

Summit, New Jersey
Grade Level: Fifth/ Content Area: WRITING
2019-2020 School Year

Curriculum

Suggested Pacing Guide for Reading and Writing Units of Study

Month	Reading Unit	Writing Unit	Grammar Skill & Word Work
September/ October	Interpretation Book Clubs: Analyzing Themes (Book 1)	Narrative Craft (Book 1)	--Editing checklist & using commas --Varying punctuation for mood/tone --Idioms/adages/proverbs
November/ December	Tackling Complexity: Moving up Levels of Nonfiction (Book 2)	Journalism (new unit)	--Using commas to add information in sentences with parentheses, dashes, and commas --Varying syntax and sentence length for meaning, interest, craft
December/ January	Author Study: Reading Like a Fan: (Curricular Calendar)	Literary Essay: Opening Texts and Seeing More (new book)	--Using figurative language to convey ideas --Similes and metaphors
February/ March	Argument and Advocacy: Researching Debatable Issues (Book 3)	The Research-Based Argument Essay (Book 4)	--Citing evidence: using underlining, quotation marks, or italics to indicate titles
April/ May	Reading in the Content Areas (Curricular Calendar) Test Prep: A Two Week Mini-Unit	The Lens of History: Research Reports (Book 2) Test Prep: A Two Week Mini-Unit	--Using expert language --Using correlative conjunctions (either/or, neither/nor)
May/ June	Fantasy Book Clubs: The Magic of Themes and Symbols (Book 4)	Shaping Texts: From Essay and Narrative to Memoir (Book 3) OR Fantasy Writing Choose Your Own Adventure: Independent Writing Projects (An Optional Two Week Mini-Unit)	--Idioms/adages/proverbs --Colons and dividing long sentences

Unit 1: Narrative Craft

September/October

This unit is designed for students who have worked for years on personal narrative, fiction, and essay writing. It is an advanced, significant unit of study. Beginning the year with memoir means beginning the year with ambition and rigor, urging students from the get-go to draw on all they know about narrative writing, interpretation, and meaning making. This unit will require reflection, synthesis, and critical thinking.

In an effort to help students write stories that have significance and are shaped like true stories, not chronicles, you'll start Bend I by teaching new strategies for generating a personal narrative, as well as reminding them of strategies they already know (i.e., writing about the first or last time we learned something or a turning point of some kind). In Bend II, students will choose a seed idea to develop into a full piece of writing, focusing deliberately on how craft and revision improve communication between author and reader. In Bend III, students will begin anew with a second personal narrative. In this bend, they will closely read and analyze mentor texts. They will develop their skills at analyzing and annotating mentor texts and emulating the craft moves of a published author.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Authors maintain and regulate their volume and stamina throughout the writing process. <input type="checkbox"/> Authors share their life stories to not only reveal something enduring about the writer, but to make connections with common human experiences. 	
Essential Questions	Enduring Understandings
<p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> Why do authors write about their personal experiences? <input type="checkbox"/> How do authors decide what stories from their life are worth sharing? <input type="checkbox"/> How do authors think about their lives in thematic ways? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Authors not only use their notebooks to write stories, but to collect, plan, and organize their ideas. <input type="checkbox"/> Authors make thematic connections between the important moments in their lives. <input type="checkbox"/> Authors plan and rehearse their stories multiple times before putting pen to paper. <input type="checkbox"/> Authors maintain a balance between planning/drafting and revising/editing.

Unit 2: Journalism

October/November

There has never been a more important time for students to know the craft of journalism than now. Journalism is a form of writing that allows students to blend so much of what they know from writing other genres—weaving in bits of powerful narrative, drawing on their information writing skills to explain ideas and events, and even making arguments. This unit is one where students' energy and excitement will be sky high. Students will feel like they are in a newsroom-- focusing on getting the details right, working collaboratively with peers to ensure that their writing is compelling and factually accurate, and willingly engaging in repeated revisions to improve the quality of their writing. In short, journalism writing can do kids a world of good.

This unit imagines that you'll first teach your class to write quick news reports—with an emphasis on helping students write concise, focused reports that tell the who, what, where, and when, with a sense of drama. In the second part of the unit, you'll launch students into feature article writing. In the real world, journalists cut their teeth on news reporting and then move into feature article writing. So, this unit suggests that you help students follow that trajectory, helping them to see the connection between the event reporting they have just done and this new form of writing. In this part of the unit, you will also reinforce essential work on the foundations of information writing.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Journalists collect factual, observable information before crafting news reports and feature articles. <input type="checkbox"/> Journalists collaborate with peers to help assess the quality and accuracy of their writing. <input type="checkbox"/> Journalists are aware that their point of view impacts the way in which they tell a story. 	
Essential Questions	Enduring Understandings
<p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> Why is it important for journalists to consider multiple perspectives? <input type="checkbox"/> How do journalists decide what is newsworthy? <input type="checkbox"/> How does a journalist decide to structure their writing? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Journalists live wide awake lives, seeing stories in everyday moments. <input type="checkbox"/> Journalists collect information on the who, what, when, and where of the event on which they are reporting. <input type="checkbox"/> Journalists maintain a balance between planning/drafting and revising/editing.

Unit 3: Literary Essay: Opening Texts and Seeing More

November/December

This unit is a how-to guide to literary essay writing. You'll teach kids to draw upon what they already know about good essay writing, to think analytically about texts, and to craft claims that can be supported with evidence across texts. Most importantly, students will realize that the ability to read critically, generate ideas, and then support their ideas with evidence will serve them well throughout their lives: a door of opportunity to college and career ambitions.

In Bend I, you'll help students craft literary essays around a shared digital text. You'll help students strengthen their skills in close reading, developing thesis statements, identifying evidence that fits a claim, and crafting angled mini-stories. Students will draft a literary essay to support a claim about a character or theme. Then, in Bend II, students will write a new literary essay, this time off of a text they select. They will analyze strategies essayists draw on to develop interpretations and craft thesis statements, study new ways authors can support their claims (i.e., analysis of author's craft), and construct strong introductions and conclusions. Finally, in Bend III, you'll help students transfer everything they've learned about writing literary essays to help them write varied opinion texts on a range of topics.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Essayists write to grow ideas about a text. <input type="checkbox"/> Essayists support their thesis statements with a variety of evidence. <input type="checkbox"/> Essayists draft and revise thesis statements that capture the themes of a story and that forecast ways their essays will support their theses. <input type="checkbox"/> Essayists transfer and apply their essay writing to respond to prompts and real-world situations. 	
<p style="text-align: center;">Essential Questions</p> <p style="text-align: center;"><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p style="text-align: center;">Enduring Understandings</p> <p style="text-align: center;"><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • How does an essayist interact with a text to develop a sophisticated essay? • What is the role of the introduction and conclusion in a literary essay? • How does an essayist learn to improve her/his writing craft? • Why might an essayist study multiple texts on 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Writers grow ideas that are central to the story (grounded in close reading), with text evidence, and reflection to support the claim. <input type="checkbox"/> Essayists mindfully and deliberately organize their writing to communicate their intended message to an audience. <input type="checkbox"/> Essay writers read, reread, and rethink a text in increasingly sophisticated ways.

the same topic?

Unit 4: The Research-Based Argument Essay

January/February

A focus for this unit is that in this ever-changing world of immediate communication, readers and writers need to be more than passive receptacles and echoers of the line of the day. Writers need to develop an original thought, frame it, and lead it to revising and editing--the classic skills required to produce a research essay.

In this unit, you'll teach children the writing skills of a researcher and an essayist. Students will form informed opinions from within their reading and research on a topic and craft these opinions into an argument essay. Students will stake a claim, provide logically ordered reasons in its defense, and also dismantle possible counterclaims. You will want to tap into reading workshop time for children to read and research topics that will provide the information for the argument essay.

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"><input type="checkbox"/> Identify possible structures of a research-based argument essay<input type="checkbox"/> Construct sophisticated opinions about text(s)<input type="checkbox"/> Support opinions with highly relevant and carefully selected examples/evidence<input type="checkbox"/> Synthesize opinions and text evidence to engage in analytical thinking/interpretation	
Essential Questions	Enduring Understandings
<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none">● In what ways does an essayist establish a voice of credibility?● Why is it important to construct an argument with audience in mind?● How does an essayist decide what issues to argue for/against?	Students will understand that... <ul style="list-style-type: none">● Writers learn a variety of strategies for researching a topic● Writers a volume of notes that capture the important points of the topic but also generate thoughts and reactions to the topic● Researchers examine the many sides of a topic.● Research essayists rank their theories, and develop the most relevant or intriguing topics into essays

Unit 5: The Lens of History: Research Reports

March/April

This unit focuses on supporting students' writing of informational texts. In this unit, students will be writing within a content area--in this case, social studies, with a focus on Native Americans. This unit is comprised of two bends. In the first bend, students will be writing flash drafts of research reports and then revising those drafts with specific lenses. The second bend has students writing more focused research reports on a more specific topic than in the first bend, Students will be engaged in research during this unit, as well as keeping track of and citing relevant sources.

Writing

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

- Identify possible structures for researching and constructing informational text
- Revise research reports for content, structure, and craft
- Draft with highly relevant and carefully selected facts and statistics
- Rank and weigh the quality of sources

Essential Questions

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

- In what ways does a researcher establish a voice of credibility?
- Why is it important to construct a research report with audience in mind?
- How does a researcher determine which details to include, and how to organize them?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Writers learn a variety of strategies for researching a topic
- Writers a volume of notes that capture the important points of the topic but also generate thoughts and reactions to the topic
- Researchers examine the many sides of a topic.
- Researchers rank their theories, and develop the most relevant or intriguing topics into essays

Test Prep (A Two Week Mini-Unit)

April

This is a unit where you are encouraged to look over it and make some decisions based on students' strengths and strivings. If you teach very proficient writers, you might decide to progress more quickly through this unit, or to bypass some portions of it, as the plans have been written with a special eye on the need to scaffold so *all* students can do competent work on the tests' required essays.

Literary essay practice offers the bridge between reading and writing. This writing will be logical, thesis-driven writing. In the past, the writers have been given the opportunity to develop ideas well, and put together, revised parts into a draft. Across this unit, it is suggested that from day one, your students draft whole literary essays. It is also suggested that students are given repeated practice writing flash essays (one time-period essays) so they internalize the form and voice of the literary essay.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> write an essay in a timed writing session <input type="checkbox"/> develop theories about text, supported by text evidence <input type="checkbox"/> revise literary essays in strategic ways 	
Essential Questions	Enduring Understandings
<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How are developed essays generated in one writing session? <input type="checkbox"/> How is test-situation essay writing similar to and different from other essay writing? <input type="checkbox"/> Why is a strong thesis statement important in essay writing? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Writers express ideas about texts. ● Writers develop ideas about texts through repetition and practice. ● Test takers plan strategies in advance for how they will react when they encounter trouble.

Unit 6: Shaping Texts: From Essay and Narrative to Memoir

May/June (OPTION 1 OF 2)

Something profound happens when you give young people an opportunity to work deeply and closely together to help each other author memoirs. This unit gives students a chance to define themselves, a chance to author life stories that they can take with them into the world. Part of being a happy, fulfilled person is being able to imbue your life with meaning, to see significance in your own comings and goings.

In Bend I of this unit, you will teach students to use their notebooks to research their lives, collecting both entries and ideas-based writing. They will learn that writers write both “big” and “small,” writing about large ideas or theories and then zooming in to write about one time when that idea was true. Bend II continues research, this time in to memoir structures, exposing children to the variety of forms a memoir can take (narrative with reflection, essay-like structure, list-like structure) and then ushering students to choose the form that best suits the idea they want to put forth. In Bend III, children will return to their notebooks to search for a new seed idea for a second memoir. They will also engage in some ambitious, large-scale revision work.

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i>	
<ul style="list-style-type: none"> <input type="checkbox"/> Memoir authors generate ideas about their lives and make deep interpretations about their life experiences <input type="checkbox"/> Authors make deliberate choices when structuring, drafting, and revising their memoirs 	
Essential Questions	Enduring Understandings
<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> Why do authors write about their personal experiences? <input type="checkbox"/> How do authors decide what stories from their life are worth sharing? <input type="checkbox"/> How do authors think about their lives in thematic ways? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Authors not only use their notebooks to write stories, but to collect, plan, and organize their ideas <input type="checkbox"/> Authors make thematic connections between the important moments in their lives <input type="checkbox"/> Authors plan/rehearse their stories multiple times before putting pen to paper <input type="checkbox"/> Authors maintain a balance between planning/drafting and revising/editing

Unit 6: Fantasy

May/June (OPTION 2 OF 2)

At this point in the year, we recommend you make a choice between Fantasy and Shaping Texts: From Essay and Narrative to Memoir. You'll have to decide which unit is the best fit for your students. You might choose the Fantasy writing unit if you want an engaging, narrative unit that cycles back to the personal narrative work students did at the beginning of the year and lifts the level of it.

Students will plan, develop, and draft two fantasy stories across this unit. In Bend I, students collect ideas for a fantasy story, working in their notebooks each day to develop story ideas that have strong plot elements and rich significance. In Bend II, they choose a seed idea and take it through the writing process rather quickly, working to develop a draft of a fantasy story. Through this bend, you'll teach writers to lift the level of their narrative writing by bringing out the deeper meaning in their pieces through dialogue, actions, and internal thinking. In the third bend, you'll find your fifth graders are more than ready to carry themselves through the writing process again, this time with more independence. The revision work of this bend asks writers to study fantasy mentor texts to discover craft moves they could employ.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> • Fantasy authors utilize elements of effective narrative writing (i.e., content, structure, organization) to construct their text • Fantasy authors engage in large-scale revision of their writing, using a tool such as a checklist to help them. 	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> How do fantasy authors develop ideas for stories? <input type="checkbox"/> Why do authors engage in the writing process? <input type="checkbox"/> How do narrative and personal narrative work intersect? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Quality writing traits from past units can help you write in various genres today. • Depending on the genre, writers focus on characters, setting, or plot cues. • Genres have specific terminology associated with that genre.

Choose Your Own Adventure: Independent Writing Projects

June (An Optional Two Week Mini-Unit)

This unit follows a year of intensive, genre-led workshop instruction. This unit is situated at the end of the year as a way to reinvigorate writers with free choice and creative opportunities to synthesize all they have learned in narrative, informational, and opinion writing. Children will also have an opportunity (if desired) to dabble in new kinds of writing, such as comics, plays, and newspapers. In turn, the teacher gets an opportunity to focus on the stages of the writing process, differentiating instruction throughout.

To prepare, you will need to provide numerous types of paper choice--including portrait/landscape lined paper and unmarked white paper. You will also need to prepare tools for revision. Creating an area in the room where students have ready access to revision flaps, scissors, tape, and glue sticks will give students the opportunity to make choices about their writing. The classroom will be a buzzing, energetic place during this unit!

In addition, you will need a collection of tools to support students during their writing quests. You will want to give students access to mentor texts that match the structures and genres they are exploring. It is also recommended that students are provided with copies of key anchor charts/mini-charts that have been utilized throughout the year. Ultimately, the goal is for students to take ownership over their writing lives.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Authors integrate structural, organizational, and craft choices they have learned throughout their writing lives. <input type="checkbox"/> Authors consider genre when making a plan for writing. <input type="checkbox"/> Authors closely study mentors in their genre for ideas for content, structure, and craft. <input type="checkbox"/> In all genres, authors revise thoroughly and deliberately. 	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> How do authors become proficient at their craft? <input type="checkbox"/> How do authors learn from their own work <i>and</i> the work of others? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Writing is a thoughtful and deliberate process. ● Writers develop their craft through repetition and practice. ● Authors choose topics by interest and knowledge base.

How do planning and revising impact the writing process?