments and issues in our own lives! ▪ Writers can look back over earlier narrative notebook entries and can ask, "What if...?" or "What would have happened if...?" ▪ Writers sometimes use photographs from our lives to help us come up with story ideas. When we look at these photos, we think of the story of the photo and then think of another story that could go with the photo. ▪ Writers collect ideas for stories not only by finding bits of life or entries that could grow into whole stories, but also paying attention to the stories <i>we wish existed</i> in the world. Sometimes we get ideas for stories by thinking, "How can I write a story for people like me, so we can see ourselves in books? (See page 15 in <i>Writing Fiction</i>) ▪ Writers think about stories by thinking of places that are familiar, and imagining what could happen in that place. ▪ Writers think of a strong emotion and imagine a character who experiences that emotion, then imagines a scenario that might produce that emotion. ▪ Fiction writers don't just go from choosing a story idea to writing a draft. Instead a fiction writer <i>lives with</i> a story idea for a time. Specifically, he/she uses thinking-on-the-page strategies that fiction writers use to live with our characters and to rehearse for our drafts. (See page 27 in <i>Writing Fiction</i>) ▪ Writers sometimes begin with the external traits and imagine what those traits might make them (or a character) feel on the inside. ▪ Although there are many things we <i>can</i> think about as we develop our characters, there are just one or two things that we <i>must</i> think about as we develop our characters. Specifically, every fiction writer needs to know what his or her characters want, what they yearn for, and what gets in the way—what keeps these characters from getting what they want. I also want to teach you that when we know what
Text Types and Purposes <ul style="list-style-type: none"> ▪ 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. <ul style="list-style-type: none"> ○ a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension. ○ b. Develop the topic with facts, definitions, and details. ○ c. Use linking words and phrases (e.g., <i>also, another, and, more, but</i>) to connect ideas within categories of information. 	
Production and Distribution of Writing <ul style="list-style-type: none"> ▪ 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.) ▪ 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 on pages 28 and 29.) ▪ 6. With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others. 	
Research to Build and Present Knowledge <ul style="list-style-type: none"> ▪ 7. Conduct short research projects that build knowledge about a topic. ▪ 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	
Range of Writing <ul style="list-style-type: none"> ▪ 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. 	

our characters yearn for, we don't just come right out and say what this is. We *show* what our characters want by putting examples of this into little small moments, into what fiction writers call *scenes*. (See page 43 in *Writing Fiction*)

- Writers notice the things that are important to our character and imagine how these can lead to troubles. We think about what we know about our character as a person and what kind of troubles that kind of person might have.
- After we develop our characters, we draft possible story mountains. It is the fiction writer's job to make every part so interesting that the reader can't wait to turn the page. We make the problem worse and worse through the story. Story mountains can help you do that because they remind you that you have to keep giving the characters something that makes it harder and harder to climb toward their goal. (See page 59 in *Writing Fiction*)
- Some writers plan and practice different ways our story could go by making a bunch of little story booklets, and then telling versions of the same story (the writer's story) across pages of one booklet, another, and another. This helps writers figure out how lots of different plans for a story might actually sound, even before we write anything.”
- Just when a writer is most fired up to write, we force ourselves to pause. We pause, rewind, and then we listen to what we've written. And we revise it. We revise our lead because by doing so, we revise our entire story. Sometimes, we do this with help from a pro. (See page 99 in *Writing Fiction*)
- When we want to create a scene, we are creating drama. We sometimes use a line of dialogue—we make a character talk. Or we describe a small action—we make the character move or react physically to what is going on in the scene. (See page 73 in *Writing Fiction*)
- Before writers actually get going on a draft, we think a lot about ways to make a draft into a really good story. But once we're actually in the midst of the story, most of us try, above all, to lose ourselves in the story. We become the characters, and writing is a bit like a drama, happening to us. (See page 85 in *Writing Fiction*)
- A sense of story structure could help writers stretch out the heart of the story. Trouble will grow worse and worse, the character will dig

into internal resources in order to try to respond. How one deals with bumps in the road reveals what's inside.

- We need to be sure that we "turn on the lights" in our stories, to show the place and time, so that our readers don't have that disoriented feeling, asking, "wait, where is this? What's going on?" (See page 115 in *Writing Fiction*)
- Writers take our time with endings, weighing and considering, drafting and revising until we find one that fits. We know that a just-right ending will feel as if it is tailored exactly to fit our particular story. We know this ending will tie up loose ends, resolve the unresolved difficulties, and bring home the story's meaning. (See page 133 in *Writing Fiction*)
- Writers rethink the easy endings, and discover ways that stories might get resolved, ways we at first did not imagine. We do this by thinking about changes our character will go through from the beginning of the story—and those changes often happen not just on the outside, but also on the inside.
- Even when we write our drafts really well, we will each shift from drafting to revision. And specifically, I want to teach you that revision means just what the words says—re-vision. To see again. We can put on special lenses, lenses that allow us to reread our writing with one particular question or concern in mind. (See page 145 in *Writing Fiction*)
- As you continue drafting your story, you'll want to draw on everything you've ever learned about how to write stories well in order to make your new draft as spectacular as it can be. And specifically, I want to teach you that most writers set up spaces in which we can do our best work. We can put items and words into those spaces that remind us of all we resolve to do and be as writers. (See page 155 in *Writing Fiction*)
- There is a place that we, as writers, can go to get new lenses with which to view our drafts. And this is the place: We can go to stories that resemble the ones we hope to write. We can let specific parts (or aspects) of a story matter to us. We can see ourselves pull in close at a favorite part, or sense ourselves getting hooked by the story. Then we can ask, "What did this author do that seems to work so well?" And we can reread our own draft, asking, "Are there places in my draft where I could use that same technique?" And then, re-seeing

can lead us to rewriting. (See page 165 in *Writing Fiction*)

- Before or after you edit your draft for other concerns—paragraphing, punctuation, and so forth—you will want to read your draft, checking on your spellings. Usually this means eyeing each word and thinking, "Does this look right?" (Writing Fiction, p. 175)
- Teachers may want to draw upon Mary Ehrenworth's, *The Power of Grammar* for other editing lessons.
- Publishing Anthologies: A Celebration (See page 187 in *Writing Fiction*)

Sample Assessments:

- Narrative Writing Continuum (On-demand writing piece)
- Unit skill checklists
- Conferring Notes
- Quick writes

Instructional Strategies:

Interdisciplinary Connections

Correlates to human body science unit of study

- Create a skeletal outline and diagram of a character from one of your stories.

Technology Integration

- Use Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story.

Media Literacy Integration

- Teach how to recognize the source (speaker) of a media message and the purpose of producing the message, and how that might influence

	<p>the objective nature of information- developing storytelling voice of the fictional work</p> <p>Global Perspectives Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> • <u>My Name is Maria Isabel</u> by A. Flor • <u>The Other Side</u> by J. Woodson • <u>Sitti’s Secrets</u> by N. Nye
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- *Teacher’s College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 3
- *Teacher’s College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 4
- *Writing Fiction: Big Dreams, Tall Ambitions* from *Units of Study for Teaching Writing , Grades 3-5* by Lucy Calkins

Mentor Texts:

- *Peters’ Chair* by E.J. Keats
- *Pinky and Rex Series*
- *Ruby the Copy Cat*
- *Come on, Rain*

- *Fireflies!*, J. Brinckloe
- *My Name is Marie Isabel*, A. Ada

Unit Description: Folktale, Fairytale

This unit was designed for students to identify reoccurring elements that make a story a fairy tale and for students to create their own version of a fairy tale using previously learned strategies. Students will also write and revise their tales as they become critical readers of published work. Children move through three narrative writing cycles in this unit, writing two adaptations of fairy tales and then their own original fairy tale. They will choose one of the stories they draft to bring to publication at the end of the unit.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> ▪ Students will create fractured fairytales- stories based on original folktales and fairytales with a twist 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> ▪ What is a fairytale or folktale? ▪ How do writers adapt well-known fairytales or folktales? ▪ Where do writers get ideas for writing fairytale or folktales? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ▪ Writers learn all they can about a genre before they write. ▪ Planning and development of a folktale/ fairytale is similar to writing fiction stories ▪ Authors take many factors into consideration when adapting fairy tales and folk tales
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Text Types and Purposes</p> <ul style="list-style-type: none"> ▪ 1. Write opinion pieces on topics or texts, supporting a point of view with reasons. <ul style="list-style-type: none"> ○ a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. ○ b. Provide reasons that support the opinion. ○ c. Use linking words and phrases (e.g., <i>because, therefore, since, for example</i>) to connect opinion and reasons. 	<p>Instructional Focus:</p> <p><u>Bend 1: Writing in the Footsteps of the Classics</u></p> <ul style="list-style-type: none"> • Writers study books, asking, ‘What does the author seem to be trying to do when he or she changes some things and not others?’ And ‘How will a study of someone else’s adaptations help me when I write my own?’ • Writers plan how an adaptation of a story will go, deciding on a change that they think will improve the story, and making sure that

- d. Provide a concluding statement or section.
- 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
 - a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
 - b. Develop the topic with facts, definitions, and details.
 - c. Use linking words and phrases (e.g., *also*, *another*, *and*, *more*, *but*) to connect ideas within categories of information.
- 3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
 - a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
 - b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
 - c. Use temporal words and phrases to signal event order.
 - d. Provide a sense of closure.

the change leads to other changes so the whole story fits together.
 MWTP: Writers tell their stories in two or three scenes (small moment stories)

- Writers story-tell and act out their stories to rehearse them and bring their stories to life.
 MWTP: Writers use scene planning booklets to plan their upcoming scenes.
- Writers can rehearse in the middle of writing as well as at the start of it.
 MWTP: Writers figure out an ending that solves the character's big problem.
- Writers of fairy tales use narration, or telling, in some important ways: to introduce the story, to stitch one scene to the next, and to end the story.
- Writers know no work is more powerful than being a tough critic on one's own draft, reading one's writing and judging against goals. (Use Narrative Writing Checklist)
 MWTP: Writers read other drafts and admire each other's drafts. Writers add to their own list of goals after reading classmates' writing.

Production and Distribution of Writing

- 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.)
- 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 on pages 28 and 29.)
- 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.

Bend II: Follow the Path: Adapting Fairytales with Independence

- Writers plan not only their writing, but also their process for making a piece of writing. Writers set goals for what the work will be for each day, and also for how they'll do that work.
- Writers write for stories to be read aloud, in ways that make listeners squeal and shiver; at the exciting parts, there are often repeated refrains that add to the tension.

Research to Build and Present Knowledge

- 7. Conduct short research projects that build knowledge about

<p>a topic.</p> <ul style="list-style-type: none"> 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	<ul style="list-style-type: none"> Writers revise early and use those revisions to lift the level of what they have yet to write. Writers often use other authors' writing as mentor texts.
<p>Range of Writing</p> <ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Writers balance their dialogue by adding accompanying actions that say as much as the dialogue. MWTP: Writers stitch scenes together using narration and words like so and but, or flow phrases like one morning, just then, and suddenly. Writers use figurative language to be painting a picture in their readers' minds. Writers read their stories out loud, creating their own writing style by smoothing out short or choppy sentences and turning them into smoother, more precise, and well-paced sentences. MWTP: Writers use echo sentences, sentences that we find in mentor texts and we want to use the structure to copy. <p><u>Bend III: Blazing Trails: Writing Original Fairy Tales</u></p> <ul style="list-style-type: none"> Writers write original tales by using elements of strong narratives: specific characters, motivations, troubles, and resolutions. Writers use the magic formula to produce a beautiful fairy tale. MWTP: Writers add villains that belong to the story to add to the magic story formula. Writers learn from their own writing. They look back over previous pieces they've written, noting the processes and strategies they used to write those pieces. They ask, 'What worked that I should do again?' 'What didn't work that I could rethink this time?' Writers focus characters' actions around an object that's important to the character, which makes those actions more meaningful.

- Writers balance out telling sentences with showing sentences.
MWTP: Characters don't just act, they also react to what's happening around them. Writers think of this and put those reactions into words to add to their stories.
- MTWP: Writers choose one of the three drafts they want to revise and publish.
- Writers revise their fairy tales and utilize magic in their stories to the heart of the story, the beginning, and/or the end of the story. Magic usually pops up especially when the story's trouble pops up.
- Writers show their readers how to read a piece by varying the pace of the writing – by altering whether a moment passes by quickly or slowly.
- Writers find pattern breaks in their writing They then ask themselves how they can edit their writing to fix the broken pattern and keeping the good writing pattern going.

Writing Celebration: Writers form storytelling circles to use storytelling and acting to perform for an audience.

Sample Assessments:

- Narrative Writing Continuum (On-demand writing piece)
- Unit skill checklists
- Conferring Notes
- Quick writes

Instructional Strategies:

	<p>Interdisciplinary Connections <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> • Write new version of a story from around the world <p>Technology Integration</p> <ul style="list-style-type: none"> • Use Storybook Weaver, Comic Life, or Glogster to develop a fractured fairytale. • Illustrate a scene from the fairytale using a computer. • Video record a scene from the fairytale. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Study fairytales through a variety of media sources (books, videos, websites) compare the stories in various formats and address the conflicting information that may come from the different sources/versions of the same story. <p>Global Perspectives</p> <ul style="list-style-type: none"> • Read fairy tales from around the world. <i>The Korean Cinderella</i> <i>The Persian Cinderella</i> <i>Mufaro's Beautiful Daughters</i> <i>The Talking Eggs</i>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy</p>

Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 7

Mentor Texts:

- *Dinorella: A Prehistoric Fairytale* by Pam Edwards
- *Sleeping Ugly* by Jane Yolen
- *Goldilocks and the Three Bears* by Jan Brett
- *Stone Soup* by Heather Forest
- *Jack and the Beanstalk: The Graphic Novel* by Blake Hoena

Unit Description: Mini-Literary Essay ***NEW UNIT 2013***

This unit build groundwork for fourth grade units and gives groundwork for work third graders will be asked to do on state tests. This unit aims to equip students with tools they need to write simple essays that advance an idea about a piece of literature. It relies on children’s prior experience with opinion writing and pushing them to write about claims. Writing to defend claims about literature requires close reading, attention to literary craft, and the ability to cite and defend relevant textual evidence. This You will need to decide which piece(s) on literature your children will study in the unit. Students may be working in a reading unit such as a Series unit, but book club work is not essential to this unit. The unit is meant to be a quick one, with a week on the first two bends.

Writing

Big Ideas: *Course Objectives / Content Statement(s)*

- Literary Essays are the way readers write about the books they read
- Read and respond to texts through writing

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How can I write an essay that states a strong opinion about a piece of literature and supports it clearly with reasons and evidence form the text?
- How can I explore ideas about literature that help me develop a thesis statement to grow into an essay?
- How can I draft, revise, and edit an essay that clearly supports my idea about a text?
- How can I use everything I know to write a second literary essay, this time working with more independence?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Literary essayists pay close attention to texts.
- Essayists gather evidence to support their claims, elaborating on and crafting their arguments.

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p>Text Types and Purposes</p> <ul style="list-style-type: none"> ▪ 1. Write opinion pieces on topics or texts, supporting a point of view with reasons. <ul style="list-style-type: none"> ○ a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. ○ b. Provide reasons that support the opinion. ○ c. Use linking words and phrases (e.g., <i>because, therefore, since, for example</i>) to connect opinion and reasons. ○ d. Provide a concluding statement or section. 	<p><u>Bend 1: Generate Ideas About Literature</u></p> <ul style="list-style-type: none"> • As essayist pay attention to their lives, literary essayist pay attention to texts. Writers already know parts of literature worth paying attention to (characters, favorite parts, titles, lessons). • As literary essayists, it can be particularly effective to zoom in on one image, line or passage of a text that says with you. Writers often these images or lines into their notebooks and then write to discover what, exactly, makes that one part so significant to the story as a whole. • One of the tricks that literary essayist calls upon is knowing in advance that there are some parts of a story that tend to provide a rich ground for analysis. • It can pay off to record a turning point in the book and explore how this moment fits inot the whole book or write about how they might live differently if they took the story really seriously. • Writers select bits of their writing – whole entries or portions of an entry – and try to elaborate on those ideas. Writers write long, extending their observations by using prompts. • Essayists don’t just develop ideas, but write to support them. One way we can further our ideas is by mining our texts for examples that support our initial idea. We might cite a particular bit of text that relates to our idea and then write ‘this shows...’ to elaborate on the connection between our idea and the example.
<p>Production and Distribution of Writing</p> <ul style="list-style-type: none"> ▪ 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.) ▪ 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 on pages 28 and 29.) ▪ 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. 	<p>MWTP: Writers analyze work of others and pinpoint what parts of that work shine.</p>
<p>Research to Build and Present Knowledge</p> <ul style="list-style-type: none"> ▪ 7. Conduct short research projects that build knowledge about a topic. ▪ 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	<ul style="list-style-type: none"> • Writers reread their notebook entries to find seed ideas. Writers revise the seed idea so that there is a clear thesis – a claim or an opinion, not a fact, phrase, or question.

Range of Writing

- 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.

Bend 2: Support and Craft the Arguments

- Writers organize their information and insights needed to build the case. They may use a file or a booklet for each big subtopic or work evidence into their draft immediately, putting a paragraph on each page.
- Writers quote from a text and then push themselves to explain what the quote means and how it relates to their thesis.
- Writers of literary essays use the vocabulary of their trade, incorporating literary terms such as narrator, point of view, scenes, and the like.
- Essayist lay all their evidence before them, determining which stories, quotes, and bits of expository writing best support their ideas. Writers can literally construct an essay by taping the pieces together.
- Essayist can make our essays sound more cohesive: by using transitional phrases at the beginning of paragraphs and between examples. Essayist often use phrases such as, 'In the beginning...,' 'However...,' or 'Later in the book...'
- Essay writers state their opinions and forecast or sum up their reasons. They write strong introductory paragraphs that presents the thesis and a closing paragraph that links the story's message to the writer's own life.
- Writers make smarter and smarter choices about paragraphing. One way writers edit their pieces their pieces is to look for consistent verb tense throughout their essay.

Bend III: Draft and Revise Essays with Increased Independence

- Writers can choose the planning strategy that best suits them and the essay they are going to be writing. This includes planning across the pages of a booklet, using a folder system, or any other system that works for them.
- Writers use the opinion checklist throughout the writing process to assess themselves.

	<p>Sample Assessments:</p> <ul style="list-style-type: none"> • Opinion Writing Continuum (On-demand writing piece) • Unit skill checklists • Conferring Notes • Quick writes <p>Instructional Strategies:</p> <p>Interdisciplinary Connections <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> ▪ Encourage students to write essays about topics they study in a content area--- ex. Provide an opinion about immigration to the US or about which body system is most important <p>Technology Integration</p> <ul style="list-style-type: none"> • Post essays on Goodreads.com or other literature blogs <p>Global Perspectives</p> <ul style="list-style-type: none"> ▪ Read literary essays from writers around the world or about books that represent characters & settings from other countries
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- *Teacher's College Writing Curricular Calendar, 2013-2014, Unit 4*
- *Writing Pathways: Performance Assessments and Learning Progressions K-5*
- *Writing About Reading and Changing the World: Persuasive Speeches, Petitions, and Editorials*
- *Writing About Reading* (second grade unit)
- Opinion Writing Learning Progressions

Mentor Texts:

- *The Stories Julian Tells* by Ann Cameron
- *Encyclopedia Brown Cracks the Case* by Donald J. Sobol
- Eve Bunting picture books

Unit Description: Test Prep

Tests demand writers who are flexible and resilient. This unit gives classes the opportunity to study the common tasks of the test and the skills they require. Many new skills will not be covered in Writing Workshop this month, but rather students will practice doing the same skills with quickness and clarity.

Writing

Big Ideas: *Course Objectives / Content Statement(s)*

- Developing strategies to complete tasks and answer what has been asked in focused responses.
- Continuing to write and publish stories.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- What are some of the common formats of questions on state tests?
- How might I plan my writing and answer a prompt with focus within a limited time frame?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- There are several types of questions and formats typical of state tests
- Writers can think and plan for a response in order to promote writing focus
- They can complete an effective piece of writing within a measured amount of time

Areas of Focus: Proficiencies (National Core Standard Alignment)

Students will:

Text Types and Purposes

- 1. Write opinion pieces on topics or texts, supporting a point of view with reasons.
 - a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
 - b. Provide reasons that support the opinion.
 - c. Use linking words and phrases (e.g., *because, therefore, since, for example*) to connect opinion and reasons.
 - d. Provide a concluding statement or section.
- 2. Write informative/explanatory texts to examine a topic and

Examples, Outcomes, Assessments

Instructional Focus:

Bend One: Review What We Already Know

- Writers remember what they know about writing essays.
- Writers know how to write an essay about a familiar story.
- Writers know how to state an idea and support it with evidence.
- Writers remember parts of prompts that need to be answered.
- Writers remember that essays have clear paragraphs that are indented.
- Writers remember what they know about writing realistic fiction stories.
- Writers remember the structure of realistic fiction stories.

<p>convey ideas and information clearly.</p> <ul style="list-style-type: none"> ○ a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension. ○ b. Develop the topic with facts, definitions, and details. ○ c. Use linking words and phrases (e.g., <i>also, another, and, more, but</i>) to connect ideas within categories of information. 	<ul style="list-style-type: none"> • Writers know how to develop a character, setting, problem, and solution. <p><u>Bend 2: Building Our Muscles and Essay Strength</u></p> <ul style="list-style-type: none"> • Essay writers use transitions. • Writers know how to extend their introductions by not only using a thesis, but also mentioning the genre of the text, author’s name, and book title itself. • Writers extend conclusions by restating the thesis, stating something they liked about the text or what they learned from the text. • Writers sometimes make a connection outside the text to another text, to the world, to a social issue, or to themselves. • Writers remember to make the problem of a story worse before it gets resolved or solved. • Writers remember to sprinkle in setting details throughout the story. • Writers know to use strong or vivid verbs in their writing. • Writers remember to write with details and elaboration showing not telling their stories. <p><u>Bend 3: Short Response Questions</u></p> <ul style="list-style-type: none"> • Writers know how to answer a question with a claim by converting the prompt to a claim. They do this by dropping question words and using the remainder of the prompt as the claim. • Writers use evidence from the text to support their claim. They ask themselves <ul style="list-style-type: none"> ○ Is this asking for examples of...or reasons why... • Writers summarize parts of the story that give example or reason to answer the question • Writers remember each part of the prompt and keep track of all the parts they need to answer. • Writers reread their writing and check their responses by asking: <ul style="list-style-type: none"> ○ Are my ideas expressed in sentences that are clear and easy for my reader to follow? ○ Can I check the spelling of particular words by checking another part of the text where that word is in print? <p><u>Preparing to Answer Short Answer Responses Questions</u></p>
<p>Production and Distribution of Writing</p> <ul style="list-style-type: none"> ▪ 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.) ▪ 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 on pages 28 and 29.) ▪ 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. 	
<p>Research to Build and Present Knowledge</p> <ul style="list-style-type: none"> ▪ 7. Conduct short research projects that build knowledge about a topic. ▪ 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	
<p>Range of Writing</p> <ul style="list-style-type: none"> ▪ 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. 	

	<ul style="list-style-type: none"> ▪ Writers will decipher character feelings from a text. ▪ Writers will use text examples to elaborate on their responses. ▪ Writers will answer text responses by answering in complete sentences and turning the question around. ▪ Writers will incorporate examples from the story and practice responses such as, “For example in the story...” ▪ Writers will use a checklist to proofread their writing. ▪ Students will understand that writing may be evaluated using a rubric <p>Sample Assessments:</p> <ul style="list-style-type: none"> ▪ Informational and Narrative Writing Continnums ▪ Unit skill checklists ▪ Conferring notes ▪ Quick writes ▪ Practice prompts <p>Instructional Strategies:</p> <p>Interdisciplinary Connections <i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> ▪ Create a test prep practice game incorporating both language arts and math skills. <p>Technology Integration</p> <ul style="list-style-type: none"> • Use Inspiration to brainstorm ideas for your writing topic <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Use print media to practice reading and comprehension skills <p>Global Perspectives</p> <ul style="list-style-type: none"> ▪ Read and respond to short texts with diverse characters
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills

	21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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Professional Resources:

- *2009-2010 DRAFT Teacher's College Writing Curriculum Calendar*, Unit 4
- *See It, Be It, Write It* by Hope Blecher-Sass and Maryellen Moffitt

Mentor Texts:

- Sample leveled short texts

Unit Description: Content Area Writing/ Expert Projects

This unit builds on their knowledge of the informational writing unit from earlier in the year as well as their knowledge of how to use mentor texts to raise the quality of their writing. This unit may or does not have to be aligned with the Science topic of study at this point in the year.. Students will begin by studying a whole class topic and will write, sketch, and question to record and grow their thinking without a particular end product in mind. They will look closely at mentors and begin writing many pieces of nonfiction on topics that interest them. During the last week, students will choose one or possibly two of their pieces to revise and edit.

Writing

Big Ideas: *Course Objectives / Content Statement(s)*

- Participating in a common class study
- Observing closely, asking big questions, and following procedures to find out about those questions
- Adding to their knowledge base by thinking like science writers

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How can a common class study add to my knowledge of a topic?
- What are big questions that I might consider about a scientific topic and how might I observe closely and follow procedures to find out about those questions?
- What are ways to think and proceed like a writer engaged in scientific study?
- What are some of the formats used to write about scientific information?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Group study can add to one's knowledge of a topic
- Every topic inspires 'big questions' that might be asked.
- Observing closely and following procedures can assist in finding answers to those big (and smaller) questions
- Science writing often has formats which differ from prose writing

Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p>Text Types and Purposes</p> <ul style="list-style-type: none"> ▪ 1. Write opinion pieces on topics or texts, supporting a point of view with reasons. <ul style="list-style-type: none"> ○ a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. ○ b. Provide reasons that support the opinion. ○ c. Use linking words and phrases (e.g., <i>because, therefore, since, for example</i>) to connect opinion and reasons. ○ d. Provide a concluding statement or section. ▪ 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. <ul style="list-style-type: none"> ○ a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension. ○ b. Develop the topic with facts, definitions, and details. ○ c. Use linking words and phrases (e.g., <i>also, another, and, more, but</i>) to connect ideas within categories of information. 	<p><u>Bend 1: Developing & Growing Ideas</u></p> <ul style="list-style-type: none"> • Social scientists write in many ways for many purposes. We write to capture what we are learning and what we are thinking. We write to grow our ideas. • Social scientists use notebooks as collections of many kinds of writing. We use observational writing (recording as much detail as possible from what we observe), sketches with labels and captions, notetaking, annotated timelines, and questions/ wonderings. • Researchers go back to sketches and observations to say more about our ideas. We write in words, phrases, sentence, and even paragraphs about what we have seen and sketched. We use prompts such as “I notice...” “I see...” or “This reminds me of...” • Social scientists think deeply about the topics we study. We consider cause and effect. We compare and contrast information. We evaluate what we find, and we draw inferences making personal connections to our topics.
<p>Production and Distribution of Writing</p> <ul style="list-style-type: none"> ▪ 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.) ▪ 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 on pages 28 and 29.) 	<ul style="list-style-type: none"> • Social scientists chunk parts of the text and ask ourselves, “What is the most important part of this? What facts support that important part?” • Social scientists try to hypothesize answers to questions we have about topics of interest. We use prompts such as “I wonder why...” or “How come...” to push our thinking. • Social scientists think through possible answers to questions and

<ul style="list-style-type: none"> 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. 	<p>wonderings about topics. We use prompts such as “maybe...” “Could it be...” “But what about...” and “The best explanation is...”</p>
<p>Research to Build and Present Knowledge</p> <ul style="list-style-type: none"> 7. Conduct short research projects that build knowledge about a topic. 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	<ul style="list-style-type: none"> Historians not only write about what they observe or notice, we write about what we think of these observations and noticings. We look back over our collections and write long about our thinking using prompts such as “I know some things about...” “One thing I know...” “Another thing I know...” “This makes me realize...” “I used to think...but now I think...” “My thinking changed because...”
<p>Range of Writing</p> <ul style="list-style-type: none"> 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. 	<p><u>Bend 2: Studying Mentors and Writing Drafts</u></p> <ul style="list-style-type: none"> Writers present facts in a neutral way, but use stories and images to implicitly create an angle for our subject. Writers write to stir up feelings as well as to inform. Writers study mentors for craft moves such as layout and structure. Writers consider how our writing will be structured. We decide what format it will take: compare/contrast, cause/effect. Non-fiction writers write with great detail about topics. To do this, we use content-specific vocabulary and partner sentences that explain, define and teach the reader. Writers write with independence and stamina. We plan out time, use partners, read mentor texts, and review all that we have learned about writing so far. Writers elaborate upon our ideas. We do this by saying more about detailed drawings or diagrams we’ve created, add captions and labels, and support new vocabulary words in greater detail. Writers use partners to make our writing better. We ask our partners, “Did that make sense?” or “Do you feel like there is

anything missing?” or “What questions do you still have about my topic after you read the page?”

- Writers make sure our writing is focused. We reread our work making sure each page is focused on single events.

Bend 3: Revising, Editing, Publishing

- Writers review all of our notes to decide which parts will be turned into a book. We ask ourselves, “Will others be interested in reading about...?”
- Writers rely on revision strategies we know to make our writing better. We incorporate partner sentences, make sure our writing is in a good order, include content-specific vocabulary, and add extra pages of charts, diagrams, timelines, captions, front covers, back covers, and blurbs.
- Writers make sure that our writing is structured. We check to make sure we have included clear topic sentences and detailed supports.
- Writers include perspective in our writing. We consider if we want our writing to have a slant or angle, or if we want to include our own perspectives on the topic.
- Writers check for frequently misspelled words.
- Writers fancy up our work. We use photographs, pictures, diagrams, bold and underlined words.

Sample Assessments:

- Informational Writing Continuum
- Quick Writes
- Conferring Notes
- Completed research project

Instructional Strategies:**Interdisciplinary Connections**

Correlates to immigration or regions of the US social studies units of study

- Immigration journal
- State/country report

Technology Integration

- Develop a state brochure about a state or country being studied.
- Using green-screen technology create a skit transporting students into the postcard of a state or country.
- Create state trading card.
- Use global schoolhouse to share information about states or countries.

Media Literacy Integration

- Use various forms of media to present information about a topic

Global Perspectives

Read from the following books during read alouds or shared reading.

- Out of the Dump by K. Franklin and N. McGirr
- Coming to America: The Story of Immigration by B. Maestro
- Lily and Miss Liberty by C. Stevens and D. Ray
- I Hate English by E. Levine and S. Bjorkman
- In the Year of the Boar and Jackie Robinson by B. Lord
- How Many Days to America?: A Thanksgiving Day Story by E. Bunting and B. Peck

The following skills and themes listed to the right should be reflected

21st Century Skills:

<p>in the design of units and lessons for this course or content area.</p>	<p>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>
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Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 8
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 9

Mentor Texts:

- *A new view of the solar system* Aguilar, David A.
- *Life in a rotten log* by Atkinson, Kathie
- *Inventions: Pop-up models from the drawings of Leonardo da Vinci* Bark, Jasper; *paper engineering* by David Hawcock; illustration by David Lawrence
- *An introduction to insects* Bird, Bettina and Joan Short
- *Linnaeus's windowsill garden* Bjork, Christina and Lena Anderson
- *Spotlight on spiders* by Clyne, Denisey
- *Whales* by Leslie Dow
- *Black holes* Couper, Heather and Nigel Henbest; illustrated by Luciano Corbella
- *Bodies from the Ice: Melting glaciers and the recovery of the past* Deem, James M.
- *The science of a light bulb* Evans, Neville

- *The little book of big questions* French, Jackie; illustrated by Terry Denton
- *Can you feel the force?* By Hammond, Richard
- *How nearly everything was invented: by the Brainwaves* by MacLeod, Jilly, illustrated by Lisa Swerling and Ralph Lazar

Unit Description: Conventions of Writing (YEARLONG, GRADE-LEVEL REQUIREMENTS)

Throughout the units of study, students will be accountable for learning conventional grammar and various conventions of writing when appropriate. Therefore, this content description has been created to identify those skills that should be taught and mastered by the end of the school year. Knowing and observing proper grammar and conventions of writing it makes it possible to communicate ideas more clearly. These skills should NOT be taught in isolation via ditto or worksheet. Instead, they should be taught through conferences, small groups skill sessions, revision lessons and other areas on an as needed basis. Skills covered in this description include: text layout, grammar, capitalization, punctuation, handwriting and word processing.

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> • Identify conventional grammar, capitalization, punctuation, and handwriting appropriate per grade level. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> ▪ Which conventions of writing are important for me to learn and master? 	Students will understand that... <ul style="list-style-type: none"> • Knowing and observing proper conventions of writing makes it possible to communicate ideas more clearly.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will: Text Types and Purposes <ul style="list-style-type: none"> ▪ 1. Write opinion pieces on topics or texts, supporting a point of view with reasons. <ul style="list-style-type: none"> ○ a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure 	Instructional Focus: Instructional Focus: Students will understand that knowing and observing proper conventions of writing makes it possible to communicate ideas more clearly. <u>Text Layout</u>

- that lists reasons.
- b. Provide reasons that support the opinion.
- c. Use linking words and phrases (e.g., *because, therefore, since, for example*) to connect opinion and reasons.
- d. Provide a concluding statement or section.
- 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
 - a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
 - b. Develop the topic with facts, definitions, and details.
 - c. Use linking words and phrases (e.g., *also, another, and, more, but*) to connect ideas within categories of information.
- 3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
 - a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
 - b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
 - c. Use temporal words and phrases to signal event order.
 - d. Provide a sense of closure.

- Production and Distribution of Writing**
- 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.)
 - 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 on pages 28 and 29.)
 - 6. With guidance and support from adults, use technology to

- Use layout of print and illustrations to convey the meaning of a text.
- Use the size of print to convey meaning in printed text
- Use layout, spacing, and size of print to create titles, headings, and subheadings.
- Use underlinings, italics, and bold print to convey meaning
- Use underlining for first and most words in titles

Grammar

- Write some sentences with embedded clauses (complex) and dialogue
- Use conventional structure for both simple and compound sentences
- Use a range of complete sentences (declarative, interrogative, exclamatory)
- Write uninterrupted dialogue in conventional structure

Parts of Speech

- Use subject and verb agreement
- Use nouns and pronouns that are in agreement
- Use prepositional phrases, adjectives, and adverbs appropriately

Tense

- Write in past tense
- Write in present tense
- Write in future tense

Capitalization

- Use capital letters for the first word of a sentence
- Use capital letters appropriately for the first letters in days, months, city and state names, and specific places
- Use capitals to start the first, last, and most other words in a title
- Use capitals for names of people and places
- Use all capitals for a head or for emphasis

<p>produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.</p>	<ul style="list-style-type: none"> • Use capitals for the first word in a greeting in a letter • Use capital letters correctly in uninterrupted dialogue.
<p>Research to Build and Present Knowledge</p> <ul style="list-style-type: none"> ▪ 7. Conduct short research projects that build knowledge about a topic. ▪ 8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. 	<p><u>Punctuation</u></p> <ul style="list-style-type: none"> • Use periods, exclamation points, and question marks as ending marks • Understand and use quotation marks to indicate simple dialogue • Notice the use of punctuation marks in books and try them out in own writing • Use apostrophies in contractions and possessives • Use commas to identify a series • Understand and use ellipses to show or pause or anticipation, usually before something surprising • Break words at the syllables at the end of a line using a hyphen • Use correct punctuation uninterrupted in dialogue.
<p>Range of Writing</p> <ul style="list-style-type: none"> ▪ 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. 	<p>Sample Assessments:</p> <ul style="list-style-type: none"> • Conferring notes • Skills checklist • Student Portfolio- see 3rd grade Portfolio Checklist/ Portfolio Requirements • Writing in notebook • Final stories/ essays • Draft work • Partner/ conference notes <p>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> • Students can draw from and write about school experiences which occurred over the school year in any subject • Write a research essay about a curriculum topic in science or social studies. • Students will write opinion essays about books from reading • Students will write opinion essays about topics from science, social

	<p>studies, and math</p> <ul style="list-style-type: none"> • Set a historical fiction piece in a time period being studies in social studies. • Include scientific principals in the fantasy story. <p>Technology Integration</p> <ul style="list-style-type: none"> • Use the world-wide web to research topics for essays • Brainstorm topic using Inspiration • Type final product in Microsoft Word • Use Microsoft Word to check grammar and spelling <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Encourage students to work in groups to illustrate their understanding of a topic by creating mock media productions (e.g. newspapers, advertisements, news reports, love or videotaped skits) <p>Global Perspectives</p> <ul style="list-style-type: none"> • Students will understand their place in the world by writing about what matters most to them and how it may differ from others in the world. • Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world using the worldwide web. • Students could interview people on Skype to gather information on their topic. • Students can research various perspectives on historical events via the Internet. • Students can create characters from various cultures and perspectives
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration</p>

	Information Literacy Media Literacy Life and Career Skills 21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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Professional Resources:

- *The Continuum of Literacy Learning, K-8* by Fountas and Pinnell
- *The Power of Grammar: Unconventional Approaches to the Conventions of Language* Mary Ehrenworth, Vicki Vinton
- *The Resourceful Writing Teacher: A Handbook of Essential Skills and Strategies* Jenny Mechem Bender
- *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* Dan Feigelson
- *Getting Grammar: 150 New Ways to Teach an Old Subject* Donna Hooker Topping
- *Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop* Jeff Anderson
- *Revising and Editing: Using Models and Checklists to Promote Successful Writing Experiences* Les Parsons (2001)