*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, 2013READING WORKSHOPLAUNCHING THE READING WORKSHOP WITH EXPERIENCED READERS WRITING WORKSHOPLAUNCHING THE WRITING WORKSHOP WITH MEMOIROctober 1-31, 2013READING WORKSHOPFOLLOWING CHARACTERS INTO MEANING:*SYNTHESIZE, INFER, INTERPRET* WRITING WORKSHOPMEMOIR CONTINUED | C.C.1.3.5.A-F &C.C.1.3.5.H-JE05.A-K.1.1.E05.A-C.2.1E05.A-C.3.1E05.A-V.4.1E05.A-V.4.1.2CC.1.4.5.N-RCC.1.4.5.E,F,L,KE05.C.1.3E05.D.1.1E05.D.1.2E05.D.2.1C.C.1.3.5.A-F &C.C.1.3.5.H-JE05.A-K.1.1.E05.A-C.2.1E05.A-C.3.1E05.A-V.4.1E05.A-V.4.1.2CC.1.4.5.N-RCC.1.4.5.E,F,L,KE05.C.1.3E05.D.1.1E05.D.1.2E05.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, 2013READING WORKSHOPNONFICTION READING: *USING TEXT STRUCTURES TO COMPREHEND EXPOSITORY, NARRATIVE, AND HYBRID NONFICTION*  WRITING WORKSHOPINFORMATIONAL WRITINGDECEMBER 3-20, 2013READING WORKSHOPNONFICTION RESEARCH PROJECT WRITING WORKSHOPRESEARCH-BASED ARGUMENT ESSAYSJANUARY 6-24, 2014(WILL CONTINUE INTO MID FEBRUARY)READING WORKSHOPOPTION 1: HISTORICAL FICTION BOOK CLUBSOPTION 2: FANTASY BOOK CLUBS WRITING WORKSHOPOPTION 1: HISTORICAL FICTIONOPTION 2:FANTASY FICTION | CC.1.2.5.A-KE05.B-K.1.1E05.B-C.2.1E05.B-C.3.1E05.B-V.4.1CC.1.4.5.B-E & CC.1.4.5.H-K & SE05.C.1.2E05.D.1.1E05.D.1.2E05.D.2.1E05.E.1.1CC.1.2.5.A-KE05.B-K.1.1E05.B-C.2.1E05.B-C.3.1E05.B-V.4.1CC.1.4.5.B-E & CC.1.4.5.H-K & SE05.C.1.1E05.C.1.2E05.D.1.1E05.D.1.2E05.D.2.1E05.E.1.1C.C.1.3.5.A-F &C.C.1.3.5.H-JE05.A-K.1.1.E05.A-C.2.1E05.A-C.3.1E05.A-V.4.1E05.A-V.4.1.2CC.1.2.5.A-KE05.B-K.1.1E05.B-C.2.1E05.B-C.3.1E05.B-V.4.1CC.1.4.5.N-RCC.1.4.5.E,F,L,KE05.C.1.3E05.D.1.1E05.D.1.2E05.D.2.1CC.1.4.5.B-E & CC.1.4.5.H-K & SE05.C.1.2E05.D.1.1E05.D.1.2E05.D.2.1E05.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 WeeksJanuary 27 – March 28, 2014  |
| Unit of Study | **Standards/****Eligible Content** | **Details/Objectives** | **Resources** |
| JANUARY 27-FEBRUARY 14, 2014 READING WORKSHOPCONTINUEOPTION 1: HISTORICAL FICTION BOOK CLUBSCONTINUEOPTION 2: FANTASY BOOK CLUBS WRITING WORKSHOPCONTINUEOPTION 1: HISTORICAL FICTIONCONTINUEOPTION 2:FANTASY FICTIONFEBRUARY 17- APRIL 4, 2014 READING WORKSHOPTEST PREPARATIONWRITING WORKSHOPTEST PREPARATION | C.C.1.3.5.A-F &C.C.1.3.5.H-JE05.A-K.1.1.E05.A-C.2.1E05.A-C.3.1E05.A-V.4.1E05.A-V.4.1.2CC.1.2.5.A-KE05.B-K.1.1E05.B-C.2.1E05.B-C.3.1E05.B-V.4.1CC.1.4.5.N-RCC.1.4.5.E,F,L,KE05.C.1.3E05.D.1.1E05.D.1.2E05.D.2.1CC.1.4.5.B-E & CC.1.4.5.H-K & SE05.C.1.2E05.D.1.1E05.D.1.2E05.D.2.1E05.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 WeeksMarch 31 – June 6, 2014 |
| Unit of Study | **Standards/****Eligible Content** | **Details/Objectives** | **Resources** |
| APRIL 7-30, 2014READING WORKSHOPINTERPRETATION TEXT SETS WRITING WORKSHOPPOETRYMAY 1-JUNE 6, 2014READING WORKSHOPINFORMATIONAL READING: READING, RESEARCH, AND WRITING IN THE CONTENT AREASWRITING WORKSHOPINFORMATIONAL READING: READING, RESEARCH, AND WRITING IN THE CONTENT AREAS | CC.1.4.5.B-ECC.1.4.5.H-K & SE05.E.1.1CC.1.4.5.N-RCC.1.4.5.E,F,L,KE05.C.1.3E05.D.1.1E05.D.1.2E05.D.2.1CC.1.4.5.B-E & CC.1.4.5.H-K & SE05.C.1.2E05.D.1.1E05.D.1.2E05.D.2.1E05.E.1.1C.C.1.3.5.A-F &C.C.1.3.5.H-JE05.A-K.1.1.E05.A-C.2.1E05.A-C.3.1E05.A-V.4.1E05.A-V.4.1.2CC.1.2.5.A-KE05.B-K.1.1E05.B-C.2.1E05.B-C.3.1E05.B-V.4.1CC.1.4.5.B-ECC.1.4.5.H-K & SE.05.E.1.1CC.1.4.5.N-RCC.1.4.5.E,F,L,KE05.C.1.3E05.D.1.1E05.D.1.2E05.D.2.1CC.1.4.5.B-E & CC.1.4.5.H-K & SE05.C.1.2E05.D.1.1E05.D.1.2E05.D.2.1E05.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
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