*Revised May 2013*

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| 1st Nine Weeks  September 3 - November 4, 2013 | | | |
| Unit of Study | **Standards/**  **Eligible Content** | **Details/Objectives** | **Resources** |
| September 3-30, 2013  READING WORKSHOP  LAUNCHING THE READING WORKSHOP WITH EXPERIENCED READERS    WRITING WORKSHOP  LAUNCHING THE WRITING WORKSHOP WITH MEMOIR  October 1-31, 2013  READING WORKSHOP  FOLLOWING CHARACTERS INTO MEANING:*SYNTHESIZE, INFER, INTERPRET*    WRITING WORKSHOP  MEMOIR CONTINUED | C.C.1.3.5.A-F &  C.C.1.3.5.H-J  E05.A-K.1.1.  E05.A-C.2.1  E05.A-C.3.1  E05.A-V.4.1  E05.A-V.4.1.2  CC.1.4.5.N-R  CC.1.4.5.E,F,L,K  E05.C.1.3  E05.D.1.1  E05.D.1.2  E05.D.2.1  C.C.1.3.5.A-F &  C.C.1.3.5.H-J  E05.A-K.1.1.  E05.A-C.2.1  E05.A-C.3.1  E05.A-V.4.1  E05.A-V.4.1.2  CC.1.4.5.N-R  CC.1.4.5.E,F,L,K  E05.C.1.3  E05.D.1.1  E05.D.1.2  E05.D.2.1 | * Taking charge of our reading * Choosing books wisely * Relying on our knowledge of story structure to read actively * Using and analyzing reading logs * Retelling stories with purpose and intention * Using a repertoire of strategies when books get hard * Using a repertoire of strategies to think about books * Reading for the subtext (inferring) * Being alert to setting clues and changes in time * Using writing to respond to books * Talking about books with purpose and intention * Writing, brainstorming and rereading to discover Life Topics * Drawing from many strategies to find and choose our writing focus * Bringing out the deeper meaning in the small moments of our lives * Drafting and choosing among structures for memoir writing * Finding the truth and the struggle in our memoirs * Growing ideas and formulating theories about characters * Noticing and analyzing characters actions, thoughts and feelings * Inferring motivations and struggles of characters * Comparing characters with each other and to ourselves * Sorting post-its to organize thoughts * Reading and rethinking with a theory in mind * Noticing repeated information and ideas that serve as a thread throughout a story * Growing deeper ideas through partner conversations * Developing external events and internal feelings * Revising to bring out meaning and balance * Using one detail to represent the story’s big idea * Editing, publishing, celebrating | PROFESSIONAL DEVELOPMENT TEXTS:  “A CURRICULAR PLAN FOR THE READING WORKSHOP”  L. CAULKINS  “A CURRICULAR PLAN FOR THE WRITING WORKSHOP”  L. CAULKINS  “THE BOOK WHISPERER”  D. MILLER  “THE READING ZONE”  N. ATWELL  “IN THE MIDDLE”  N. ATWELL |

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| 2nd Nine Weeks  November 4, 2013 - January 24, 2014 | | | |
| Unit of Study | **Standards/**  **Eligible Content** | **Details/Objectives** | **Resources** |
| NOVEMBER 4-27, 2013  READING WORKSHOP  NONFICTION READING: *USING TEXT STRUCTURES TO COMPREHEND EXPOSITORY, NARRATIVE, AND HYBRID NONFICTION*    WRITING WORKSHOP  INFORMATIONAL WRITING  DECEMBER 3-20, 2013  READING WORKSHOP  NONFICTION  RESEARCH PROJECT    WRITING WORKSHOP  RESEARCH-BASED ARGUMENT ESSAYS  JANUARY 6-24, 2014  (WILL CONTINUE INTO MID FEBRUARY)  READING WORKSHOP  OPTION 1: HISTORICAL FICTION BOOK CLUBS  OPTION 2: FANTASY BOOK CLUBS    WRITING WORKSHOP  OPTION 1:  HISTORICAL FICTION  OPTION 2:  FANTASY FICTION | CC.1.2.5.A-K  E05.B-K.1.1  E05.B-C.2.1  E05.B-C.3.1  E05.B-V.4.1  CC.1.4.5.B-E &  CC.1.4.5.H-K & S  E05.C.1.2  E05.D.1.1  E05.D.1.2  E05.D.2.1  E05.E.1.1  CC.1.2.5.A-K  E05.B-K.1.1  E05.B-C.2.1  E05.B-C.3.1  E05.B-V.4.1  CC.1.4.5.B-E &  CC.1.4.5.H-K & S  E05.C.1.1  E05.C.1.2  E05.D.1.1  E05.D.1.2  E05.D.2.1  E05.E.1.1  C.C.1.3.5.A-F &  C.C.1.3.5.H-J  E05.A-K.1.1.  E05.A-C.2.1  E05.A-C.3.1  E05.A-V.4.1  E05.A-V.4.1.2  CC.1.2.5.A-K  E05.B-K.1.1  E05.B-C.2.1  E05.B-C.3.1  E05.B-V.4.1  CC.1.4.5.N-R  CC.1.4.5.E,F,L,K  E05.C.1.3  E05.D.1.1  E05.D.1.2  E05.D.2.1  CC.1.4.5.B-E &  CC.1.4.5.H-K & S  E05.C.1.2  E05.D.1.1  E05.D.1.2  E05.D.2.1  E05.E.1.1 | * Using expository text structure to understand and retain the information in a text * Identifying the main ideas and the supporting details in a text * Teaching a partner about our new learning * Organizing and categorizing new information in order to remember it * Growing ideas by talking about the information with a partner * Using text structure to understand narrative nonfiction * Identifying the unifying idea that connects details * Using the big ideas of narrative nonfiction to identify *important* details * Using the meaning of the text to figure out tricky words * Immersion: Studying published informational texts * Within the notebook: Generating and choosing an idea from topics we could teach * Planning using a Table of Contents * Collecting different types of information from more than one source * Writing about ideas, not just facts * Getting ready to draft by teaching our topic to partners * Getting ready to draft by organizing information into subsections * Planning the text features that will best support each page * Paying attention to words that need to be defined * Revising with a focus on one subsection at a time * Editing, publishing, celebrating * Synthesizing complex information across diverse texts * Learning alongside “fellow researchers” with common interests * Using technical vocabulary connected with the researched topic to develop expertise * Collecting facts to develop bigger ideas about the topic * Using writing to think more deeply about the topic * Critiquing texts with analytical lenses and noticing what an author makes us feel about a subject * Paying close attention to *how* an author caused us to feel * Analyzing how the author conveys a particular point of view * Reading with a burning question or hunch in mind * Deciding what and how we want to share about our topic with others * Deciding how to carry new knowledge into our everyday lives * Taking precise, thoughtful notes about a topic in preparation for essay-writing * Choosing the note-taking format that is efficient, effective and works best in a given situation (i.e. topic, text, genre). * Uncovering, recording and comparing different sides of a topic * Determining one’s own stance and position on a topic * Finding a strong arguable claim as the foundation for the essay * Structuring the essay around a claim or thesis statement * Drawing from our notes for evidence (i.e. list of reasons and examples) * Refuting the opposite side’s argument with evidence (discrediting the counterclaim) * Revision, Publication, Celebration * Paying attention to the concrete physical details of the setting and the “feel” of a place—the mood and tone * Synthesizing information quickly to understand setting and characters * Noticing how time moves in the text * Seeing how the main character’s personal time line unfolds alongside a historical time line and how the two are entwined * Paying attention to the different ways in which characters respond to events; using this information to better understand the characters and the time period * Holding onto big ideas throughout the text and noticing evidence that supports/doesn’t support these theories * Being open to new ideas and interpretations as we read and talk * Understanding the story through multiple characters’ perspectives * Analyzing the power dynamics in the stories * Reading nonfiction to complement & deepen our understanding of the historical fiction * Understanding the role of literary allusion * Learning from the characters in our books as they face critical moments of choice * Determining the time period and the magical elements that provide a sense of setting * Noticing how the main characters quickly learn from gaining important new information or having dramatic new experiences * Developing strategies to follow multiple plot lines * Developing a repertoire of strategies for writing-about-reading to support reading work and conversations * Discovering how characters face internal “dragons”— conflicts in a character’s soul which haunt the character * Mining our stories for themes and lessons * Understanding the complexity of our characters—their strengths, flaws, and motivations * Noticing patterns that emerge in story structure, character roles and themes across fantasy novels * Reading with a critical lens for stereotypes and gender norms * Become researchers about a time period and collecting story ideas that may arise from that period * Imagining how themes and issues from previously read texts may play out differently because of a change in time and place * Developing characters’ internal and external traits with consideration for the time period * Considering the struggles and motivations of characters that are personal and arise from the historical time period * Using story booklets to plan stories with clear setting and action * Trying out personal and historic time lines * Drafting while walking in the character’s shoes * Trying out craft strategies from mentor texts * Using specific details and clues to indicate where a story takes place * Revising for mood and atmosphere * Using efficient literary devices (such as flashbacks) to insert events * Revising, Editing, Publishing, Celebrating * Using our own lives to spark ideas for fantasy writing * Collecting ideas by thinking about possible plots or characters * Developing a magical setting, with hints of familiarity * Imagining how the place affects the character * Planning by using what works best for us: timelines, story booklets, story mountains and more * Using our imaginations to get lost in our story ideas * Making our stories convincing by also making them realistic-feeling * Using action, thoughts and dialogue—not summaries—to tell the story * Grappling with the passage of time--moving from scene to scene * Revising, Editing, Publishing and Celebrating |  |

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| 3rd Nine Weeks  January 27 – March 28, 2014 | | | |
| Unit of Study | **Standards/**  **Eligible Content** | **Details/Objectives** | **Resources** |
| JANUARY 27-FEBRUARY 14, 2014  READING WORKSHOP  CONTINUE  OPTION 1: HISTORICAL FICTION BOOK CLUBS  CONTINUE  OPTION 2: FANTASY BOOK CLUBS    WRITING WORKSHOP  CONTINUE  OPTION 1:  HISTORICAL FICTION  CONTINUE  OPTION 2:  FANTASY FICTION  FEBRUARY 17- APRIL 4, 2014  READING WORKSHOP  TEST PREPARATION  WRITING WORKSHOP  TEST PREPARATION | C.C.1.3.5.A-F &  C.C.1.3.5.H-J  E05.A-K.1.1.  E05.A-C.2.1  E05.A-C.3.1  E05.A-V.4.1  E05.A-V.4.1.2  CC.1.2.5.A-K  E05.B-K.1.1  E05.B-C.2.1  E05.B-C.3.1  E05.B-V.4.1  CC.1.4.5.N-R  CC.1.4.5.E,F,L,K  E05.C.1.3  E05.D.1.1  E05.D.1.2  E05.D.2.1  CC.1.4.5.B-E &  CC.1.4.5.H-K & S  E05.C.1.2  E05.D.1.1  E05.D.1.2  E05.D.2.1  E05.E.1.1 | * Paying attention to the concrete physical details of the setting and the “feel” of a place—the mood and tone * Synthesizing information quickly to understand setting and characters * Noticing how time moves in the text * Seeing how the main character’s personal time line unfolds alongside a historical time line and how the two are entwined * Paying attention to the different ways in which characters respond to events; using this information to better understand the characters and the time period * Holding onto big ideas throughout the text and noticing evidence that supports/doesn’t support these theories * Being open to new ideas and interpretations as we read and talk * Understanding the story through multiple characters’ perspectives * Analyzing the power dynamics in the stories * Reading nonfiction to complement & deepen our understanding of the historical fiction * Understanding the role of literary allusion * Learning from the characters in our books as they face critical moments of choice * Determining the time period and the magical elements that provide a sense of setting * Noticing how the main characters quickly learn from gaining important new information or having dramatic new experiences * Developing strategies to follow multiple plot lines * Developing a repertoire of strategies for writing-about-reading to support reading work and conversations * Discovering how characters face internal “dragons”— conflicts in a character’s soul which haunt the character * Mining our stories for themes and lessons * Understanding the complexity of our characters—their strengths, flaws, and motivations * Noticing patterns that emerge in story structure, character roles and themes across fantasy novels * Reading with a critical lens for stereotypes and gender norms * Become researchers about a time period and collecting story ideas that may arise from that period * Imagining how themes and issues from previously read texts may play out differently because of a change in time and place * Developing characters’ internal and external traits with consideration for the time period * Considering the struggles and motivations of characters that are personal and arise from the historical time period * Using story booklets to plan stories with clear setting and action * Trying out personal and historic time lines * Drafting while walking in the character’s shoes * Trying out craft strategies from mentor texts * Using specific details and clues to indicate where a story takes place * Revising for mood and atmosphere * Using efficient literary devices (such as flashbacks) to insert events * Revising, Editing, Publishing, Celebrating * Using our own lives to spark ideas for fantasy writing * Collecting ideas by thinking about possible plots or characters * Developing a magical setting, with hints of familiarity * Imagining how the place affects the character * Planning by using what works best for us: timelines, story booklets, story mountains and more * Using our imaginations to get lost in our story ideas * Making our stories convincing by also making them realistic-feeling * Using action, thoughts and dialogue—not summaries—to tell the story * Grappling with the passage of time--moving from scene to scene * Revising, Editing, Publishing and Celebrating   *The goal of this unit is to remind students of all the reading strategies and genre knowledge they have learned all year and transfer this knowledge to test-taking situations. The unit contains a variety of suggestions for addressing stamina, volume and comprehension simultaneously while preparing to take state tests. It also has suggestions for preparing struggling readers to take high-stakes tests.*  *This unit builds on the earlier essay unit. It provides students with an abbreviated introduction to literary essays and a two-three week unit of test prep in writing. The unit contains strategies for helping students develop a clear sense of the well-structured essay as they learn to write in response to books they have read. It also provides opportunities for students to write and revise multiple “flash-essays” over the course of the unit through the support of shared, interactive, and independent* |  |

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| 4th Nine Weeks  March 31 – June 6, 2014 | | | |
| Unit of Study | **Standards/**  **Eligible Content** | **Details/Objectives** | **Resources** |
| APRIL 7-30, 2014  READING WORKSHOP  INTERPRETATION TEXT SETS    WRITING WORKSHOP  POETRY  MAY 1-JUNE 6, 2014  READING WORKSHOP  INFORMATIONAL READING: READING, RESEARCH, AND WRITING IN THE CONTENT AREAS  WRITING WORKSHOP  INFORMATIONAL READING: READING, RESEARCH, AND WRITING IN THE CONTENT AREAS | CC.1.4.5.B-E  CC.1.4.5.H-K & S  E05.E.1.1  CC.1.4.5.N-R  CC.1.4.5.E,F,L,K  E05.C.1.3  E05.D.1.1  E05.D.1.2  E05.D.2.1  CC.1.4.5.B-E &  CC.1.4.5.H-K & S  E05.C.1.2  E05.D.1.1  E05.D.1.2  E05.D.2.1  E05.E.1.1  C.C.1.3.5.A-F &  C.C.1.3.5.H-J  E05.A-K.1.1.  E05.A-C.2.1  E05.A-C.3.1  E05.A-V.4.1  E05.A-V.4.1.2  CC.1.2.5.A-K  E05.B-K.1.1  E05.B-C.2.1  E05.B-C.3.1  E05.B-V.4.1  CC.1.4.5.B-E  CC.1.4.5.H-K & S  E.05.E.1.1  CC.1.4.5.N-R  CC.1.4.5.E,F,L,K  E05.C.1.3  E05.D.1.1  E05.D.1.2  E05.D.2.1  CC.1.4.5.B-E &  CC.1.4.5.H-K & S  E05.C.1.2  E05.D.1.1  E05.D.1.2  E05.D.2.1  E05.E.1.1 | * Considering real-life moments and moments in books for life lessons * Constructing more than one interpretation from a text * Identifying themes within and across texts * Supporting themes with text evidence * Revising ideas about themes while reading * Studying differences between stories that share similar themes * Note-taking in a way that highlights similarities and differences between texts with similar themes * Analyzing texts’ similarities and differences and how these impact ideas about theme * Analyzing the impact of how characters and events in books impact our own reactions and responses to events in our lives * Developing and revising ideas about theme as we read * Identifying symbols for themes and ideas * Noticing signs of significance to find deeper meaning in texts   *During this unit of Writing Workshop, children spend lots of time reading poetry as writers and writing their own poetry.*   * Deciding up front the end goal for publishing and celebrating: when, for whom, and in what format? * Starting the unit with the creation of a class anthology of poems on a particular topic and addressing its related themes * Generating ideas in notebooks for individual poems and for personal anthologies of poems * Studying poems from a variety of published authors * Noticing how poems are similar to songs and song lyrics * Revising as you write—“it is always revising time!” * Revising by using a range of choices:   + Zooming in on small moments   + Adding an image about the setting or detail about an object   + Adding a surprising detail or new emotion   + Adding details to highlight what is important   + Eliminating words to turn sentences into stanzas   + Writing with imagery and rhyme schemes * Revising for mood and tone * Working with partners to revise and find meaningful topics * Beginning with free verse poems: turning prose into poetry through discovering rhythm in words and using line breaks to change the form * Using craft strategies from other genres to revise writing, e.g. starting right in the moment, using precise words * Making meaningful comparisons (i.e. similes and metaphors) * Understanding and using the terms *verse*, *rhythm*, and *meter* * Revising beginnings and endings   Using punctuation as a tool to convey meaning  *Developing a Research Community and Reading to Build Rich Background Knowledge*   * Reading quickly and broadly to get an overview of the topic * Using tools, like maps and timelines, to help gather information * Maintaining a high volume of reading by marking potentially important information with sticky notes and then continuing to read on * Finding important information by looking for names or ideas that repeat in more than one text * Keeping track of vocabulary and concepts that appear in more than one text * Reading with a lens for subtopics * Synthesizing the information in the words with other text features and pictures on the page * Distinguishing new information from prior knowledge or opinions * Comparing and contrasting information across texts * Searching for dates as a way to indentify important information   *Focusing the Research*   * Rereading notes to form questions for research by noticing patterns and categories * Asking deeper questions about the motivations and consequences of events * Forming hypotheses to questions * Rereading texts to develop more knowledge about the essential questions * Creating smaller, more focused questions * Working with other researchers who have the same interests * Using quick note-taking strategies to gather important information * Reading new texts with a lens for comparing information against known information * Using signal words as a tool for identifying important information * Working with fellow researchers to share information related to the essential questions and to hypothesize possible answers * Teaching new information to others   *Exploring Point of View and Perspective of Texts*   * Studying different perspectives of texts * Asking which “voices” are missing when considering different perspectives of texts * Considering the emotional response to information * Reading with an argument in mind (considering points and counterpoints) * Noticing big ideas emerging in texts and in our lives   Note: Students end the year with this culminating project—a research report containing information separated into sections, potentially with headings, illustrations and diagrams or text boxes containing supplemental information.  *Writing to Develop Expertise and Grow Ideas*   * Immersion in a broad topic in social studies that has sufficient breadth for students to study many subtopics * Using writing (and a writer’s notebook) for the same reasons and purposes a social scientist/historian would:   + To record observations through sketches, captions and words   + To capture learning through quick jots, note-taking (e.g. boxes-and-bullets), and annotated timelines   + To develop ideas and opinions, explore questions and hypothesize answers     - Writing longer by pursuing a line of thinking     - Moving from *what* and *when* questions to *why* and *how* * Developing systems for jotting as one reads—using familiar graphic organizers (e.g. boxes and bullets) and creating one’s own * Developing original ideas by writing longer off one’s notes and through written reflection   + *Some people think, but I think. . .*   + *In other words. . .*   + *Another way to say this is. . .* * Deciding which information is important to note and write down for later   + Looking across one’s notes and listing the most important points   + Using these key points as a “filter” or guide for further note taking * Determining importance and prioritizing information   + Using words such as *bigger*, *lesser*, *greater*, *smaller*, *most* and *least* to rank and prioritize * Putting information in one’s own words while preserving the accuracy of the information   *Piecing It Together for a Research Report*   * Drawing from mentor texts for ideas about layout, structure and craft * Organizing information into chapters, sections and/or categories and ensuring that related information is grouped together * Writing with specific words about a topic and adding partner sentences that explain, define and teach the reader * Working with writing partners to develop ideas and gain feedback * Applying revision techniques such as:   + Elaborating on one’s ideas   + Sequencing (main idea to supporting details)   + Using specific vocabulary   + Adding sections or charts—e.g. diagrams, timelines, captions, front covers, back covers and blurbs   + Breaking apart a paragraph into two smaller paragraphs, each with a distinct idea   + Revising headings and subheadings to better help the reader understand   + Adding and/or clarifying with captions and labels   + Deciding whether or not to elaborate by providing perspective (including one’s own perspective or others’) * Editing, publishing and celebrating |  |