

Summit Public Schools
Summit, New Jersey
Grade Level: Fifth/ Content Area: WRITING

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
October/ November	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, and craft
November/ December	Reading Like a Fan: Author Study	Literary Essay: Opening Texts and Seeing More (new book)	--Using figurative language to convey ideas --Smiles and metaphors
January/ February	Argument and Advocacy: Researching Debatable Issues (book 3)	The Research-Based Argument Essay (book 3)	--Citing evidence: using underlining, quotation marks, or italics to indicate titles
March/ April	Reading in the Content Areas 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 4) OR Fantasy Writing Choose Your Own Adventure: Independent Reading Projects (An Optional Two Week Mini-Unit)	--Idioms/adages/proverbs --Colons and dividing long sentences

Narrative Craft (Book 1)

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.

Memoirs contain stories that are told in a retrospective fashion. (In a memoir, there is almost always a “now” and a “then.”) There is a sense that the text is being written by someone older and wiser, who is now looking back in order to make sense of prior experience. Memoir is the writer’s effort to say something big and important about himself or herself. Writers will reflect on the stories of their own lives and develop interpretations, or life lessons.. The purpose of these stories is to reveal something enduring about the writer.

Writing

Big Ideas: Course Objectives / Content Statement(s)

- Authors maintain and regulate their volume and stamina throughout the writing process
- Authors share their life stories to not only reveal something enduring about the writer, but to make connections with common human experiences

Essential Questions

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

- Why do authors write about their personal experiences?
- How do authors decide what stories from their life are worth sharing?
- How do authors think about their lives in thematic ways?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Authors not only use their notebooks to write stories, but to collect, plan, and organize their ideas.
- Authors make thematic connections between the important moments in their lives.
- Authors plan/rehearse their stories multiple time before putting pen to paper.
- Authors maintain a balance between planning/drafting and revising/editing.

Areas of Focus: Proficiencies

(New Jersey Student Learning Standards Alignment)

Writing Standards

Text Types and Purposes

W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

Examples, Outcomes, Assessments

Instructional Focus:

Bend I: Generating Personal Narratives

Session 1: Today I want to teach you that writers often begin by writing lots and lots of small moment stories (p. 1-12).

1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate.
3. Link opinion and reasons using words, phrases, and clauses (e.g., *consequently*, *specifically*).
4. Provide a conclusion related to the opinion presented.

W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension.
2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., *in contrast*, *especially*).
4. Use precise language and domain-specific vocabulary to inform about or explain the topic.
5. Provide a conclusion related to the information of explanation presented.

W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

We do this by:

1. Thinking about turning points in our life
2. Thinking about themes that apply to our life
3. Writing about each moment

Session 2: Today I want to teach you that writers relive the details of an experience and write it in a way that makes readers experience it too (p. 13-23).

We do this by:

1. Asking: "How did it start?"
2. Writing all of the precise details of that moment, as you story-tell it, bit by bit.

Session 3: Today I want to teach you that writers *read* great stories in order to *write* great stories (p. 24-32).

We do this by:

1. Reading an excerpt from a powerfully written story.
2. Asking: "Does this story remind me of anything that has ever happened in my life?"
3. Writing an entry about that memory (refer to chart on p. 27).

Session 4: Today, I'm going to teach you writers put themselves back in the time and the place of the moment they are writing about to see the story through their eyes, exactly how they had experienced it (p. 33-41).

We do this by:

1. Asking: "Where, exactly, am I?" and "What, exactly, am I saying and doing?"
2. Writing the detailed story from the point of view of their former self.

Session 5: Today I want to teach you that writers pause to look back on their progress as writers, considering strides they have made and future goals to set (p. 42-52).

We do this by:

1. Rereading your entries.
2. Using the Narrative Writing Checklist to evaluate what you've done well and what you can work on.

3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

3. Think what small moments go with this topic (first times, last times, turning points or moments when we learned something).
4. Setting goals, by revisiting your "starting tos" and "not yet's."

Bend II: Moving Through the Writing Process: Rehearsings, Drafting, Revising, and Editing

Session 6: Today I want to teach you that writers mentally re-live the true thing that happened and then focus on the mental movie to write a detailed story about the experience (p. 54-62).

We do this by:

1. Rereading your original entry.
2. Replaying the moment again, like a movie in your mind.
3. Imagining how the story will unfold on draft paper.
4. Writing fast and furiously to recreate that moment.

Session 7: Today I want to teach you that writers revise their writing, by considering: "What's this story really about?" and then rewriting their draft to tell the story differently (p. 63-73).

We do this by:

1. Asking yourself: "What is this story really about?"
2. Considering different ways to tell the story to highlight a different message or meaning:
 - a. Start the story earlier or later.
 - b. Tell the story out of order.
 - c. Include - emphasize - the part played by others.

Session 8: Today I want to remind you to draw on everything you know about how stories tend to go (p. 74-84).

We do this by:

1. Reviewing the "How Stories Tend to Go" chart (see p. 77).
2. Using a story arc to map our your story, including the elements in the chart.

Session 9: Today, I'm going to teach you that writers vary the pace of their story, by slowing down and elaborating on particular parts of the story to capture the reader's attention (p. 85-95).

We do this by:

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

Research to Build and Present Knowledge

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

1. Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on

- specific details in the text [e.g., how characters interact]).
2. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**Speaking and Listening Standards
Comprehension and Collaboration**

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

1. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
2. Follow agreed-upon rules for discussions and carry out assigned roles.
3. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
4. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

1. Rereading your draft.
2. Identifying moments in the story that underscore its meaning.
3. Elaborating on these parts, by:
 - a. Showing small actions.
 - b. Inserting dialogue.
 - c. Adding visual details.
 - d. Providing internal thought.

Session 10: Today I want to teach you that writers make their characters travel through time and place, by imagining future events or remembering past events that connect to the story's meaning (p. 96-105).

We do this by:

1. Revisiting your story.
2. Considering moments in the past that add detail.
3. Adding in flashbacks in your story (refer to p. 103).
4. Considering moments in the future that add detail.
5. Adding flash-forwards into your story (refer to p. 104).

Session 11: Today I want to teach you that writers write an ending that leaves their readers with a powerful message or something new to think about (p. 106-114).

We do this by:

1. Considering what we want to teach our readers.
2. Using dialogue, thoughts, actions, and details to show that meaning to your readers.

Bend III: Learning from Mentor Texts

Session 12: Today I want to teach you that writers read mentor texts and notice craft moves the authors make to incorporate into their own writing (p. 120-128)

We do this by:

1. Reading an excerpt from a mentor text.
2. Asking: "What did the writer do that I could try?"
3. Taking note of these lessons learned from mentor texts.
4. Trying to write differently, keeping these lessons in mind (refer to chart on p. 125).

Presentation of Knowledge and Ideas

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.

Session 13: Today I want to teach you that writers use their writer's notebooks as workbenches for working on applying the lessons they learn from mentor narratives (p. 129-138).

We do this by:

1. Identifying a lesson learned from a mentor text.
2. Identifying a part of your writing where you can apply the lesson.
3. Using your notebook as a workbench to try out the craft move.

Session 14: Today I want to teach you that writers make deliberate moves to structure their story so that it is compelling for the reader (p. 139-148).

We do this by:

1. Considering a mentor text that exemplifies a strong structure.
2. Thinking about what the author does to make for a solid structure.
3. Revisiting your story.
4. Identifying parts of the story that need to be slowed down.
5. Telling these parts "bit by bit" and applying craft moves exemplified in the mentor text.

Session 15: Today I want to teach you that writers write the exact sequence of actions that took place before a powerful thought or feeling occurred (p. 149-157).

We do this by:

1. Rereading parts of our writing.
2. Recalling how that specific moment actually took place.
3. Revising to ensure that the part of our story reflects the sequence of events that actually took place.
4. Including the thought or feeling that the events prompted.

Session 16: Today I want to teach you that writers revise their stories to ensure that all characters play a role in conveying the larger meaning of the story (p. 158-166).

We do this by:

1. Selecting a character to study.
2. Rereading your story and asking: "What role does this character

3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

play in the story's meaning?"

3. Adding in details to make the role that they play stronger in highlighting the meaning of the story.

Session 17: Today I want to teach you that writers edit their stories for correct comma usage (p. 167-174).

We do this by:

1. Studying examples of comma usage in mentor texts..
2. Asking: "What does the comma do in this example?"
3. Revisiting your story to use commas in a similar way

Sample Assessments:

- Pre-and post-unit on-demands (prompt on p. ix)
- Student self-assessment using Narrative Learning Progressions
- Teacher assessments during conferences/strategy groups
- Whole grade-level assessment (mid-unit) of writing progress

Instructional Strategies:

Interdisciplinary Connections

- Social Studies/Writing: make connections between biographies of historical figures (content, structures, themes), and how those patterns can be utilized in our writing

Technology Integration

- Re-envision written memoir as a movie script (using Screencastify or another video platform to publish)
- Utilize technology (i.e., Google Slides, Prezi, Quizlet) to teach others about how to write a memoir

Global Perspectives

Students can explore memoirs from different cultural/historical experiences:

- When I was Your Age* by Amy Ehrlich
- Knots on My Yo-Yo String* by Jerry Spinnelli
- Going Where I'm Coming From* by Anne Mazer
- We Had a Picnic This Sunday Past* by Jacqueline Woodson
- Chicken Sunday* by Patricia Polacco

2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

Language Progressive Skills by Grade

- Ensure subject-verb and pronoun-antecedent agreement.
- Choose words and phrases for effect.
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- Correctly use frequently confused words (e.g. *to/too/two*; *there/their*)
- Choose punctuation for effect.
- Recognize and correct inappropriate shifts in verb tense.
- Use punctuation to separate items in a series.

<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:

- TCRWP Reading Book 1: *Narrative Craft*, Grade 5, © 2013
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for on-demand unit assessment prompts, anchor charts, unit resources, Spanish-language, and other online resources (login with WUOS_GR5)
- Writing Pathways (for reading progressions and student-facing checklists)
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts:

- *Eleven* by Sandra Cisneros
- "Papa Who Wakes Up Tired in the Dark" by Sandra Cisneros

Suggested Texts:

Personal Narratives

- *Homesick* by Jean Fritz
- *Childtimes* by Eloise Greenfield
- *Little by Little* by Jean Little

Collections of Short Narratives

- *The House on Mango Street* by Sandra Cisneros
- *Woman Hollering Creek And Other Stories* by Sandra Cisneros
- *Hey World, Here I Am* by Jean Little

Analyze for Story Arcs

- *Peter's Chair* by Ezra Jack Keats
- *The Little Engine That Could* by Watty Piper

Characters Travel Through Time and Space

- *The Lion, the Witch and the Wardrobe* by C. S. Lewis

Ending Stories

- *Charlotte's Web* by E. B. White

Study Punctuation in Picture Books

- *Come On, Rain!* by Karen Hesse
- *Night in the Country* by Cynthia Rylant

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—weave in bits of powerful narrative, draw on their information writing skills to explain ideas and events, and even make 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 writings are engaging 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 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 tend to move to 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

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

- Journalists collect factual, observable information before they craft their news reports and feature articles.
- Journalists collaborate with peers to help them assess the quality and accuracy of their writing.
- Journalists are aware that their point of view impacts the way in which they tell a story

Essential Questions

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

- Why is it important for journalists to consider multiple perspectives?
- How do journalists decide what is newsworthy?
- How does a journalist decide to structure their writing?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Journalists live wide awake lives, seeing stories in everyday moments
- Journalists collect information on the who, what, when, and where of the event on which they are reporting
- Journalists maintain a balance between planning/drafting and revising/editing.

Areas of Focus: Proficiencies

Examples, Outcomes, Assessments

(New Jersey Student Learning Standards Alignment)	
<p>Students will:</p> <p>Writing Standards</p> <p><u>Text Types and Purposes</u></p> <p>W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ol style="list-style-type: none"> 1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. 2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate. 3. Link opinion and reasons using words, phrases, and clauses (e.g., <i>consequently</i>, <i>specifically</i>). 4. Provide a conclusion related to the opinion presented. <p>W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> 1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension. 2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. 3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., <i>in contrast</i>, <i>especially</i>). 4. Use precise language and domain-specific vocabulary to inform about or explain the topic. 5. Provide a conclusion related to the information of explanation presented. <p>W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <ol style="list-style-type: none"> 1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. 	<p>Instructional Focus:</p> <p><u>Bend I: Reporting on Events- Lifting the Level of Journalism Writing</u></p> <p><u>Session 1:</u> Today I want to teach you that journalists are constantly on the lookout for newsworthy topics they can report on. Whenever something unexpected or surprising or important happens, journalists write about it, capturing all the true details of that event.</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Asking ourselves where we have seen newsworthy events throughout our day. 2. Thinking about what details would be important to report. 3. Jotting a quick "retell" in our Writer's Notebook. <p><u>Session 2:</u> Today I want to teach you that journalists strengthen their retells by making sure they have enough details.</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Rereading the news stories we brainstormed yesterday. 2. Thinking about what details are missing from our retelling. (Hint: Think who, what, where, when, why, and how...) 3. Adding those details to our retells. <p><u>Session 3:</u> Today I want to teach you that after journalists have a list of "newsworthy" story ideas, they rank them in order based on reader interest.</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Reviewing the retells we worked on yesterday. 2. Thinking about what details will be the most interesting for our readers. 3. Ranking our stories based on interest. <p><u>Session 4:</u> Today I want to teach you that journalists don't want to wait to report an event. Today you will have 17 minutes to file your first news article (ie. a flash draft).</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Reviewing the news stories we brainstormed yesterday. 2. Thinking about what details the reader needs to understand

2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

what happened.

3. Creating a hook, or attention getting opener.
4. Power writing a news article with all necessary details.

Session 5: Today I want to teach you that journalists are very careful to be sure that their flash drafts sound like reporting and not storytelling.

We do this by:

1. Including only facts and details that actually happened.
2. Writing from your notes and NOT your memory.
3. Rehearsing our stories orally.

Session 6: Today I want to teach you that journalists are observers.

They live wide awake lives. They notice little details- like what kids in their class bring for lunch- and then they draft news articles that bring these stories to life.

We do this by:

1. Looking around the classroom and studying people and objects to get ideas for stories.
2. Making a work plan for that will involve generating a few story ideas quickly.
3. Drafting at least one in their notebook.

Session 7: (Inquiry) Authors, today we will explore an important question: How do journalists make sure that their flash drafts sound like reporting and not storytelling.

We will discover that journalists:

1. Only include facts and details that actually happened.
2. Write from their notes and NOT their memory.
3. Rehearse their stories orally.

Session 8: Today I want to teach you that journalists work to get to the point early on, since their readers' time engaging with the news report is usually short. They know that the most important information goes early on in an article, so they use the inverted pyramid structure to dramatically revise their writing.

We do this by:

1. Finding articles we have written that have information scattered all over.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

1. Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").
2. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards

Comprehension and Collaboration

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

1. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
2. Follow agreed-upon rules for discussions and carry out assigned roles.
3. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
4. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

2. Asking ourselves, "What information is missing?"
3. Revising to include that information.

Session 9: Today I want to teach you that journalists also generate ideas by reaching for the untold stories, reporting on the overlooked and underappreciated.

We do this by:

1. Listing places that stories live around school, similar to a "beat" that a news reporter in the real world might follow.
2. Thinking about overlooked and underappreciated stories in those places.
3. Drafting those stories.

Session 10: Today I want to teach you that to make their reporting better, journalists revise in large-scale, dramatic ways. They assess what type of revisions they've already made and set goals for revising in new ways that will help dramatically improve the quality of their revisions.

We do this by:

1. Using tools like: multi-colored post-it notes, revision strips, tape, scissors, fancy pens, etc...
2. Revising a piece in several ways- for audience, drama, or tone.

Session 11: Today I want to teach you that when journalists plan and draft stories, they work to make their writing clear to their audience. They make sure they've clearly explained what happened, how and why it happened, and what might happen next.

We do this by:

1. Read through a few drafts.
2. Asking ourselves, "Did I include what happened, how it happened, why it happened, and what might happen next?"
3. Editing our drafts to include this information.

Session 12: Today I want to teach you that journalists use their "bullpen" to help them strengthen the quality of their drafts.

We do this by:

1. Meeting with our writing partners (or our "bullpen").
2. Reading our draft to our partner while they think to

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.

themselves, "Is this clear?".

3. Editing and revising according to our bullpen's suggestions.

Session 13: Today I want to remind you that whenever you begin something new, it pays off to draw on all that you have learned. As journalists, you can use everything you have learned about making news articles powerful to revise.

We do this by:

1. Asking yourself, "What more might I try as a writer?".
2. Deciding how you plan on trying your ideas.
3. Generating a plan for your revisions.

Session 14: Today I want to teach you that journalists polish up their pieces to get them ready for an audience. One way they do this is by editing their work with different lenses.

We do this by:

1. Identifying HOW we want to polish up our pieces.
2. Polish our news stories for publication.

Bend II: Feature Article Writing

Session 15: (Inquiry) Authors, today we will explore a new kind of journalism: feature articles, and try to understand the qualities of feature articles.

We will discover that journalists:

1. Include only facts and details that actually happened.
2. Write from your notes and NOT your memory.
3. Rehearse our stories orally.

Session 16: Today I want to teach you that as writers get ready for drafting, they don't just start putting words on a page. They get ready for drafting by considering different ways they might structure their feature article.

We do this by:

1. Thinking about our purpose for writing and what information we are trying to convey.
2. Choosing a text structure that can help us convey our desired meaning. (ie. boxes and bullets, compare and contrast,

2. Form and use the perfect (e.g., *I had walked; I have walked; I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or, neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).

problem-solution, cause and effect, chronological, mini story, etc...)

3. Drafting our first draft fast and furiously.

Session 17: Today I want to teach you that when journalists take a special interest in some of the stories they cover, they spend more time with the topics asking themselves, 'What are the bigger topics related to this event?', 'What are the issues that surround this newsworthy event?', 'What are possible feature articles about this newsworthy event?', or even 'What do I think about this event?'

We do this by:

1. Looking across some of our news reports.
2. Thinking about what might be bigger topics and issues related to these events.
3. Outlining how we might want a feature article to go.

Session 18: Today I want to teach you that another way writers come up with topics for feature articles is by looking for patterns across their news reports.

We do this by:

1. Looking across our news reports for patterns.
2. Jotting down the pattern/possible topic.
3. Outlining how we might want that feature article to go.

Session 19: Today I want to teach you that another way writers come up with topics for feature articles is by thinking about topics they are experts in, things they love to do, foods they love to eat, places they love to go, and then consider possible feature articles about these topics.

We do this by:

1. Thinking about things we love or know a lot about.
2. Jotting down possible topics.
3. Outlining how we might want that feature article to go.

Session 20: Today I want to teach you that journalists teach their readers by including factual information from a variety of sources. Journalists research by interviewing and asking questions, observing and studying, noticing and wondering. They make a plan, research,

3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Language Progressive Skills by Grade

- Ensure subject-verb and pronoun-antecedent agreement.
- Choose words and phrases for effect.
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- Correctly use frequently confused words (e.g. *to/too/two; there/their*)
- Choose punctuation for effect.
- Recognize and correct inappropriate shifts in verb tense.
- Use punctuation to separate items in a series.

and collect important information before drafting.

We do this by:

1. Making a plan of who you might interview and questions you might ask.
2. Jotting down quick research notes as you collect information outlined on your plan.

Session 21: Today I want to teach you that just like narrative writers consider what their stories are really about and work to write in a way that brings out that theme, journalists consider who they are writing to and what they really want to say to the word about their topic to that audience. They ask, "Who am I writing for?" Then, "Why does this topic matter? What does it say about life, the world, the times we live in? What's this story really about?"

We do this by:

1. Writing long to consider what your topic is really about, trying out possible meanings.
2. Writing long about audiences that you are writing for and why that audience might care about a particular topic or what they might want to know about a topic.

Session 22: Today I want to remind you that journalists, and all writers, constantly push themselves to lift the level of their writing. They draw on all they already know to help them revise with particular power. They ask themselves, 'What is my vision for this draft?' and 'What tools do I have that can help me?'

We do this by:

1. Thinking about what could lift the power of your writing.
2. Choosing a tool(s) to help you revise. (ie. informational checklist, mentor text(s), anchor charts from bend 1, information goal and technique cards, anchor charts from previous units, digital mentor texts like clips from The Today Show, 60 Minutes, etc...).
3. Revising to lift the level of our article.

*At this point, you may want to revisit some of the editing and revising sessions from Bend 1 before publishing.

CELEBRATION: Some options:

- Teachers have students publish a newspaper by typing in the pieces (a lot of work, but lets you focus on some editing or word processing skills if you have the resources).
- Have an awards ceremony that mimics the Pulitzer prize for journalism—where writers gather to support each other, their field, and their own extraordinary accomplishments.
- Use the school building itself as a virtual newspaper—so that students can publish their piece in a spot where they think it will be most relevant.

Sample Assessments:

- Pre-and post-unit on-demands
 - Prompt: *“Writers, you are about to embark on a new journey. You are about to begin a new type of informational writing - journalism! As journalists, you are going to report on events that matter to you and your life. So, today we are going to give this a try. Think of an issue or event that you know a lot about. You might think about the wrestling match that happened after school yesterday, or the fact that there are not healthy options for lunch in the cafeteria. You are going to have a period to report on that event or issue by writing an informational piece. As you do so, you will want to show off all you know about information writing.”*
- Student self-assessment using Narrative, Informational, and Opinion Learning Progressions as appropriate. (In this unit, they are integrated.)
- Teacher assessments during conferences/strategy groups
- Whole grade-level assessment (mid-unit) of writing progress

Instructional Strategies:

Interdisciplinary Connections

- Closely read articles, images, and videos that show different perspectives on the same topic. Compare the journalist's craft

	<p>moves and strategies for presenting information on the topic of their news/feature article.</p> <p>Technology Integration</p> <ul style="list-style-type: none"> Utilize technology (i.e., Book Creator) to publish their articles. <p>Global Perspectives</p> <p>Students can explore news exemplars from around the world:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <i>BBC Kids</i> <input checked="" type="checkbox"/> <i>Channel One News</i> <input checked="" type="checkbox"/> <i>DOGO News</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:</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 <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- TCRWP Curricular Calendar, Unit 5, Grade 5, © 2017-2018
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, Spanish-language, and other online resources (login with WUOS_GR5)
- Writing Pathways (for reading progressions and student-facing checklists)
- TCRWP website (<http://readingandwritingproject.org/resources>) Resources including current running records and videos to support units of study implementation
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts:

- *Time for Kids* magazine
- *Scholastic* magazine
- Sports Illustrated for Kids
- [Newsela](#)
- Video: [Bird Interrupting Teacher's Speech at Back to School Night](#)

Literary Essay: Opening Texts and Seeing More (New Book)

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

- Essayists write to grow ideas about a text
- Essayists support their thesis statements with a variety of evidence
- Essayists draft and revise thesis statements that capture the themes of a story and that forecast ways their essays will support their theses
- Essayists transfer and apply their essay writing to respond to prompts and real-world situations

Essential Questions

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

- 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?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Writers grow ideas that are central to the story (grounded in close reading), with text evidence, and reflection to support the claim.
- Essayists mindfully and deliberately organize their writing to communicate their intended message to an audience.

<ul style="list-style-type: none"> • Why might an essayist study multiple texts on the same topic? 	<ul style="list-style-type: none"> □ Essay writers read, reread, and rethink a text in increasingly sophisticated ways.
<p style="text-align: center;">Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)</p>	<p style="text-align: center;">Examples, Outcomes, Assessments</p>
<p>Writing Standards <u>Text Types and Purposes</u></p> <p>W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ol style="list-style-type: none"> 1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. 2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate. 3. Link opinion and reasons using words, phrases, and clauses (e.g., <i>consequently</i>, <i>specifically</i>). 4. Provide a conclusion related to the opinion presented. <p>W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> 1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension. 2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. 3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., <i>in contrast</i>, <i>especially</i>). 4. Use precise language and domain-specific vocabulary to inform about or explain the topic. 5. Provide a conclusion related to the information of explanation presented. <p>W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>Instructional Focus:</p> <p><u>Bend I: Crafting a Literary Essay Around a Shared Text</u></p> <p><u>Session 1:</u> Today I want to teach you that writers study many mentor texts to identify the parts of a literary essay and explain how they fit together (p. 4-13). We do this by:</p> <ol style="list-style-type: none"> 1. Reading several mentor essays and taking note of what parts they have in common and how they are held together. 2. Reading each mentor essay and identify its characteristics (refer to chart on p. 9). <p><u>Session 2:</u> Today I want to teach you that writers read a text differently and with an extra-alertness when they intend to write about it (p. 14-24). We do this by:</p> <ol style="list-style-type: none"> 1. Reading excerpts of a text to note details. 2. Writing long about the details. <p><u>Session 3:</u> Today I want to teach you that writers use templates to draft and revise different possible thesis statements to find the "best" one (p. 25-36). We do this by:</p> <ol style="list-style-type: none"> 1. Stating my idea about the text. 2. Thinking about the evidence that best supports my idea. 3. Forecasting the types of supports for your thesis. 4. Repeating this process (refer to chart on p. 30). <p><u>Session 4:</u> Today I want to teach you that essayists include memorable stories in their essays to support their points (p. 37-46). We do this by:</p> <ol style="list-style-type: none"> 1. Choose a point to support. 2. Brainstorm moments to support that point.

1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize

3. Selecting the “best” moment.
4. Re-telling the mini-story, choosing the parts to tell and weaving in details, as you tell them (refer to chart on p. 41).

Session 5: Today I want to teach you that essayists use a checklist to rehearse their essay and then, write “fast and furious” to draft a flash draft (p. 47-58).

We do this by:

1. Orally rehearsing or “air writing” your essay bit by bit.
2. Using a checklist to guide you (refer to chart on p. 50).
3. Drafting with the checklist in mind.

Bend II: Lifting the Level of Interpretive Essay (and Writing One from Start to Finish)

Session 6: Today I want to teach you that literary essayists study the small, specific details in a text to grow big ideas and interpretations (p. 60-70).

We do this by:

1. Reread passages in the text.
2. Note details that feel odd or important.
3. Write about the specific details in your notebook.
4. Use prompts to grow these into “big ideas” (refer to charts on p. 65 & 69).

Session 7: Today I want to teach you that to grow interpretations from a text, writers study times when characters face trouble and consider what they learn from the situation and what the author intends to teach us (p. 71-80).

We do this by:

1. Rereading scenes where characters deal with trouble.
2. Asking ourselves:
 - a. “What does the character learn?”
 - b. “What does the author teach us?”
3. Writing long about our thinking.

Session 8: Today I want to teach you that writers revise their thesis statement over and over, by checking it against the evidence (p.

or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

1. Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").
2. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards Comprehension and Collaboration

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

1. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
2. Follow agreed-upon rules for discussions and carry out assigned roles.
3. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
4. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

81-89).

We do this by:

1. Rereading our possible thesis statement (PTS).
2. Then, rereading parts of the text and asking: "Does *this* part of the text go with what I'm claiming about the text?"
3. If you discover a part that does not "fit," then revise your thesis statement so that it does.

Session 9: Today I want to teach you that writers carefully select quotes to add voice, power, and life to their literary essay (p. 90-100).

We do this by:

1. Choosing an idea from your essay that you want to support.
2. Revisiting the text to find quotes that fit.
3. Ranking the quotes, based on how they best support the claim.
4. Selecting the best quote to include in our essay (refer to chart on p. 95).

Session 10: Today I want to teach you that literary essayists often support their claim by naming an author's craft moves and explaining how they fit with the claim (p. 101-112).

We do this by:

1. Rereading each piece of evidence in our essays.
2. Asking ourselves, "*How* does the author accomplish this?"
3. Use the technique cards (refer to p. 103) to name craft moves that the author uses.

Session 11: Today I want to teach you that when literary essayists craft introductions, they include a universal statement before introducing the text and their claim (p. 113-117).

We do this by:

1. Rereading your claim.
2. Asking: "What do I really want to say about the text?"
3. Using one of the following to generate a lead:
 - a. *The world can be...*
 - b. *In literature, authors write a lot about...*
 - c. *In life, you should always/never...*
4. Introducing the text and your claim, relating it to the universal idea.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

5. Writing a summary of the text.

Session 12: Today I want to teach you that writers edit their essays by studying exemplar essays, considering the conventions reflected in the essays, and then applying those rules to their own writing (p. 118-125).

We do this by:

1. Visiting a seminar station.
2. Reading the rule with your club.
3. Studying the examples and nonexamples of the rule.
4. Making a plan of how to apply the rule, when editing.

Session 13 (MID-UNIT CELEBRATION):

Students will publish their writing in the same way that literary scholars do.

Students can publish in many ways:

- Online (goodreads.com, amazon.com book reviews section--both with parental permission)
- Share their writing with the school library, or other classes in the school.
- Create anthologies of essays on one book/text across the classroom.

Bend III: Writing for Transfer: Carrying What You Know About Literary Essay Across Your Day, Your Reading, Your Life

Session 14: Today I want to teach you that writers can use the tools and strategies that they have acquired when writing literary essays, when developing other pieces of opinion writing(p. 132-143).

We do this by:

1. Reading through a piece of opinion writing (e.g., speech, editorial, petition).
2. Annotating the text for components that it has that are also reflected in a literary essay (refer to chart on p. 135).
3. Identifying how the tools/strategies you have learned as literary essayists can help you with other opinion pieces.

Session 15: Today I want to teach you that writers are flexible when

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

they face challenges and consider what tools/strategies they have acquired that can help that to tackle the given challenge (p. 144-155).

We do this by:

1. Studying the situation.
2. Asking: "What do I know that could in some way help me here?"
3. Making an outline of how the piece could go.
4. Revisiting texts to collect evidence.
5. Writing your essay, using your outline (refer to chart on p. 149).

Session 16: Today I want to teach you that literary essayists consider the best way to order their supports and evidence in their essays (p. 156-160).

We do this by:

1. Rereading your supports.
2. Ranking your supports from least → most important.
3. Trying out different orders of evidence.
4. Selecting the best order.

Session 17: Today I want to teach you that writers prepare to draft by studying charts, tools, and notes to review all that they have learned (p. 161-169).

We do this by:

1. Doing an inventory of all strategies/tools you can use.
2. Making a drafting plan (refer to example on p. 164).
3. Drafting, using your plan as a guide.

Session 18: Today I want to teach you that literary essayists use checklists to study their work, find evidence of what they're doing, and then use this information to set goals (p. 170-177).

We do this by:

1. Reading one category in the Writing Checklist.
2. Finding proof in your literary essay.
3. Scoring your work.
4. Repeating with remaining categories.
5. Setting a goal to work towards (refer to chart on p. 174).

Session 19 (CELEBRATION): Today I want to teach you that writers

2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Language Progressive Skills by Grade

- Ensure subject-verb and pronoun-antecedent agreement.
- Choose words and phrases for effect.
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

lead small groups to teach others about what they have learned about essay writing (p. 178-179).

We do this by:

1. Choosing a skill to teach.
2. Identifying *what* I want to teach about that skill.
3. Planning *how* I will teach it (refer to p. 183).
 1. Making tools/charts to help me.

Sample Assessments:

- Pre-and post-unit on-demands
 - Prompt: (read day before AND day of assessment): *"Think of a topic or issue that you know and care about, an issue around which you have strong opinions. Tomorrow you will have 45 minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. When you do this, draw on everything you know about essays, persuasive letters, and reviews. If you want to find and use information from a book or another outside source, you may bring that tomorrow. Please keep in mind that you'll have 45 minutes to complete this, so you will need to plan, draft, revise, and edit in one sitting.*
- Student self-assessment using the Opinion Learning Progression.
- Teacher assessments during conferences/strategy groups
- Whole grade-level assessment (mid-unit) of writing progress

Instructional Strategies:

Interdisciplinary Connections

- Students can research real-world examples of social issues they find in their books, and cite those examples as ways to strengthen their essays.

Technology Integration

- Students can utilize technology (i.e., Book Creator) throughout the research and publication process

Global Perspectives

<ul style="list-style-type: none"> • Correctly use frequently confused words (e.g. <i>to/too/two; there/their</i>) • Choose punctuation for effect. • Recognize and correct inappropriate shifts in verb tense. <p>Use punctuation to separate items in a series.</p>	
<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:

- TCRWP Reading Book: *Literary Essay: Opening Texts and Seeing More*, Grade 5, © 2017
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for on-demand unit assessment prompts, anchor charts, unit resources, Spanish-language, and other online resources (login with WUOS_GR5)
- Writing Pathways (for reading progressions and student-facing checklists)
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts

- *Little Red Riding Hood*, edited by Watty Piper (Online resources Session 4)
- "Paynee Football Club" video (Online resources Session 3)
- "Eleven" by Sandra Cisneros
- Trade book pack: "Shells" from *Every Living Thing* by Cynthia Rylant

Suggested Texts and Resources

- *Home of the Brave* by Katherine Applegate
- *One Green Apple* by Eve Bunting
- *The Stranded Whale* by Jane Yolen
- *Marshfield Dreams* by Ralph Fletcher, including "Attack," "Last Kiss," "A Pox Upon Us All," "Scuttlebutt," and "Tea Rock Lane"

The Research-Based Argument Essay (Book 3)

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 still need to develop an original thought, frame it, 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 dismember possible counterclaims. You will want to tap into reading workshop time for children to do the extensive reading and researching of topics that will provide the information for the argument essay.

Writing

Big Ideas: Course Objectives / Content Statement(s)

- Identify possible structures of a research-based argument essay
- Construct sophisticated opinions about text(s)
- Support opinions with highly relevant and carefully selected examples/evidence
- Synthesize opinion and text evidence to engage in analytical thinking/interpretation

Essential Questions

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

- 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?

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.
- Research essayists rank their theories, and develop the most relevant or intriguing topics into essays

Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Writing Standards: Text Types and Purposes</p> <p>W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ol style="list-style-type: none"> 1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. 2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate. 3. Link opinion and reasons using words, phrases, and clauses (e.g., <i>consequently, specifically</i>). 4. Provide a conclusion related to the opinion presented. <p>W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> 1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension. 2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. 3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., <i>in contrast, especially</i>). 4. Use precise language and domain-specific vocabulary to inform about or explain the topic. 5. Provide a conclusion related to the information of explanation presented. <p>W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <ol style="list-style-type: none"> 1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. 	<p>Instructional Focus: Bend I: Research Essayists Collect Information and Make Notes</p> <p><u>Session 1:</u> Today I want to teach you that writers collect evidence to support various sides of an argument (p.1-14). We do this by:</p> <ol style="list-style-type: none"> 1. Reading the information in the text and thinking about which side of the argument it supports. 2. Writing down the information "for" and "against" (refer to chart on p. 6). <p><u>Session 2:</u> Today I want to teach you that writers organize their opinions and supporting reasons for essays and then quickly write a "flash draft" to get their whole piece of writing down quickly (p. 15-26). We do this by:</p> <ol style="list-style-type: none"> 1. Using a boxes-and-bullets structure to organize your opinion and supporting reasons. 2. Writing a "flash draft" quickly and then going back later to revise. <p><u>Session 3:</u> Today I want to teach you that argument writers include compelling evidence that they have gathered from research materials, in order to prove their point (p. 27-38). We do this by:</p> <ol style="list-style-type: none"> 1. Reading research articles and looking for evidence to support my claim, 2. Paraphrase the evidence, by writing it down in my own words. 3. Revisit my draft to see where the evidence fits in best and add it in. <p><u>Session 4:</u> Today I want to teach you that writers search for quotes that are powerful to add to their essays. Then, they unpack the quote and explain how it relates to their claim (p. 39-48). We do this by:</p> <ol style="list-style-type: none"> 1. Revisit texts and identify powerful quotations (refer to chart on p. 43).

2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

2. Use a system to keep track of these quotes (e.g., index cards, color-coding, etc.).
3. Revisit my draft to add in quotations, being sure to not only include the quote, but unpack its meaning to relate it to my claim.

Session 5: Today I want to teach you that writers write multiple drafts of an essay to ensure that the final product consists of the strongest evidence and best structure (p. 49-55).

We do this by:

1. Laying out all of my evidence and sorting it into reasons that support my claim.
2. Think about the best way to order your reasons.
3. Taking turns with my writing partner to orally rehearse the first body paragraph of my essay (refer to chart on p. 50).
4. Repeat this process by orally rehearsing the remainder of my body paragraphs by “talking to my paper.”
5. Draft my essay.

Session 6: Today I want to teach you that writers alternate layers of researched evidence and thinking/explanation, much like a layer cake, to craft a balanced essay (p. 56-65).

We do this by:

1. Analyze each piece of evidence, using predictable questions (refer to chart on p. 58).
2. Revisit your draft to identify areas where evidence is provided without thinking/explanation.
3. Using transitional phrases to prop up your sources, include your thinking/explanation (refer to chart on p. 60).

Session 7: Today I want to teach you that writers select the best medium and format for their letter, keeping their audience in mind (p. 66-70).

We do this by:

1. Thinking about who their audience is and how they want this person or group of people to receive their argument.
2. Considering all possible formats and mediums.
3. Selecting the best format and medium and publishing their

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

1. Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").
2. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards Comprehension and Collaboration

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

1. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
2. Follow agreed-upon rules for discussions and carry out assigned roles.
3. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
4. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

letter.

Session 8: Today I want to teach you that when writers finish one published argument essay, they evaluate it to develop goals for future essays that they will write (p. 71-82).

We do this by:

1. Reading through the criteria listed in the Opinion Writing Checklist (refer to p. 68).
2. Rereading my published letter and evaluating my progress in each area.
3. Identifying the areas in which I am not yet secure to set a goal or two for the remainder of the unit.

Bend II: While Making Notes, Researchers Examine the Many Sides of a Topic

Session 9: Today I want to teach you that writers prepare to write *a lot* by thinking about and selecting the best way to take notes about the research that they will collect (p. 71-82).

We do this by:

1. Consider all of the possible ways you can collect research and develop your thinking (refer to chart on p. 76).
2. Select the system that will work best for you and get your system organized.
3. Begin to collect research, using your system.

Session 10: Today I want to teach you that writers reread research collected earlier in the unit, in light of new knowledge to think more deeply about it and add detail to our notes (p. 83-94).

We do this by:

1. Rereading texts from which we obtained our research earlier in the unit.
2. Consider new knowledge that I have gathered about my claim to reveal new thoughts that I have about the evidence presented in the text.
3. Add these new thoughts to my notes.

Session 11: Today I want to teach you that writers imagine themselves

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.

writing the beginning, middle, and end of their essay to anticipate possible problems that they may face (p. 95-104).

We do this by:

1. Touching the top of our page to imagine what our introduction will include.
2. Touching the middle of our page to consider how we will order our reasons and the evidence we will provide in our body paragraphs.
3. Touching the bottom of our page to plan how we will restate our claim and leave our reader with "food for thought."
4. Identify any possible problems we may face and seek out the help to tackle them.

Session 12: Today I want to teach you that argument writers anticipate possible counterarguments someone might produce and acknowledge them in their essays (p. 105-116).

We do this by:

1. Read through your essay and for every point, consider what a rebuttal might be.
2. Counter the rebuttals using "setup" language (refer to chart on p. 108).
3. Revisit your essay to consider which counterclaims to include and add them in.

Session 13: Today I want to teach you that argument writers evaluate their essays for the strongest reasons and evidence, by considering possible flaws in reasoning (p. 117-128).

We do this by:

1. Becoming familiar with common flaws in reasoning (refer to chart on pp. 122-123).
2. Rereading our essays with these flaws in mind to identify flaws in our reasoning, as reflected in our essays.
3. Revising the flawed reason(s) and/or piece(s) of evidence.

Session 14: Today I want to teach you that writers make adjustments to their essays to most effectively appeal to their target audience (p. 129-140).

We do this by:

3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the

1. Identify your target audience.
2. Consider persuasive techniques that will sway your audience (refer to chart on p. 135).
3. Revise your essay, using these techniques.

Session 15: Today I want to teach you that when writers are part of a panel, they "dress the part" to most effectively convince their audience (p. 141-146).

We do this by:

1. Stand up tall and use an authoritative voice when you present your argument.
2. Take it seriously - do not fidget or get silly.
3. Keeping this in mind, deliver your panel presentation.
4. Reflect on what went well and what you could improve upon.

Bend III: Research Essayists Search Our Notes for an Arguable Claim and We Build Up Our Essay Around This

Session 16: Today I want to teach you that to be a social activist you need to get involved with issues that are important to you and use all of the skills that you have learned to change how others see the issue (p. 153-163).

We do this by:

1. Write down some issues that you care about.
2. Use boxes-and-bullets form to note reasons to support each issue.
3. Circle the claim that you could provide the best evidence to support.
4. Identify your audience and the format/medium of your writing piece (i.e. letter, petition, editorial, etc.)

Session 17: Today I want to teach you that when writers search for evidence to support their claim, they look in *everywhere* are deliberate in deciding which evidence to include and how to include it (p. 164-172).

We do this by:

1. Make a to-dot list of places to go, people to talk to, documents to gather, and surveys to conduct.

pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

Language Progressive Skills by Grade

- Ensure subject-verb and pronoun-antecedent agreement.
- Choose words and phrases for effect.
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- Correctly use frequently confused words (e.g. *to/too/two*; *there/their*)
- Choose punctuation for effect.
- Recognize and correct inappropriate shifts in verb tense.
- Use punctuation to separate items in a series.

2. As you collect evidence, keep in mind:
 - a. Details matter
 - b. Once you get one piece of interesting information, get others to go with it.
 - c. Include numbers as ratios or percentages

Session 18: Today I want to teach you that argument writers include small moments or anecdotes in their writing to bring life to an issue, as well as to appeal to their reader's emotions (p. 177-183).

We do this by:

1. Rereading your draft to identify places where you can include imagined stories.
2. Writing a small moment story (3-10 sentences) that enlivens the scene, introduces characters, and story structure.

Session 19: Today I want to teach you that persuasive writers re-examine the evidence they have presented to identify any flaws in the logic and revise it to be incontestable (p. 184-192).

We do this by:

1. Rereading each piece of evidence and testing the argument by asking:
 - a. How do you know?
 - b. Is that always true?
 - c. Is that true for everyone?
2. Considering common flaws in reasoning (refer to chart on p. 188).
3. Revising the language and tone used to present the evidence (refer to chart on p. 187).

Session 20: Today I want to teach you that writers prepare their writing pieces for publication by editing for effective paragraph structure (p. 193-200).

We do this by:

1. Reread our writing pieces, using an editing checklist (refer to chart on p. 195).
2. Make effective paragraphing decisions, by:
 - a. Identifying when you introduce a new part, idea, or reason.

	<p>b. Considering how much information your reader can handle at a time.</p> <p>Sample Assessments:</p> <ul style="list-style-type: none"> ● Pre-and post-unit on-demands ● Student self-assessment using the Opinion Learning Progression. ● Teacher assessments during conferences/strategy groups ● Whole grade-level assessment (mid-unit) of writing progress <p>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> ● Students can research real-world examples of social issues they find in their books, and cite those examples as ways to strengthen their essays. <p>Technology Integration</p> <ul style="list-style-type: none"> ● Students can utilize technology (i.e., Book Creator) throughout the research and publication process <p>Global Perspectives</p>
<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 <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- TCRWP Reading Book: *The Research-Based Argument Essay*, Grade 5, © 2017

- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for on-demand unit assessment prompts, anchor charts, unit resources, Spanish-language, and other online resources (login with WUOS_GR5)
- Writing Pathways (for reading progressions and student-facing checklists)
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Mentor Texts

- Article: "Nutrition in Disguise" (Online resources Starter Set)
- Article: "Chocolate Milk: More Harmful than Healthful" (Online resources Starter Set)
- Exemplars Student exemplar letter by Jack (Online resources Session 3)
- Student exemplar essay "The Secrets of the Dairy Industry" by Cecilia (Online resources Session 3)
- Student exemplar letter by Clair (Online resources Session 5)
- Student exemplar essay by Jack (Online resources Session 6)
- Student exemplar letter by Kennedy (Online resources Session 7)
- Student exemplar notes by Nick (Online resources Session 8)
- Student exemplar essay "Why Chocolate Milk Should Stay" by Jack (Online resources Session 10 and 11)
- Student exemplar essay "The Secrets of the Dairy Industry" by Cecilia (Online resources Session 19)

The Lens of History: Research Reports (Book 2)

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 an 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

Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>Text Types and Purposes</p> <p>W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ol style="list-style-type: none"> 1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. 2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate. 3. Link opinion and reasons using words, phrases, and clauses (e.g., <i>consequently, specifically</i>). 4. Provide a conclusion related to the opinion presented. <p>W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> 1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension. 2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. 3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., <i>in contrast, especially</i>). 4. Use precise language and domain-specific vocabulary to inform about or explain the topic. 5. Provide a conclusion related to the information of explanation presented. <p>W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>Instructional Focus:</p> <p><u>Bend 1: Writing Flash-Drafts about Native Americans</u></p> <p><u>Session 1:</u> Today I want to teach you that researchers organize what they are bringing with them to their writing. When things are organized, it is easier to carry and use those things--that is true for information, too. (p. 2-11)</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Writing post-its that represent ideas you want to bring to your writing. 2. Organizing them into categories. 3. Setting up pages for each subtopic. <p><u>Session 2</u> Today I want to remind you that before a writer writes, the writer often gets full of the kind of writing he or she aims to make. Information writers profit from filling themselves up with all that they know about how their writing tends to go.. (p. 12-19)</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Looking over your post-it notes and booklet pages. 2. Flash drafting. <p><u>Session 3:</u> Today I want to teach you that researchers shift between reading to collect and record information and writing to grow ideas. As note-takers, then, researchers record and also reflect. When reflecting, researchers think, and talk and jot about patterns, surprises, points of comparison or contrast and they entertain questions. (p. 20-29)</p> <p>We do this by:</p> <ol style="list-style-type: none"> 1. Reading about your topic. 2. Thinking about patterns and/ or surprises while you read. 3. Free writing about your topic.

1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

Session 4: Today I want to teach you that when you write and revise as a historian, it is important to keep in mind not only qualities of good writing but also qualities of good history. For example, historians think it is important to include details about the places where things occurred- about the geography of that place- because geography will always have an impact on what occurs. A history writer can think about the places in which a bit of history occurred simply by keeping a map close by as he or she reads, takes notes, and writes. (p. 30-39)

We do this by:

1. Rereading parts of our flashdrafts.
2. Asking ourselves, "Have I highlighted the ways in which the geography, the place, impacted the events?"
3. Revising to make sure we have details about the geography.

Session 5: Today I want to teach you that when you are researching something, you need to not just move facts from someone else's book to your page. You also need to think, to come up with your own ideas. And one of the best ways to do this is to ask questions and then find your own answers to those questions, even if your answers are tentative: 'Maybe it's because...', 'I think it's because...', 'I wonder if perhaps...'. (p. 40-50)

We do this by:

1. Collecting facts from our research.
2. Treating them like clues that can help you solve the mystery of what life was like back then.
3. Figuring out how the facts shaped the way people lived back then and writing about it.

Session 6: Today I want to remind you that when you write and revise as a historian, it is important to keep in mind not only qualities of good writing but also qualities of good history. For example, historians write about relationships between events because the past will always have an impact on what unfolds in the future. This is called a cause and effect relationship.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

1. Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").
2. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards Comprehension and Collaboration

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

1. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
2. Follow agreed-upon rules for discussions and carry out assigned roles.

A history writer can highlight relationships simply by having a timeline close by as he or she writes. (p. 51-60)

We do this by:

1. Rereading parts of our flash drafts with a lens of time.
2. Asking ourselves, "Might this event have caused any other historical events?"
3. Writing your thoughts and ideas.

Session 7: Today I want to teach you that when researchers prepare to draft, they take stock of all the information they have and conduct quick research to tie up any loose ends. (p. 61-63)

We do this by:

1. Asking ourselves "Which section(s) need more support?" and "Which resources are available to me that will help me answer these questions?"
2. Reading over texts and finding answers to our questions
3. Adding notes to our notebooks.

Session 8: Today I want to teach you that informational writers take a moment to look back over their research and conjure an image of what they hope to create, sometimes by quickly sketching a new outline, and then writing fast and furious to draft flash versions of their reports. (p. 64-72)

We do this by:

1. Laying out your note taking entries.
2. Creating a plan for a new version of your report.
3. Drafting a new version of our report.

Session 9: (MID-UNIT CELEBRATION) Today I want to teach you that informational writers take a moment to celebrate the fruits of their research. (p. 73-78).

1. Possible celebration: Gallery Walk

3. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
4. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Bend 2: Writing Focused Research Reports that Teach and Engage Readers

Session 10: Today I want to teach you that to write research that is compelling to readers, your study of your topic needs to be driven by not just a desire to collect facts but also by an urgent need to find the raw-material that you can fashion into something that makes readers say, "Wow!". (p. 80-88)

We do this by:

1. Studying a mentor article to see what moves the author uses to pull the reader in.
2. Setting a goal that will help you to write a compelling text that draws your reader in.
3. Trying it out in your writing.

Session 11: Today I want to teach you that the chance to read and study primary sources is precious, so take every opportunity. When a source survives across the ages, allowing you to go back and hear the original message, you're being given valuable information. But it takes a special kind of close reading for you to make sense out of a primary source document. (p. 89-99)

We do this by:

1. Reading through your primary source once.
2. Rereading your source a second time, this time with the lens of their research agenda in mind.
3. Taking notes and then adding them to your draft.

Session 12: Today I want to teach you that although there are lots of ways that writers organize their thinking or information before they write, one thing all writers have in common is that they do organize their information before they draft. (p. 100-103)

We do this by:

1. Writing key ideas from our topic on Post-Its and categorizing them
- OR

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked; I have walked; I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or, neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

2. Writing a subtopic on a folder and putting information and ideas related to the subtopic in that folder OR
3. Color coding your notes based on what category it belongs in.

Session 13: Today I want to teach you that writers need to check to see if they have the containers- the structures and formats- that will let their information and ideas grow. As always, to see possibilities for ways you can structure your writing, you can turn to published authors. (p. 104-113)

We do this by:

1. Studying a mentor article to see what moves the author uses to pull the reader in.
2. Setting a goal that will help you to write a compelling text that draws your reader in.
3. Trying it out in your writing.

Session 14: Today I want to teach you that every single story or fact has multiple points of view from which it can be seen, and writers need to always ask themselves 'What are some other ways to see this story?' Often this means keeping an ear or an eye out for the voices of people whose point of view are not often heard. (p. 114-121)

We do this by:

1. Asking ourselves, "What are some other sides of the story and which ones are the ones that are not often heard?"
2. Including those multiple points of view in our writing.

Session 15: Today I want to teach you that writers set up their writing almost the way we might set a table-matching up certain elements, patterning everything, and making the whole affair look welcoming and thoughtful. Writers do that by making matches and patterns in words, in structures and in meanings. (p. 122-127)

We do this by:

1. Laying out your titles, sections, and subsections out in front of you.

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

2. Thinking of a way to make them all match or follow a pattern (ie. making each one a question or starting each with an action word etc...).

Session 16: INQUIRY LESSON (p. 128-135)

We do this by:

1. Studying a mentor article to see what moves the author uses to pull the reader in.
2. Setting a goal that will help you to write a compelling text that draws your reader in.
3. Trying it out in your writing.

Session 17: Today I want to teach you that research writers introduce their writing by explaining its structure. Researchers also try to lure readers to read their writing. (p. 136-142)

We do this by:

1. Looking at the table of contents for your writing.
2. Writing several different introductions.
3. Deciding which one will hook the reader best.

Session 18: Today I want to teach you that to write research that is compelling to readers, your study of your topic needs to be driven by not just a desire to collect facts but also by an urgent need to find the raw-material that you can fashion into something that makes readers say, "Wow!". (p. 143-145)

We do this by:

1. Studying a mentor article to see what moves the author uses to pull the reader in.
2. Setting a goal that will help you to write a compelling text that draws your reader in.
3. Trying it out in your writing.

Session 19: Today I want to teach you that writers have several way of using punctuation to help load more information into the sentences they have already written. (p. 146-152)

	<p>We do this by:</p> <ol style="list-style-type: none"> 1. Rereading your draft. 2. Looking for places where you can attach information to a sentence. 3. Adding the correct punctuation to hook that information in. <p><u>Session 20: CELEBRATION</u></p> <p>Sample Assessments:</p> <ul style="list-style-type: none"> ● Pre-and post-unit on-demands ● Student self-assessment using the Informational Learning Progression. ● Teacher assessments during conferences/strategy groups ● Whole grade-level assessment (mid-unit) of writing progress <p style="text-align: center;">Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> ● Students can research real-world examples of social issues they find in their books, and cite those examples as ways to strengthen their essays. <p>Technology Integration</p> <ul style="list-style-type: none"> ● Students can utilize technology (i.e., Book Creator) throughout the research and publication process <p>Global Perspectives</p>
<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 <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy

Professional Resources:

- TCRWP Reading Book: *The Lens of History: Research Reports*, Grade 5, © 2017
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for on-demand unit assessment prompts, anchor charts, unit resources, Spanish-language, and other online resources (login with WUOS_GR5)
- Writing Pathways (for reading progressions and student-facing checklists)
- Teaching videos collection available at <https://vimeo.com/tcrwp/albums>
- Literacy Links: <https://sites.google.com/a/summit.k12.nj.us/literacy-links2/>
- Coaches Corner: <https://sites.google.com/a/summit.k12.nj.us/coaches-corner>

Test Prep (A Two Week Mini-Unit)

April

This is a unit where you are encouraged to look over the entire unit 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 strugglers so they 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

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

- write an essay in a timed writing session
- develop theories about text, supported by text evidence
- revise literary essays in strategic ways

Essential Questions

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

- How are developed essays generated in one writing session?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Writers express ideas about texts.
- Writers develop ideas about texts through repetition and practice.

<ul style="list-style-type: none"> ❑ How is test-situation essay writing similar to and different from other essay writing? ❑ Why is a strong thesis statement important in essay writing? 	<ul style="list-style-type: none"> ● Test takers plan strategies in advance for how they will react when they encounter trouble.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Writing Standards Text Types and Purposes</p> <p>W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ol style="list-style-type: none"> 1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. 2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate. 3. Link opinion and reasons using words, phrases, and clauses (e.g., <i>consequently</i>, <i>specifically</i>). 4. Provide a conclusion related to the opinion presented. <p>W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> 1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension. 2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. 3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., <i>in contrast</i>, <i>especially</i>). 4. Use precise language and domain-specific vocabulary to inform about or explain the topic. 5. Provide a conclusion related to the information of explanation presented. <p>W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>Instructional Focus: <u>Bend I: Crafting Flash Drafts of Literary Essays</u></p> <p><u>Session 1:</u> Today I want to teach you that essayists begin by looking over a text and determining what interpretation work they can explore. We do this by:</p> <ol style="list-style-type: none"> 1. Asking, "What idea do I have about this book that I could write about in an essay?" 2. Jotting ideas we have about the text as we skim through. 3. Synthesizing that information into interpretations about characters, themes, or symbols. <p><u>Session 2:</u> Today I want to teach you that writers craft essays around a writer's claim about the protagonist. We do this by:</p> <ol style="list-style-type: none"> 1. Asking, "What kind of person is the character" 2. Reading on, noticing character changes and/or what the main character learns. 3. Providing evidence from the text to weigh the strength of our ideas. <p><u>Session 3:</u> Today I want to teach you that essayists search for evidence across the entire text. We do this by:</p> <ol style="list-style-type: none"> 1. Building theories about the text as we read. 2. Finding evidence across <i>all</i> parts of the text. 3. Revising our theory if the evidence is weak or does not carry across the entire text. <p><u>Session 4:</u> Today I want to teach you that essayists understand the importance of strong introductions and conclusions.</p>

1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize

We do this by:

1. Starting with a compelling introduction:
 - Rhetorical question
 - Important theory about the text
 - A key scene/quote from the text
2. Ending with a strong conclusion:
 - A change of heart for the essayist about a character or scene
 - An explanation of why the ideas in this essay matter to the essayist or society-at-large
 - A call to action for the reader
 - An emotional connection between text author, essayist, and the essay reader

Bend II: Quick and Effective Revisions

Session 5: Today I want to teach you that test takers are aware that their time to revise is short. Because of this, they revise for the most effective ways to improve their writing in a pinch.

We do this by:

1. Revising vocabulary, especially verbs and adjectives, to improve craft.
2. Revising introductions and conclusions to create a strong impression on our readers.
3. Revising our analyses/interpretations by elaborating more.

Session 6: Today I want to teach you that writers remember that after writing an essay, they shift from being writers to being readers.

We do this by:

1. Reading over our drafts

Bend III: Comparing and Contrasting Ideas

- Today I want to teach you that writers think out big ideas they have noticed in their reading that cuts across multiple sources.
- Today I want to teach you that writers focus on theme or life lesson that we notice in more than one text and possibly in their own lives

or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

1. Apply *grade 5 Reading standards* to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").
2. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards Comprehension and Collaboration

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

1. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
2. Follow agreed-upon rules for discussions and carry out assigned roles.
3. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
4. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

as well (*see p 11 Unit 7-Literary Essay and Test Preparation in Writing 2011 for sample thesis statements for compare/contrast two texts*). This type of essay may have a thesis statement followed by two paragraphs supports claims.

- Today I want to teach you that writers name themes compared/contrasted and how the different authors approach this theme. Writers can compare key scenes, repeated images, or patterns across texts.
- Today I want to teach you that writers unpack and elaborate on their observations about the texts-specifics matter: proper names, exact quotes, precise actions.
- Today I want to teach you that writers alternate between flash-draft writing and revising them for meeting the criteria.
- Today I want to teach you that writers include introductory paragraphs. There are various ways of doing such as: (*see p 12-13 Unit 7-Literary Essay and Test Preparation in Writing 2011 for sample templates for opening sentences*)
- Today I want to teach you that writers revise their essays by writing closings. Closing paragraphs are a good place to link the stories' message to the writer's own life or as an alternative, link to a social issue in the world.
- Today I want to teach you that writers read and revise their essay, often with a partner, looking for places where there are gaps and fill those gaps as they revise:
 - Decide when to paraphrase and when to cite directly*
 - Make more sophisticated transitions*
 - Writing one-sentence retellings of texts to include in the introduction*
 - Comment on how an author's craft decisions effect the reader*
 - Build out conclusions that illustrate the significance of the thesis statement*

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

and/or relate to real life
Elaborate on evidence by staying focused on the part of the story that best supports an idea, citing specific details (rather than retelling the whole story).

Revising to include forecasting sentences at important points, especially at the beginning of paragraphs. These sentences let the reader know

what

the next part will mostly be about

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio
- Checklist/ Portfolio Requirements
- Writing in notebook
- Final essay
- Draft work
- Partner/ conference notes

Instructional Strategies:

Interdisciplinary Activities

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

- Create how-to sheets for test prep, evaluate test prep strategies, create a list as to why knowing how to test is important and what are important tests people take in life (drivers, certification, etc)

Technology Integration

- Use Inspiration to brainstorm ideas for your writing topic

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills and develop essays from those readings.

Global Perspectives

- Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects*, *registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

using the world-wide web.

- Students could interview people on Skype to gather information on their topic.

2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Language Progressive Skills by Grade

- Ensure subject-verb and pronoun-antecedent agreement.
- Choose words and phrases for effect.

<ul style="list-style-type: none"> ● Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. ● Correctly use frequently confused words (e.g. <i>to/too/two</i>; <i>there/their</i>) ● Choose punctuation for effect. ● Recognize and correct inappropriate shifts in verb tense. <p>Use punctuation to separate items in a series.</p>	
<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 <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- Teacher’s College Reading Curricular Calendar, Fifth Grade, 2011-2012 Unit*
- Literary Essays*

Mentor Texts:

- The Other Side* by Jacqueline Woodson
- Those Shoes* by Maribeth Boelts
- The Tiger Rising* by Kate DiCamillo and *The Year the Swallows Came Early* by Kathryn Fitzmaurice

Shaping Texts: From Essay and Narrative to Memoir (Book 4)

May/June

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.

Memoirs contain stories that are told in a retrospective fashion. (In a memoir, there is almost always a "now" and a "then." There is a sense that the text is being written by someone older and wiser, who is now looking back in order to make sense of prior experience. Memoir is the writer's effort to say something big and important about himself or herself. The writers will reflect on the stories of one's own life and develop interpretations, or life lessons, about one's own life. The purpose of the stories included is to reveal something enduring about the writer.

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
<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 time before putting pen to paper <input type="checkbox"/> Authors maintain a balance between planning/drafting and revising/editing
Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Writing Standards <u>Text Types and Purposes</u> W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information. 5. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.</p>	<p>Instructional Focus: <u>Bend I: Generating Ideas about Our Lives and Finding Depth in the Moments We Choose</u> <u>Session 1:</u> Today I want to teach you that writers often begin by studying a mentor memoir text to consider its elements and how they fit together - much like the pieces of a jigsaw puzzle (p. 1-10). We do this by:</p>

6. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate.
7. Link opinion and reasons using words, phrases, and clauses (e.g., *consequently*, *specifically*).
8. Provide a conclusion related to the opinion presented.

W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

6. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension.
7. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
8. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., *in contrast*, *especially*).
9. Use precise language and domain-specific vocabulary to inform about or explain the topic.
10. Provide a conclusion related to the information of explanation presented.

W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

6. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
7. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
8. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

1. Reading an excerpt from a mentor memoir text.
2. Considering its pieces and how they relate to other types of writing (i.e. personal narratives and essays).
3. Jotting down notes related to this work.
4. Asking yourself: "How does this memoir tend to go?"
5. Jotting down notes.

Session 2: Today I want to teach you that writers analyze their life stories to consider what the themes and issues are that appear frequently (p. 11-18).

We do this by:

1. Rereading each entry you've written.
2. Asking yourself: "What is the theme or deeper meaning of this entry?"
3. Annotating the entry, by taking notes about the ideas you're starting have.
4. Asking yourself: "Does this theme or deeper meaning relate to other entries I've written?"
5. Repeating this process for all entries.

Session 3: Today I want to teach you that writers write small stories about big idea (p. 19-27).

We do this by:

1. Naming the big thought we hope to convey to our readers.
2. Thinking of one or two small moments that will illustrate this thought.
3. Writing the true story of those moments.

Session 4: Today, I'm going to teach you that to write powerfully, many writers read literature and then write "off from" the texts (p. 28-36).

We do this by:

1. Reading a familiar text that you know will be powerful for you.
2. Letting the text "sink in."
3. Then, don't write *about* the text nor *more* of the text, but instead, write *off from* the text.

9. Use concrete words and phrases and sensory details to convey experiences and events precisely.
10. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

Research to Build and Present Knowledge

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

3. Apply *grade 5 Reading standards* to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

Session 5: Today I want to teach you that writers select a seed idea by zooming in on one idea or theme (p. 37-46).

We do this by:

1. Reading the entries that you have collected.
2. Identifying common themes or big ideas that many of your entries address.
3. Selecting the big idea or theme that you feel to be most powerful.
4. Rereading the entries related to this big idea or theme.
5. Planning an entry that combines your thoughts and stories related to the big idea or theme (refer to chart on p. 41)..

Session 6: Today I want to teach you that memoirists learn to write with depth by studying the work of other authors and naming the ways that they developed deep insights (p. 47-56).

We do this by:

1. Reading mentor texts.
2. Asking: “What has the author done here that I can do as well?”
3. Looking back over your entries.
4. Applying one of the strategies used by the authors you studied to write more thoughtfully and interpretively.

Bend II: Structuring, Drafting, and Revising a Memoir

Session 7: Today I want to teach you that writers learn how to structure their texts in different ways, by reading texts other authors have written and studying the structures that they have used (p. 57-66).

We do this by:

1. Rereading a mentor text.
2. Analyzing the structure used.
3. Asking questions and revisiting the text multiple times to discover as much as you can about the structure.
4. Jotting down notes about your observations (refer to chart on p. 61).
5. Trying out the structure in your own writing.

Session 8: Today I want to teach you that before diving into their first

4. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards Comprehension and Collaboration

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

5. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
6. Follow agreed-upon rules for discussions and carry out assigned roles.
7. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
8. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

draft, writers seek inspiration (p. 67-76).

We do this by:

1. Asking yourself: "How can I inspire myself to do my best work?"
2. Using boxes and bullets to make a list of strategies that you can use.
3. Coming up with a plan for drafting in sections.

Session 9: Today I want to teach you that the external events and the internal feelings both evolve across a story mountain or timeline in a parallel structure (p. 81-90).

We do this by:

1. Jotting a timeline of external events in your story.
2. Jotting a timeline of internal events (i.e. reactions, feelings, responses).
3. Making a plan for how you will show the feelings and responses to events (internal) in your story, as it unfolds (external).

Session 10: Today, I'm going to teach you that writers edit their drafts using an editing checklist (p. 91-94).

We do this by:

1. Reading through each component of the editing checklist.
2. Rereading your draft to evaluate whether or not your writing reflects each component.
3. Editing your draft for correct.
4. Rereading your draft and asking: "Does this part sound like me?"
5. Making changes to your draft, so that your voice is strong and authentic.

Bend III: A Second Memoir

Session 11: Today I want to teach you that writers study themselves in the stories that they tell to unveil greater truth behind who they are a person (p. 96-107)

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

6. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
7. Form and use the perfect (e.g., *I had walked; I have walked; I will have walked*) verb tenses.
8. Use verb tense to convey various times, sequences, states, and conditions.

We do this by:

1. Rereading entries, applying different lenses (see chart on top-right of p. 98).
 - a. "Some people think I'm...But, really I'm..."
 - b. "Early on, (I had this problem). Later, (I changed)."
 - c. "My ideas about myself are complicated. On the one hand, I think... On the other hand, I think..."
 - d. "Experiences/relationships/struggles can teach us..."
 - e. "When _____ first happened to me, I thought it was about... But now I realize it was really about..."
2. Jotting down these ideas for second memoirs.

Session 12: Today I want to teach you that writers get a "big picture" in mind of their memoir and then write fast and furiously to generate a flash draft (p. 104-107).

We do this by:

1. Looking over your plans and thinking aloud your memoir as a whole.
2. Planning how to structure your memoir.
3. Drafting your memoir in the air to get a sense of how it will go.
4. Flash-drafting on paper, when you feel ready.

Session 13: Today I want to teach you that writers revise the portions of their memoir that explain their ideas and consider how they can link their ideas so that they are easy to follow (p. 108-117).

We do this by:

1. Identifying sections of your memoir that explain your ideas.
2. Taking each section and asking yourself: "What is it that I really want to say?" or "What does this make me think/realize?"
3. Jotting down some notes.
4. Considering how you can elaborate on this section to tell more about yourself and the claim that you're trying to make.

9. Recognize and correct inappropriate shifts in verb tense.
10. Use correlative conjunctions (e.g., *either/or, neither/nor*).

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

6. Use punctuation to separate items in a series.
7. Use a comma to separate an introductory element from the rest of the sentence.
8. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
9. Use underlining, quotation marks, or italics to indicate titles of works.
10. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

3. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
4. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

4. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
5. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).

Session 14: Today I want to teach you that writers reveal themselves not only by bringing out their internal thoughts, but also by spotlighting details that reveal whatever it is they want to show (p. 118-126).

We do this by:

1. Asking ourselves: "What is it that our memoir really aims to show?"
2. Rereading our memoir to identify details that reveal what it is we want to show.
3. Elaborating on these details or "tucking in" more details into our memoir to highlight this message/meaning.

Session 15: Today I want to teach you that writers read their draft in different ways, shifting between reading aloud, thinking aloud, and making marginal annotations to read what the draft *actually* says and imagine what it *could say* (p. 127-138).

We do this by:

1. Rereading parts of your draft with different lenses:
 - a. Making a mental movie - Are the actions clear and explicit?
 - b. Responsively - How could I develop this part in greater detail?
2. Making annotations in the margin to make notes of what to add into your revisions.

Session 16: Today I want to teach you that writers take one tiny detail from their lives - often something that could be very ordinary - and let that one detail represent the whole big message (p. 139-146).

We do this by:

1. Identifying the big idea of your memoir.
2. Considering an object that you could use to convey the big idea.
3. Writing a metaphor to connect the object to the big idea.

Session 17: Today I want to teach you that writers edit their memoirs for sound by reading their writing aloud (p. 147-154).

We do this by:

1. Rereading your memoir aloud.

6. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

4. Interpret figurative language, including similes and metaphors, in context.
5. Recognize and explain the meaning of common idioms, adages, and proverbs.
6. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

Language Progressive Skills by Grade

- Ensure subject-verb and pronoun-antecedent agreement.
- Choose words and phrases for effect.
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- Correctly use frequently confused words (e.g. *to/too/two; there/their*)
- Choose punctuation for effect.
- Recognize and correct inappropriate shifts in verb tense.
- Use punctuation to separate items in a series.

2. Editing to vary the way you begin sentences.
3. Editing to vary the length of sentences.

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio
- Checklist/ Portfolio Requirements
- Writing in notebook
- Final stories
- Draft work
- Partner/ conference notes

Instructional Strategies:

Interdisciplinary Connections

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

- Students can draw from and write about school experiences which occurred over the school year in any subject

Technology Integration

- Brainstorm topic using Inspiration
- Type final product in Microsoft Word
- Create a script of a memoir to be conveyed in a video.
- Develop a Prezi presentation around the ideas in the memoir.

Media Literacy Integration

- Skype with students in other classes or schools and share their writing

Global Perspectives

	<ul style="list-style-type: none"> • Students can write about their thoughts and feelings other memoirs they've read. Read from the following books during read alouds or shared reading. <ul style="list-style-type: none"> <input type="checkbox"/> When I was Your Age by Amy Erlich <input type="checkbox"/> Knots on My Yo-Yo String by J. Spinnelli <input type="checkbox"/> Going Where I'm Coming From by A. Mazer <input type="checkbox"/> We Had a Picnic this Sunday Past by J. Woodson <input type="checkbox"/> Chicken Sunday by P. Polacco
<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 <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- Teacher's College Reading Curricular Calendar, Fifth Grade, 2010-2011 Unit 3*
- Memoir: The Art of Writing Well* by L. Caulkins (Units of Study 3-5)
- Writing a Life* by K. Bome

Mentor Texts:

- When I was Your Age* by Amy Erlich
- Knots on My Yo-Yo String* by J. Spinnelli
- Going Where I'm Coming From* by A. Mazer
- We Had a Picnic this Sunday Past* by J. Woodson

Fantasy (OPTIONAL UNIT)

This unit is a return to fiction writing, giving students greater control and ability to become skillful and independent writers. This unit should parallel the reading work your students are doing where they are in genre study book clubs. To return to another narrative unit helps students develop narrative writing craft such as changing perspectives, symbolism and metaphor, atmospheric settings, and development of minor characters.

Writing

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

- Exploring fiction in various genres
- Becoming skillful fiction writers

Essential Questions

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

- ❑ How do fiction writers write in various genres?
- ❑ How is historical fiction different from other genre writing?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Quality writing traits from past units can help you write in various genres today.
- Depending on genre, writers focus on characters, setting, or plot cues.
- Various genres have specific terminology associated with that genre.

Areas of Focus: Proficiencies

(New Jersey Student Learning Standards Alignment)

Writing Standards

Text Types and Purposes

W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

Examples, Outcomes, Assessments

Instructional Focus:

Bend I: Collecting Ideas for Fantasy Fiction: Finding Story Ideas Which Have Depth and Significance

Session 1: Today I want to teach you that fantasy writers get ideas for

1. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
2. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate.
3. Link opinion and reasons using words, phrases, and clauses (e.g., *consequently*, *specifically*).
4. Provide a conclusion related to the opinion presented.

W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

1. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension.
2. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
3. Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., *in contrast*, *especially*).
4. Use precise language and domain-specific vocabulary to inform about or explain the topic.
5. Provide a conclusion related to the information of explanation presented.

W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

1. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
2. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
3. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

stories, as strange as it might sound, is by studying our own lives.

We do this by:

1. Rereading our writing notebooks
2. Thinking about issues that matter to us, or simply moments in our lives
3. Reimagining these things as fantasy story ideas (ie. turning our fear of the dark into a story about a brave peasant boy who lives in a world of darkness and must learn to cast a spell to bring back the sun etc...)

Session 2: Today I want to teach you that another way that writers might begin collecting ideas for fantasy is by thinking about possible plots, or quests.

We do this by:

1. Thinking about what we know from writing realistic fiction
2. Creating story blurbs that include some of what we already know
3. Changing them just a bit to reflect the nature of a story based on a quest: "Somebody had to...because...but...so...yay!"

Session 3: Today I want to teach you that writers can begin collecting ideas for fantasy stories by thinking about their characters.

We do this by:

1. Thinking about all the strategies we know about developing characters from other kinds of fiction (internal, external, motivations, etc.)
2. Making characters that feel 'real' with flaws, weaknesses, and strengths.
3. Developing the character knowing that she or he will change by the end of the quest.

Session 4: Today I want to teach you that fantasies have very purposeful settings. Those settings can be magical, non- magical, or the setting can begin in our world and the characters can move into a magical world.

We do this by:

1. Imagining that setting as if it were our world and all that it entails, but different somehow
2. Playing a mind game of "what if?" to help your imagination get

4. Use concrete words and phrases and sensory details to convey experiences and events precisely.
5. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

1. Apply *grade 5 Reading standards* to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

going.

Bend II: Developing Your Story: Shaping Fantastical yet Believable Characters and Plots

Session 5: Today I want to teach you that when writers choose a story idea, they want to choose an idea that has the potential to change the way a reader thinks, feels, or acts. Once we’ve chosen that idea, we need to take the seed that we began with, and set about developing the other elements of the story.

We do this by:

1. Looking at the story elements we have developed already.
2. Making a list of which elements we need to still develop.
3. Using the same strategies from the last few days to develop those final elements.

Session 6: Today I want to teach you that writers of fantasy develop their setting in a way that enhances their writing.

We do this by:

1. Visualizing the place where our story takes place and thinking about how that place affects the character.
2. Sketching out a map of your world, the way many C.S. Lewis did with Narnia or Tolkien did with Middle Earth.

Session 7: Today I want to teach you that writers of fantasy plan their stories in a way that works best for them.

We do this by:

1. Thinking of all the way we’ve learned to plan this year: timelines, story booklets, story mountains, and more.
2. Choosing the planning method that will help us do our best writing work.
3. Using that method to help us as we begin to plan out how we want our story to go.

Bend III: Drafting and Revising: Crafting a Compelling Fantasy Fiction Story

Session 8: Today, I want to teach you that one of the best ways for writers to begin drafting fantasy stories is to get lost in the stories of our own imaginations, much the way we get lost in the stories we read in reading workshop. When the writer gets lost in his or her own

2. Apply *grade 5 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

Range of Writing

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards Comprehension and Collaboration

SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

1. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
2. Follow agreed-upon rules for discussions and carry out assigned roles.
3. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
4. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

- Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts

story, it is more likely the reader will get lost in it.

We do this by:

1. Closing our eyes and allowing ourselves to get as lost in the stories we are about to write.
2. Letting our imaginations picture every little thing we are about to draft on paper.
3. Beginning to draft.

Session 9: Today, I want to teach you that fantasy writers draft knowing that they are going to have to do a little convincing to get their readers to suspend disbelief, and make a world that rings true.

We do this by:

1. Making the world of the story as realistic-feeling as possible, even if the ideas are completely unrealistic.
2. Using as much specificity as possible. For example, it's not just a piece of paper, but rather a piece of parchment rolled into a scroll and wound tight with twine.
3. Continuing to draft with this in mind.

Session 10: Today, I want to teach you that there are many ways to be sure to suspend disbelief for our readers. One way we can do this is to make sure that anything magical that is important to the story, is introduced fairly early on so that the reader is not taken by surprise when that element is used.

We do this by:

1. Reviewing our stories to see what magical items we mention.
2. Making sure we explain them early on in our writing.

Session 11: Today, I want to teach you that as a writer of fantasy, it is important to stay in the moment whenever possible, by writing in scene with action, thoughts, dialogue, etc.

We do this by:

1. Rereading what we have written so far.
2. Asking ourselves if we have a balance between action, thoughts, and dialogue.
3. Revising our writing to include all of these elements.

Session 12: Today, I want to teach you that some very big work in fantasy is knowing how to grapple with passage of time. In other words, when to write in the moment, or in scene, and when it makes sense to write in summary.

We do this by:

and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

- Include multimedia components (e.g. graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations).

Presentation of Knowledge and Ideas

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language Standards

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

1. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
2. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
3. Use verb tense to convey various times, sequences, states, and conditions.
4. Recognize and correct inappropriate shifts in verb tense.
5. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

1. Reading our drafts in parts to decide if we are writing about plot points or swaths of time.
2. Revising so that important plot points are written in scene and swaths of time that move us from one plot point to the next can being told in summary.

Bend IV: Editing and Publishing: Preparing the Fantasy Story for Readers

Session 13: Today, I want to teach you that in addition to doing the usual fixing up to make sure that everything in our writing is correct, we can also edit for craft. One thing we might consider is cadence—how different speakers will have a different rhythm to the way that they speak..

We do this by:

1. Reading our drafts out loud to a partner.
2. Looking for places where we can use punctuation to affect the rhythm of each character's speech. (For example, For example, the rhythm of the king's speech will probably be different than a peasant's.)
3. Changing our punctuation throughout our writing.

Session 14: Today, I want to teach you that fantasy stories have a very identifiable sound and language. When writing fantasy stories we want to be sure to use fantasy-type vocabulary throughout the story, not just at the beginning. Additionally, if there are no words that already exist for creatures, places and things in our stories, we might need to create our own language and make sure it's consistent throughout the story.

We do this by:

1. Rereading our drafts.
2. Highlighting the places where we use fantasy-type vocabulary.
3. Adding more vocabulary to parts that need it.

Session 15: Today, I want to teach you that when fantasy writers are editing we want to pay special attention to spelling.

1. Rereading our drafts to be sure our spelling is correct.
2. Looking to be sure that even our made up words are spelled according to proper spelling conventions.

Session 16: Today I want to teach you that when writers have

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

1. Use punctuation to separate items in a series.
2. Use a comma to separate an introductory element from the rest of the sentence.
3. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
4. Use underlining, quotation marks, or italics to indicate titles of works.
5. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge and Language

L.5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

1. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
2. Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

1. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).
3. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

completed all the hard work of finishing their pieces, they know they have one last step—to publish their pieces. Fantasy writers take special care to fancy up their writing so that it reflects the hard work they have put into the pieces.

We do this by:

1. Putting all finishing touches on our drafts.
2. Publishing a final copy of our writing.

Session 17: Celebration

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio
- Checklist/ Portfolio Requirements
- Writing in notebook
- Final story
- Draft work
- Partner/ conference notes

Instructional Strategies:

Interdisciplinary Connections

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

- Set a historical fiction piece in a time period being studied in social studies.
- Include scientific principles in the fantasy story.

Technology Integration

- Use the elementary connections page to research time periods for stories
- Develop a diary or journal in Word about the events occurring in the story, add hyperlink or pictures
- Brainstorm topic using Inspiration

1. Interpret figurative language, including similes and metaphors, in context.
2. Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Language Progressive Skills by Grade

- Ensure subject-verb and pronoun-antecedent agreement.
- Choose words and phrases for effect.
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- Correctly use frequently confused words (e.g. *to/too/two; there/their*)
- Choose punctuation for effect.
- Recognize and correct inappropriate shifts in verb tense.

- Type final product in Microsoft Word
- Help your peers by offering writing suggestions and posting writing for feedback using the track changes feature of Word.

Media Literacy Integration

- Work as a class to create a mock media production such as a newspaper or skit of the fantasy stories student write.

Global Perspectives

- Read fantasy stories from around the world or use fantastical elements (settings, mythological creatures) that can be found around the world.

<ul style="list-style-type: none"> ● Use punctuation to separate items in a series. 	
<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 Reading Curricular Calendar, Fifth Grade, 2011-2012* Unit 5
- ❑ *Teacher’s College Reading Curricular Calendar, Fourth Grade, 2010-2011* Unit 5
- ❑ *The Art of Teaching Reading* by Lucy Caulkins
- ❑ *Thinking Through Genre: Units of Study in Reading and Writing Workshop Grades 4-12* by Heather Lattimer
- ❑ *But That’s Another Story* by Sandy Asher
- ❑ *The Wand in the Word: Conversations with Writers of Fantasy* edited by Leonard Marcus
- ❑ *Writing Magic: Creating Stories that Fly* by Gail Carson Levine
- ❑ *The Writer’s Complete Fantasy Reference* edited by Writer’s Digest Books
- ❑ *Four British Fantasies: Place and Culture in the Children’s Fantasies of Penelope Lively, Alan Garner, Diana Wynne*
- ❑ *Jones, and Susan Cooper* by Charles Butler

Suggested Mentor Texts

~**Fantasy**

- *The Dragon and the Unicorn* by Lynn Cherry
- *Princess Smartypants* by Babette Cole
- *The Paperbag Princess* by Robert Munsch
- *The Frog Prince Continued* by Jon Scieszka

