

School District of South Orange-Maplewood
English Language Arts Writing Curriculum – Grade 5



**South Orange Maplewood
School District
Department of Curriculum &
Instruction
2017-2018**

THE SCHOOL DISTRICT OF SOUTH ORANGE-MAPLEWOOD

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the following staff member for their invaluable contributions:
Donna Grohman

Unit Description: Narrative Craft – Book 1

This unit focuses on deepening a student's understandings of literary concepts, structures and genres. They will craft personal narratives, expressing personal ideas and experiences through detail and description. They will be developing their stories slowly, telling them bit-by bit and write with a focus on highlighting their central ideas. Students will continue to focus on making intentional craft decisions and deciding what they want their readers to draw from their writing.

Writing		
Big Ideas: - Students will draw on all they've learned in previous grades to generate narrative writing. - Narrative writing is "dramatized, not summarized." - Students will keep theme in mind when writing. - Writers make choices when they are writing, keeping the reader in mind throughout the writing process		
Time Line: September – October		Duration of Unit: 6 weeks
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>	
- How can writers generate ideas for narrative writing? - How can I use all I know about narrative writing to develop a story that engages my reader and conveys my intended purpose? - How can mentor texts provide resources to develop critical thinking for story and character development?	Students will understand that... - Studying authors and emulating their craft moves will lift the level of writing. - Writers are decision makers. They assess their work, review their options, and make decisions about the work that needs to be done. - It is important to step inside the character (themselves in a different time and place) and really show, not tell events. - Craft and revisions are always driven by an effort to communicate meaning. - Writers revise to resolve problems, develop big meanings in story, have characters learn lessons, and evoke emotions or thoughts in readers.	

NEW JERSEY STUDENT LEARNING STANDARDS

Progress Indicators for Writing

- W.5.3.** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- e. Provide a conclusion that follows from the narrated experiences or events.
- 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.5.8.** 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.
- a. 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]”).
- 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.

Progress Indicators for Speaking and Listening

- 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.
- SL.5.2.** Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
- SL.5.4.** 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.5.6.** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation

Progress Indicators for Language

- L.5.1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.5.2.** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L.5.3.** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- L.5.5.** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figurative language, including similes and metaphors, in context.	TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS The following skills and themes listed should be reflected in the design of units and lessons for this course or content area. 21st Century Skills: - Multicultural and Cultural Competency Perspectives - Creativity and Innovation - Critical Thinking and Problem Solving - Communication and Collaboration - Information Literacy - Media Literacy - Life and Career Skills 21st Century Themes (as applies to content area): - Financial, Economic, Business, and Entrepreneurial Literacy - Health Literacy 8.1 Educational Technology All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and create and communicate knowledge. 8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures Civic Literacy CRP2. Apply appropriate academic and technical skills. CRP4. Communicate clearly and effectively and with reason. CRP12. Work productively in teams while using cultural global competence.
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PRE AND POST ASSESSMENT
Give the post assessment at the end of the unit. Students should have familiar paper to write on and a supply of additional pages. Give the following instructions: <i>"I'm really eager to understand what you can do as writers of narratives, of stories, so today, will you please write the best personal narrative, the best Small Moment story that you can write? Make this be the story of one time in your life. You might focus on just a scene or two. You'll have only 45 minutes to write this true story, so you'll need to plan, draft, revise, and edit in one sitting. Write in a way that allows you to show off all you know about narrative writing. In your writing, make sure you:</i> • <i>Write a beginning for your story</i> • <i>Use transition words to tell what happened in order</i> • <i>Elaborate to help readers picture your story</i> • <i>Show what your story is really about</i> • <i>Write an ending for your story."</i> Use the Narrative Writing Rubric to assess student growth.
Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (online resources) • Published Writing Other Evidence • Conferring notes/records of conferences, small groups • Teacher observations • Prewrites • Random collection of notebooks • Rough drafts • Partner conversation

Grammar and Conventions	
Sentence Structure	- Expand, combine, and reduce sentences for meaning, reader/listener interest, and style. - Vary sentences to create the pace and tone of the narrative.
Parts of Speech	- Use prepositional phrases in various parts of sentences. - Use transitional phrases to show passage of time in complicated ways, perhaps by showing things happening at the same time (meanwhile, at the same time) or flashback and flash-forward (early that morning, three hours later).
Tense	- Use verb tense to convey various times, sequences, states, and conditions. - Recognize and correct inappropriate shifts in verb tense.
Paragraphing	Use paragraphs to separate different parts or time of the story and to show when a new character is/was speaking.
Capitalization	Capitalize names of people and places appropriately.
Punctuation	- Use commas to set off introductory parts of sentences and also use commas to show talking directly to someone (such as: Are you mad, Mom?) - Use commas to separate items in a list. - Choose punctuation for effect. - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing
Spelling	- Use grade level knowledge about word families and spelling rules to help spell and edit. - Use the word wall and dictionaries when needed. - Use resources to be sure the words in writing are spelled correctly.

Teacher Notes	
Mentor Texts	• <i>Eleven</i> by Sandra Cisneros https://docs.google.com/a/jeffcoschools.us/viewer?a=v&pid=sites&srcid=amVmZmNvc2Nob29scy51c3x0d2VsbGVyfgd4QjY2YTlVZkZlU0NmU4ZTdJNTg • <i>Papa</i> by Sandra Cisneros http://mail.chelanschools.org/hs/staff/Blair/10-11%20Redo/2011%20vignettes/Ivan%20C.pdf
Suggestions:	• Books by Patricia Polacco, Eloise Greenfield, and Cynthia Rylant are good examples of Narrative Writing. • <i>Saturdays and Teacakes</i> by Lester Laminack is a good source of varied sentences structure and inner dialogue.
Materials	• Display previous anchor charts from narrative writing units • In addition, you can use charts and Post-It Anchor charts from 4th grade (found on Heinemann.com) to launch the unit. • Your own writing to serve as a demonstration text • <i>Goosebumps</i> – student written example found on the Heinemann site. • Narrative Writing Checklists – throughout the unit have students pause and self-assess their work, setting and revising goals • Writing notebooks • Drafting booklets

GOALS AND MINI-LESSONS

Bend I: GOALS:

- Students will recall all they've learned in previous years about narrative writing.
- Students will learn to not just jot all ideas, but just the best ideas. "Pros generate ideas and dismiss most of them, recording only the best possible candidates."
- Teaching transfer allows writers to be decision makers.
- Students need to understand that they are working on a familiar type of writing so that they can focus on raising the level of that writing by emphasizing the importance of meaning.
- Students will focus on developing a turning point in their story.
- Convey high expectations for productivity. Students should write at least a one and a half or two- page entry each day and for homework

Mini-Lessons

- **Session 1: Starting with Turning Points:** Students will develop ideas for personal narrative, thinking of ones that portray turning-point moments. (p. 2)
 -Students will remember one strategy they've used: List ideas by thinking of people who matter to you.
 -Students will generate ideas about turning-point moments by asking, "When was the first time I?" "When was the last time I?"
 "When did I realize...?"
 (listing first times, last times, or times when you realized something)
- **Session 2: Dreaming the Dream of the Story:** Narrative writers sometimes generate story ideas by thinking of places that matter to them and the episodes that occurred in those places. Students will learn to "re-experience" the episode before writing, reliving it so that the readers will be able to experience it, too. (p. 13)
 -The secret to writing effective narratives requires you to experience the story so that readers can experience it too.
 -Choose an idea and ask, "How did it start? Where am I exactly? What exactly am I doing?" and then let the story unfold from there
- **Session 3: Letting Other Authors' Words Awaken Our Own:** Strong writers read great stories in order to write great stories. Writers allow another author's words to spark ideas of their own. (p. 24).
 -Model reading a text and writing in the wake of it. Ask, "Does this story spark any of my own memories?"
 -Model writing about the memory

- Session 4: Telling the Story from Inside It:** Writers draw on all they know about narrative writing and remember to experience the moment as they write so that readers, can experience the moment too.
 - teach that it is important to write from inside the skin of the character (oneself at another time and place.)
 - Writers tell the story through a narrator's eyes, keeping a consistent point of view throughout the piece.
 - Make a mental movie of what happened and tell it in small detail, bit by bit, so that readers can almost see, hear, and feel everything
 - Write with a mix internal (thought, feeling) and external (action, dialogue, setting) story
- Session 5: Taking Stock and Setting Goals:** Strong writers sometimes pause to take stock, using a checklist to assess their own growth and set new goals.
 - Introduce the 5th grade Narrative Writing Checklist or Rubric
 - Model using the checklist to assess your own writing.
 - Ask, "What am I doing well? What can I work on?"
 - Remind students that, as a writer, it is important to stop and take measure of what you've done so far and make plans/goals for how to improve.

Bend II:

GOALS:

- Students will choose a seed idea to take through the writing process.
- Craft and revision are always driven by an effort to communicate meaning
- Focus on a good lead
- A story could be told differently depending on the theme the writer wants to bring out.
- Stories (even personal narratives) revolve around a character who yearns for or reaches toward something, who encounters trouble, and who, as a result, finds new resources within himself or herself or the world, and changes in the process.
- Endings can be a place to impart new insight, develop new thought, resolve an issue, or learn a lesson.
- Write and revise two drafts by the end of Bend II

Mini-Lessons

- Session 6: Flash Drafting: Putting Our Stories on the Page** – Remind students that writers draft by writing fast and furious, working to capture the experience on the page. (p. 54)
 - students will choose a seed idea to focus on today

- students will write fast and furious, outside their notebooks, on loose leaf paper
- writers will keep their minds fixed on the mental movie of what happened and write from the perspective of being right there, at the moment, *inside* the story
- allow students quiet, uninterrupted time to write a complete, or almost complete, draft
- **Session 7: What's the Story Really About: Redrafting to Bring Out Meaning** – Strong writers need to be reflective. The most important question they can ask as a writer is, “What is my story really about?” (p. 63)
 - Students will engage in large-scale, whole-new draft revisions.
 - Students will reread their drafts and ask, “What is my story really about?” Then revise based on that idea. They will ask, “How can I change my draft to bring out that idea?”
 - Ask, “How else could I have written this whole story?” and then write a new draft. Use the chart on page 68 (*Thinking up a Whole New Way to Tell a Story*)
- **Session 8: Bringing Forth the Story Arc** – Writers learn that one powerful way to revise their narratives is to bring out the story structure. (p. 74)
 - Remind students of how stories go – story structure. They can take what they know about fictional narrative stories and apply that to their own writing. Use the chart on page 77 (*How Stories Tend to Go*).
 - Stories revolve around a character who yearns for, or reaches toward something, who encounters trouble, and who, as a result, finds new resources within himself or herself or the world, and changes in the process.
 - Students will ask, “How can I write a whole new version of my draft keeping the story arc in mind?” “How can I make it more like a story?”
 - Revise asking, “Do I have a character with a want or a hope? Have I given my character a clear problem and then written some things that happen that are related to that problem? Does my story have a clear resolution?”
 - Students may rewrite a whole new draft or at least a whole new beginning or middle.
- **Session 9: Elaborating on Important Parts** –After writers have determined what their stories are really about, they use writing techniques to elaborate on the parts that show that meaning. (p. 85)
 - Asking “What is my story really about?” will help make decisions about pacing and elaboration and reflect decisions about meaning.
 - Effective narrative writers elaborate using dialogue, actions, thoughts, and descriptions.
 - Writers will elaborate on only the most important parts of their story, parts where their meaning shines, and stretch that part out with dialogue, visual details, small actions, and internal thought.

- **Session 10: Adding Scenes from the Past and Future-** Strong writers use scenes from the past or future to bring out the internal story and add power to their narratives. (p. 96)
 - Think about your story's message and ask, "How can I connect this to another time?" and try to jump ahead or back in time to show that message.
 - Study *Papa Who Wakes Up Tired in the Dark* by Sandra Cisneros to see how she uses time in her narrative.
- **Session 11: Ending Stories** – Writers revise! A final revision strategy could be: that writers don't just end stories; they resolve problems, learn lessons, and make changes to end them in a way that ties back to the big meaning of their story.(p. 106)
 - Look at a mentor text and/or the end of *Charlotte's Web* by E.B.White to see how authors end stories.
 - Writers think back to what they most wanted or struggled for in their stories and ask, "What is it I want to say to my readers about this struggle – this journey? Then write an ending that shows this.
 - Writers write multiple versions/drafts of endings to see which most related to their message.
- **Session 12: Putting on the Final Touches** – Writers use a variety of tools to help with final revisions and editing.(p. 115)
 - Writers should use one tool at a time, making revisions, before moving on to another.
 - Partners should also use tools and help with feedback.

***Note –**

- Read aloud *Eleven* by Sandra Cisneros with the class prior to beginning Bend III.
- Have prepared an annotated version of the story to be used in Session 13.

Bend III:

GOALS:

- Students will begin a third personal narrative
- Students will draw on all they have learned so far with more independence.
- Students will look at mentor texts and ask, “What did the author do to write her story that I can do too?”
- Students will emulate the craft moves of published, mentor authors.
- Students will remember to dramatize a scene to capture the unfolding experience on paper.
- Students will publish and celebrate a final draft.

Mini-Lessons

- **Session 13: Reading With a Writer’s Eye**—One way writers make writing powerful is by emulating narrative writing they admire. (p. 120)
 -Writers use a mentor text as a model for writing, asking, “What is the clever trick this writer has done to affect the reader this way?” and then try the “clever trick” themselves.
 -Note that when reading *Eleven* by Sandra Cisneros, the author was able to evoke sympathy from the reader for the narrator. Writers will ask, “What has this writer done to affect me this way? I must try it in my own writing.”
 -Teacher models his/her thinking of the text by showing an annotated version and explaining the most powerful points. Not only do writers ask what the author has done, but also, “How has she done it?”
 -Students name craft moves Cisneros uses and show specifically in the text where she uses those moves.
 -Students will practice with a partner to study the mentor text and ask the questions themselves.
 -Create a class chart *Lessons from Mentor Narratives* (suggestions on p. 125 also on the Heinemann site)
 -Students will continue to study the mentor text independently then they will go back into their notebooks, collecting new entries using the new techniques they’ve learned from the mentor text.

- **Session 14: Taking Writing to the Workbench** – Writers gather ideas and try things out. Writers don’t just use their writer’s notebooks to gather entries; they also use their writer’s notebooks as a place to try new things and to work hard at the writing goals they have set for themselves. (p.129)
 -Fostering independence and setting up expectations begin a discussion where students are thinking about their own work and deciding how to continue today and tomorrow, and so on.
 -Students should confidently explain the writing process and make decisions based on that. They can push their thinking by adding on to the process they already know. Writers need to stay with a new skill, try it, step back from it, think about it, and try it again to make it better. Compare their notebooks to a “workbench.”
 -Writers will think about what they admire in the writing of *Eleven* and try it in their notebooks multiple times.
 -Like a carpenter has tools around the workbench, writers have tools around them too. Remind writers of the tools they have at hand

and the tools they've been using all along during this unit.

- **Session 15: Stretching out the Tension** – Strong writers think carefully about how to structure their stories. (p. 139)
 - One way writers think about structure is the stretch out the problem, telling it bit by bit.
 - Writers stop thinking, “How exactly did this story happen?” and, instead, think, “How do I want this story to go?”
 - Point out a part in the mentor text that illustrates this idea – a part where the sequences of events keep building the idea or tension. In this case, the problem gets worse and worse.
 - Writers don't just get to the problem right away; they slowly build up to it and plan more deliberately.
 - Students should settle on a seed idea today and plan to be published in 4 days.
- **Session 16: Catching the Action of Image that Produced the Emotion** – Writers think about which actions or images happened before they felt or thought something, and then write those exact actions or images to evoke the same emotions from the reader. (p. 149)
 - Show two written versions about an action in a narrative. The second version should be written with precise details. Discuss why the second version is better.
 - Writers put the exact thing that the character (or oneself) did or saw before thinking something or feeling something. Writers ask, “What was the exact sequence of actions?” then write those actions specifically to help the reader have the same experience.
 - Find an example of this in the mentor text.
 - Writers practice this with a partner, thinking about the exact sights, sounds, and smells that lead to certain thoughts or feelings.
 - Sometimes, to show importance or significance, writes write about recurring objects, or use recurring words and phrases. Objects can become metaphoric, or a symbol for something, like the red sweater in *Eleven*.
 - Remind students that they have 3 more days to publish.
- **Session 17: Every Character Plays a Role** – Strong writers know that every character has a role that connects to – and furthers – the larger meaning of their story. (p. 158)
 - Study the role of a secondary character in the mentor text. (Mrs. Price in *Eleven*) and ask, “What effect does she have on the story? What effect does she have on the main character, Rachel?”
 - Writers look for a character in a mentor text to study. Then ask, “What role does this character play in the story's meaning?” Writers then apply that to the characters in their own stories.
 - Sometimes writers need to think about secondary characters too. All characters have a story arc and that needs to be planned as well. Show this in the mentor text with the main character (Rachel) and the teacher.
 - Students should be working on “final touches.”
- **Session 18: Editing: the Power of Commas** – Writers think about punctuation – commas in particular – from writing they admire, to make their writing more exact. (p.167)

-Writers lean about the power of punctuation when they study punctuation in mentor pieces. -Students will explore the use of commas in a mentor text asking, "What would the writing be like without it? What message does the mark send to readers about the words? Does the mark change the sound or speed or importance of the words?" -Make a chart of examples of commas, what they do, and using it in your own writing. (example chart on p. 170) -Writers continue to work towards publication.	
• Session 19: Mechanics – Teachers plan lessons based on student needs. (p. 175) – see note -Similar to Session 18, students can study mentor texts to learn about parentheses, varied sentence structure, appropriate use of exclamation points. Create a class chart <i>We've Noticed Punctuation Can</i> (example on p. 177). • Session 20: Reading Aloud Your Writing: A Ceremony of Celebration - Students will have an opportunity to share their writing with an audience, as writers strive to do. Children will read their pieces aloud, adding a chorus to give the occasion appropriate ceremony. (p. 178) -Students will celebrate their published pieces by inviting an audience into their world. -Writers should be able to read their published pieces to an audience (peers in small groups, other classes, parents, etc...) -Writers should be given feedback from their audience. • Session 21: Transferring Learning: Applying Narrative Writing Skills Across the Curriculum – Writers use the strategies they have learning in narrative writing in all they do. (p. 185) -Thinking about "turning point" ideas in our own lives can help us understand characters in narrative stories and help us develop new theories about them. (chart on page. 186) -Thinking about "turning points" can also help us understand historical figures, help us reflect on our own math goals, think about a science process by writing a narrative about it. -Show an example of a student's narrative writing about freed slave, using what he knew about personal narrative writing to convey the difficulties of having been a slave that escaped to freedom. (p. 187 and on the Heinemann site.) -Show another example of narrative writing in math about fractions. (p. 188 and on the Heinemann site) *Note : Session 19 focuses on mechanics. Depending on what your students need, you will need to find mentor texts that highlight that particular mechanics skill. For example, if some students are overusing exclamation points, find texts that use the punctuation well to help student filter their usage. Several examples from various texts will work best.	



South Orange Maplewood School District
English Language Arts Department
Writing Curriculum
Grade 5

Professional Resources:

- Narrative Craft, Unit 1, by Lucy Calkins and Alexandra Marron: Units of Study in Opinion, Informational and Narrative Writing.
- Teaching The Qualities of Writing Lesson Kit by Ralph Fletcher and Joann Portalupi (supplemental and added into lessons as needed)
- Writing Pathways Grades K-5 Performance Assessments and Learning Progressions by Lucy Calkins
- Adapted from Branchburg Township Schools District Curriculum Guides

Unit Description: Journalism (Curricular Calendar)

This unit teaches students that journalism is a form of writing that allows them to blend all that they know from writing other genres—powerful narrative writing, information writing skills explaining ideas and events, and even make argument writing.

Students will learn 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. A typical news report might feature headlines such as, Spider Gets Loose from Science Lab or Tears During Dodge Ball. The unit will provide support when teachers and students face challenges when students write about many current events, keeping in mind cultural competency and student sensitivities that may come up in each class. The first part of the unit focuses on sustaining a high volume of writing. In the second part of the unit, students will jump into feature article writing. The unit is designed to 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: - Journalism is a form of writing that allows students to blend what they know from other writing genres (weave in bits of powerful narrative, draw on information writing skills, explain ideas and events, make arguments) - Students will learn about responsible, ethical journalism		
Time Line: October - December	Duration of Unit – 6 weeks	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>	
- How can I be a journalist that writes quickly, revises purposely, and exposes thoughtful observations about my community? - How can I write concise, focused news reports that give details about an event following the conventions of journalism writing? - How can I write an article that teaches about a topic and engages my reader?	Students will understand that... - Journalists write concisely about the Who, What, Where, and When with a sense of drama - Typical news reports feature headlines that are exciting, short, phrases. - There is a difference between “on-the-spot” writing about current events and feature articles. - It is important to write true reports and be able to spot “fake news.”	
NEW JERSEY STUDENT LEARNING STANDARDS		

Progress Indicators for Writing

- W.5.2.** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.5.3.** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences
- B. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
 - D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- W.5.4.** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- 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.5.9.** Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 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.

Progress Indicators for Speaking and Listening

- 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.
- SL.5.2.** Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally). **SL.5.4.** 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.

Progress Indicators for Language

- L.5.1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.5.2.** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing
- A. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
 - B. Use a comma to separate an introductory element from the rest of the sentence.
 - E. Spell grade-appropriate words correctly, consulting references as needed.
- L.5.3.** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- 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*).

TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS

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

21st Century Skills:

Multicultural and Cultural Competency Perspectives
 Creativity and Innovation
 Critical Thinking and Problem Solving
 Communication and Collaboration
 Information Literacy
 Media Literacy
 Life and Career Skills

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

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

8.1 Educational Technology

All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and create and communicate knowledge.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures

8.1.5.B.1 Collaborative to produce a digital story about a significant local event or issue based on first-person interviews.

8.1.5.D.1 Understand the need for and use of copyrights.

8.1.5.D.2 Analyze the resource citations in online materials for proper use.

8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

PRE AND POST ASSESSMENT	
Look at prior post assessments from Information Writing units in addition to this pre assessment unit. Give the post assessment at the end of the unit. Students should have familiar paper to write on and a supply of additional pages. Give the following instructions: <i>"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 _____ (mention something that happened recently in the school or community like a sports event, Field Day, festival), or the school lunch options. 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. Specifically, you will want to make sure you...</i> • <i>Write an introduction</i> • <i>Organize your writing</i> • <i>Elaborate with a variety of information</i> • <i>Write a conclusion</i> <i>In addition, you will want to think about what you want your reader to think or feel after reading your writing. You will want to make sure that message comes out loud and clear in your writing.</i> Use the Information Writing Rubric to assess student growth. In additions to this, you will want to assess your students' use of tone, and their ability to express their ideas in a concise and straightforward manner.	
Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (Found in Curriculum Calendar) • Published Writing	Other Evidence • Conferring notes/records of conferences, small groups • Teacher observations • Prewrites • Random collection of notebooks • Rough drafts • Partner conversation

Grammar and Conventions

Sentence Structure

- Include the exact phrase, comparison, or image that would explain information and concepts.
- Use a consistent, inviting, teaching tone and vary sentences to help readers take in and understand the information.
- Write complex sentences including several pieces of information.

Parts of Speech

- Use transitions words and phrases to mark time and place of important events
- Use pronouns appropriately when speaking about people
- Use appositives in complex sentences.
- Use conjunctions in complex sentences.

Tense

- Use verb tense to convey various times, sequences, states, and conditions.
- Recognize and correct inappropriate shifts in verb tense.
- Journalists tend to write in the third person.

Paragraphing

- Use paragraphs to separate different parts or time of the story and to show when a new character is/was speaking.
- Begin new paragraphs when there is a new speaker.
- May use headings and subheadings to highlight the separate sections.

Capitalization

- Capitalize names of people and places appropriately.
- Capitalize within dialogue appropriately.

Punctuation

- Use quotation marks and commas when writing direct quotes. Use end punctuation in dialogue correctly (?, !)
- The writer used commas to set off introductory parts of sentences (for example, As you might know,).
- Use commas after names to explain the importance of people (ie. Mrs. Thompson, principal of School One,...)
- Use commas with prepositional phrases.
- Used punctuation to cite sources, Proper punctuation when stating dates and times

Spelling

- Use resources to be sure the words in writing were spelled correctly, including technical vocabulary
- Use grade level knowledge about word families and spelling rules to help spell and edit.
- Use the word wall and dictionaries when needed.

Teacher Notes

NOTE-

- To prepare for this unit, gather a variety of mentor texts (ie. local newspapers, Time For Kids, Scholastic Magazine)
- Especially in Bend I, avoid editorials, feature articles, and investigative pieces. Stick to short, local, current news.

Mentor Texts

- Current news articles
- *Time for Kids*
- *Scholastic News*
- newsela.org
- You could play and discuss this video: <https://www.youtube.com/watch?v=88Midc38AUU> (or go to YouTube and search: What is Journalism by Jennie Dear).
- Many examples of feature articles online are more akin to “all-about” informational writing. This is not the type of feature article this unit is aiming for. This unit aims for feature articles that are more angled—they are more suggestive and focus on an idea or concern.
- Collect mentor texts of news reports from newspapers and feature articles from magazines. You will also want write alongside the children, perhaps choosing topics that your class has experienced together. Field trips, classroom fiascos, book shortages....all make for great articles when written with a dramatic, journalistic tone.

Suggestions (for feature articles, since news reports should be more current):

- <https://newsela.com/articles/lib-procon-video-game-violence/id/23655/>
- <https://newsela.com/articles/dream-job-make-up-artist/id/23506/> (third grade level) or <https://newsela.com/articles/dream-job-make-up-artist/id/23508/> (5th grade level)
- <http://tfk-contest-prod.zw3gwhtz8n.us-west-2.elasticbeanstalk.com/files/gr4.jan17.stu.pwc.v2.00.hires.pdf>

Materials

- Your own writing to serve as a demonstration text
 - A Touchstone text/article that you will refer to throughout the unit.
- Information Writing Checklists – throughout the unit have students pause and self-assess their work, setting and revising goals
- Writing notebooks
 - Current news articles, especially ones from town

GOALS AND SUGGESTED MINI-LESSONS

Bend I: GOALS:

- Students will write short, focused news articles about a shared event happening at school (who, what, where, and when with a sense of drama).
- Students will then write about events happening in the world around them (in town).
- Help students structure their pieces by giving the most important facts and using the language and tone of journalists.
- Students will write about current events.
- By then end of this Bend, students will choose a piece to take through a final round of revisions and edits.

Suggested Mini-Lessons

• Launching the Unit

- Introduce the class to journalism and stir excitement by showing an exciting video that hooks kids right away and gives them enough information to generate a short news article including the who, what, when, and where of the event. Here is a suggested video about a bird interrupting a teacher's Back-To-School presentation (<https://www.youtube.com/watch?v=CrwqBVlSGs>)
- As journalists see things happen they think, "I can write about this."
- Journalists first jot notes about what happened while the event is fresh in their mind.
- Use what you know about showing, not telling, when writing.
- Journalists are always looking for people to quote – getting the right name and writing quotes exactly.
- Journalists mention the exact time and place of the event.
- Journalists tend to write in third person.
- Today is a day for flash-drafts - not a perfect news article.

- **Session 1: Journalists Live Wide-Awake Lives**—Journalists see stories in everyday moments. They notice newsworthy events and capture details by taking notes on the who, what, where, and when.
- Take the class on an inquiry walk around the school to look for possible news events.
- Students will take notes with focus on who, what, where, and when.
- Students will learn that journalists have a "beat" they frequent for news. The school will be their "beat". (See chart at the end of the TCRWP Curriculum Calendar document.)

A list of "beats" students might explore:

The Neighborhood	New neighbors, jets, communal space, apartment rents, apartment malfunctions, famous neighborhood people, popular hangouts
The School Cafeteria	Nutrition, working conditions, cliques, social problems, fights, injustices
Recess/ The Playground	Cliques, injustices, fights, games, crimes and facts, equipment for play, social issues
A Classroom	Homework, workload, curriculum, different learning styles, working with others, class units or studies
The Bus	Travel conditions, behavior, social issues, confronting bullying
The Weather	Sudden blizzards, storms, weather problems, delays, cancellations, effects on health
Entertainment News	Award shows, just released songs, CD's, movies, books, sightings of famous people

Special Events	Current holidays, special school events like dances or fundraisers, report cards, plays, concerts, art shows, writing celebrations
Social Issues	A fight that just broke out in school, problems between social groups in schools, injustice about grades or current school policies, internet wars, bullying, cliques, racial tensions, religious tensions
Crime	Vandalism, graffiti, petty robberies, crimes that affect communities
People	Important or interesting people in the community, people who do kind things or incredible things

- Encourage students to write quick notes about what they see, asking, "What are the key details? (The who, what, where, and when (why, how)?"
- Encourage students to interview people to get direct quotes. Journalists may ask, "What happened? Why is this happening? What events lead to this? What will happen next? How did you get here? How did this happen?"
- Back in the classroom, show an example of a news report about an event (something that you will reference in other sessions). Quickly discuss its part.
- Students will choose from their notes one event and flash-draft a news article in their notebooks.

- **Session 2: Who, What, Where, When**—When journalists collect ideas, they make sure to include the 'who, what, where, and where' of the event.
 - Journalists know that the most important information to write is the 'who, what, where, and where'. This information is usually written at the beginning of the article.
 - Using the mentor text, show how journalists give information about time, place, and people, and events in long, complex sentences, using commas.
 - Model writing a sentence, tucking in extra details using commas.
 - Invite students to work with partners to write similar sentences.
 - Students may need a template sentences: On _____ (month, day, year), at _____ (time), _____ (person and what they saw or did)
 - Students should flash draft another topic and focus on adding the 'who, what, where, when' to the beginning of the drafts.

- **Session 3: Details** – Journalists know it is important to teach the information they are reporting about in as specific and detailed a way as possible.

(Begin this session with a few quick videos exposing writers to current events. The idea is to continue to pump stories into writers' head. They should watch with pencils in hand to record details. If possible, show multiple videos about the same news event so that writers can report rather than retell. Videos should be short and quick so that there is time to write.)

 - Writers revisit their notes as they write to ensure they include exact and accurate details.
 - Focus on the language reporters use and how they report. Voice over the videos and help students focus on specific ways that reporters portray information.
 - Writers should flash draft again on a topic, keeping in mind the "voice" of a reporter.
- **Session 4: Reporters Use a Checklist** – Writers use the Information Writing Checklist and note parts that are applicable to this genre of writing.

 - Reporters look at a checklist to remind themselves what they are doing well and what may need revision.
 - Highlight specific parts of the checklist that apply to journalism.
 - Model using the checklist with your own writing or a student piece.
 - Writers will push themselves to set goals and revise pieces they have written so far.
- **Session 5: Every Word Counts** –Journalists know every word counts! After capturing the details of an event, they return to what they've written with a critical eye, cutting and revising to make it more focused and concise.

 - Students should select one news story that they will take through a final round of revision and editing, and eventually publish.
 - Note that news reports and articles are short and concise.
 - Explore a few articles to see how reporters give a lot of information in a quick way.
 - Model cutting parts of your writing and perhaps focus on a word count.
 - Students will work with a partner to try cutting their drafts. Students may simply focus on lines believe are the most important.
 - Begin a chart listing academic words used by journalists (witness, this reporter, incident, bystander, quoted) and a chart of vivid words and verbs (shocked, bolted, surprised, dismayed, perplexed).
 - Students should work on cutting parts of their drafts and focus on specific academic words.
- **Session 6: Emulate Mentor Texts:** (Inquiry lesson) "How do journalists grab their audiences through their titles?" "What craft moves do journalists use?"

 - By looking at various articles, and keeping the inquiry questions in mind, students should be able to understand the power of titles' angles and perspectives

- Students should realize the sense of detail and drama that journalists portray in their writing.
- Continue to add words to existing charts and students delve into their inquiry.
- Introduce students to “yellow journalism” like that found in tabloids. Explain that while journalists take liberties by making events more dramatic, they don’t lie or fabricate information.
- Students should emulate craft moves they notice and work on final drafts.

- **Session 7: Celebrate!** – Writers know that the true purpose of journalism is to share their publications with a larger audience.

Possible ways to celebrate:

- Stage a classroom news live report, staging events where news anchors cut to “reporters” in the field
- Record the news report
- Publication of a classroom news paper
- Hang articles around the school in strategic places.
- Students should have an opportunity to share their publications with a wider audience.

***Note –**

- Make use of Newsela.com and other online news resources. Some suggestions for students:

- <https://www.twentribune.com/>
- <https://www.sciencenewsforstudents.org/>
- <http://www.cnn.com/cnn10>
- <https://youthradio.org/> (This site reports on some mature content and should be used carefully. It may be a good resource for printed material.)
- [DOGO News](#)

Suggestions for teachers to find mentor texts about town events.

- Kids Post from The Washington Post
- Tap Into SOMA
- The Village Green
- Essex News Daily Once in the site, click “In The Towns” and choose town.

Resources to help launch the unit:

- <http://www.pbs.org/newshour/extra/tag/media-literacy/> (links to videos/articles truthful journalism, how to spot fake news, etc...)
- <https://www.youtube.com/watch?v=88Midc38AUU&feature=youtu.be> (YouTube video can help launch the unit.)

Bend II:

GOALS:

- Students will shift from writing news reports about specific events to writing feature articles which forward an idea and teach the reader about an aspect of their topic.
- Students will understand that feature articles are commonly found in magazines and have a longer shelf life than news reports.
- Students will research and gather information in many ways, (interview, surveys, observations) as well as engage in some research from text-based sources.
- Reinforce teaching about categorizing information and organizing writing.
- End this Bend and Unit with students publishing their feature article.

Suggested Mini-Lessons

- **Session 8: Feature Article vs. News Report** – Students compare and discuss the difference between feature articles and current event news articles.
 - Writers will ask: “How is this feature article the same as news reports we’ve been writing?” and “What differences are we noticing?”
 - Create a T-chart of the similarities and differences between news reports and feature articles.
 - Students choose a topic they know a lot about. This will be their expert topic for their first feature article.
 - Using the mentor text studied together as a model, students will write a quick feature article about their topic. By the end of the day, students should have several, short attempts.
- **Session 9: Patterns in the News** – Reporters develop ideas for feature articles by looking for patterns across their news reports
 - Another way to come up with ideas is to look at news articles and ask, “What patterns do I notice?”
 - Noticing patterns in our news articles can lead to a feature article about that problem
 - Teachers can model this by going through their own teacher written reports or use a students’ work as an example. Note possible patterns that emerge. (For example, articles titled *2nd Grader Injured at Recess*, *Tears During Tag*, and *Long Line at the Slide* may indicate a pattern of problems at recess. This could lead a reporter to write a feature article about problems all schools have at recess or new ways schools are organizing recess.)
 - Students will look across their news reports from Bend I, jotting down the patterns/possible topics.
 - Students will try writing a quick feature article about their new topic – not worrying about knowing every detail right now.
 - Coach students to put question marks and notes to themselves in places where they’d need more information.

- **Session 10: What Feels Important?** – Reporters come up with ideas for feature articles by rereading their news articles for ideas that feel important.

 - Reporters look at news articles they've written and ask, "What feels big and important in this news report that I could turn into a feature article?" and "Why does this event really matter?"
 - Model looking at your own article, asking the questions, and answering them.
 - Students will look through their own articles and ask the questions.
 - Make a chart listing the 3 ways to find ideas for a feature article: write about topics of expertise, look for patterns across news reports, something big from ONE news report.
 - Writers choose another idea(s) and write a quick feature article or a few.
 - At the end of this session, students will need to choose one of their gatherings to develop further and take through the writing process. (Make sure students choose topics that are "close to home." It would be difficult to write about an event in Alaska, for example, because we are not there and cannot explore the topic first-hand.)
- **Session 11: Research** – Journalists teach their readers by including factual information from a variety of sources. -Journalists rely on research strategies like interviewing, surveying, and observing.

 - Show students some of the research you have done and notes you have taken for the feature article you are writing.
 - Make a chart listing the ways you conducted research (interview, sketch of something you witnessed, quick thoughts of an observation)
 - Model how you read over your notes and decide what additional information you may need.
 - Think aloud how you decide which research strategies you decide to use.
 - Students will decide what research strategy to use and start collecting information. Allow students to have time to interview each other.
- **Session 12: Continue Research** – Journalists are researchers. They efficiently search online by crafting search terms that will help them quickly find the information they need.

 - Journalists search the internet by choosing the best search terms. They may ask, "What is my article about?" and type the answer in the search fields.
 - Model creating a web for your research to show how that could help brainstorm a list of various search term.
 - Add this strategy to the chart you created yesterday.
 - Show students that it is helpful to organize the information that has been collected by grouping information together. Just as information writers create a table of contents for the whole information book, we can also create a table of contents for a feature article to help them know how the parts will go. (Mid-Workshop possibility)
 - Students will go off to try creating a web and continue to collect information for their articles.

- **Session 13: Drafting** – Writers have a purpose of their writing. Remind students that when they are writing to teach about a topic, it helps to actually do some teaching.
 - Students will use oral rehearsal with an audience
 - Teaching to an audience (partners) can help you figure out what you need to teach.
 - Partners should ask questions of the reporters.
 - The questions that your audience asks will probably be questions the reader will ask. Knowing how to answer these questions will help in your writing.
 - Students will be ready to draft feature articles out of their notebooks.
- **Session 14: Revise with an Angle** –Journalists may have an angle when writing feature articles and that angle is usually presented right away, in the beginning.
 - Feature articles focus on an idea or concern and tend to be suggestive – they have an angle.
 - To decide on an angle, journalists look at their idea through different lenses or issues that exist in life and ask themselves if that’s what they are writing about. Create a chart of issues (friendship problems, injustice, inequality, cruelty, bullying, ...)
 - Journalists look at these different issues and ask, “Do any of these issues apply to what I’m writing about?”
 - Other questions writers may ask themselves: “Is this story really about _____?”
 - Another possible chart may be a list of questions titled, “Will you write ...”
 - ...to reveal an injustice?
 - ...to highlight an act of kindness
 - ...to emphasize the need for something?
 - ...to uncover the truth behind something?
 - ...to expose a problem and suggest solutions?
 - Model doing this with your own writing – imaging possible angles you might take.
 - Model how you might begin to revise your introduction to start to bring that angle out.
 - Model/show various versions of your introductions reflecting different angles.
 - Students will try this work on their own-deciding on an angle and drafting various introductions.
- **Session 15: Revise with Narrative Craft in Mind** – teach students that narrative craft will serve them well when writing feature articles.
 - Narrative craft will help in writing feature articles, but we need to remember to stay concise and purposeful in our writing.
 - Craft Moves to Use in Feature Articles
 - dialogue in the form of quotes
 - setting – create a vivid image that lead the reader to picture a scene by describing details and using sparkling language

- use anecdotes to get the reader to care
- use repetition to hook and persuade the reader
- write with a journalistic “tone” that is powerful
- ask burning questions
- Use a mentor text that students can study an emulate
- Journalists revise specific details about people, places, objects, and actions in order to convey an angle.
- Writing should be concise – every sentence has a purpose.
- Students will continue drafting and revising.
- **Session 16: Revise for Accuracy** – Reporters revise for accuracy, checking names and information about people and places featured in their article, checking for accuracy of quotes, and ensuring that any facts they include are correct.
- Reporters return to their original notes on an incident and/or do more research
- Model checking for accuracy in your own writing.
- Students continue drafting and revising as well as checking for accuracy in their own articles.
- **Session 17: Leads and Endings** – Reporters often revise after studying the ways in which published writers begin and wrap up their articles.
- Students should have an opportunity to study various feature articles to see ways to begin and end pieces.
- Students should notice that feature articles begin with either a hook (question or anecdote) or by diving directly into the recounting of an incident (including the 4 W’s).
- Students should notice that, when ending pieces, journalists might state how this event will affect the future, tell how the event ended or was resolved, or end with a question the readers should ponder.
- Students will continue to revise pieces.
- **Session 18: Complex Connectives** – Journalists use complex connectives (transitional phrases) in their writing. (This session could also be used as a day to go over various conventions in writing, ie. irregular verbs/verb tenses)
- Explore various ways complex connectives (a result, in comparison, in that case, on the other hand) are used in sentences using mentor texts.
- Students revise and edit towards a published piece.

- **Session 19: Celebration**

- Decide where and how to publish pieces so that there is an opportunity to celebrate students' writing.
- Some ideas: Publish a newspaper by typing the pieces, have an awards ceremony, create a classroom magazine.

***Note**

- Select a feature article to be your touchstone text to be referred to throughout this bend.
- Refer to the touchstone news article you used in Bend I

Interdisciplinary Connections <i>Correlates to routine units in math, rules and community units in social studies</i> ☐ Social Studies and Science Units ● Important or interesting people in the community ● Different cultures and their holidays, traditions, beliefs, etc. ● Ways to bring about change and/or social justice at school or the larger community; rights and responsibilities of citizens	Instructional Strategies
Professional Resources: ● TCRWP Units and online resources ● <i>What Should I Teach Next?</i> from Two Writing Teachers focusing on the Journalism If...Then... unit. https://twowritingteachers.org/2015/05/01/iffthen/	



South Orange Maplewood School District
English Language Arts Department
Writing Curriculum
Grade 5

- Adapted from Branchburg Township Schools District Curriculum Guides
- *Free to Write* by Roy Peter Clark (may be helpful in planning and adding on to lessons)

Qualities of Strong News Stories

- Careful Word Choice
- Descriptive Details / Dramatic Language
- Answers Vital Questions (5Ws - 1H)
 - what happened?
 - who was involved?
 - when did it occur?
 - where did it all take place?
 - why did it happen?
 - how did it happen?
- 3rd Person Narrator (he, she, or they)
- Complex Sentences

Journalists Write Complex Sentences
to improve and clarify information

- Coordinating Conjunctions
connect words or phrases (FANBOYS)
ex: I brought my umbrella, but it did not rain.
- Appositives
phrases set between commas that clarify a noun
ex: My mother, an understanding woman, was furious.
- Subordinate Conjunctions
introduce a dependent clause which usually contains a reason something happened
ex: Even though he was tired, he kept running.

Unit Description: Literary Essay: Opening Texts and Seeing More

This unit helps fifth graders meet high expectations for writing literary essays. Students begin by writing an essay about a shared story—a video clip that they watch and discuss together. With that shared experience, fifth graders then learn to design, write, and revise interpretive essays about short stories. Literary essay practice opens the door to many pathways for students. It offers a bridge between reading and writing and helps students learn that writing can be a way to hold onto one's thinking about a subject or text and to elaborate on that thinking. During this unit, students will move away from narrative writing and instead write logical thesis-driven opinion pieces that respond to a text with reasoned, well-crafted writing. The unit ends by teaching kids to transfer all they have learned to new circumstances, including those posed by high-stakes tests.

In this unit, students will learn to:

- Write to grow ideas about a text
- Read interpretively
- Reread closely and carefully to identify evidence that best supports a claim
- Support a thesis with a variety of evidence
- Draft and revise thesis statements that capture the themes of a story and that forecast ways their essays will support their theses
- Transfer and apply their essay writing to respond to prompts and real-world situations

Writing	
Big Ideas: • Students will draw upon what they know about essay writing, think analytically about texts, and craft claims that can be supported with evidence across texts. • Students will grow strong interpretations that are grounded in the text and craft claims that forecast what the rest of their essay will teach. • Students will develop supports for their claim drawing on varied techniques. • Students will read closely, pay attention to details, and interpret those details to develop deep ideas about themes and lessons in their text.	
Time Line: January - February	Duration of Unit – 5 weeks

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
• How do I think deeply about my text? • How does sharing my thinking about reading deepen my understanding of text? • How does writing about reading help me explore my thinking about characters and theme in literature? • How do writers use the writing process to craft a literary essay? • How can small details in a text help develop the big idea in my writing?	Students will understand that... • Writing an essay about a text channels us to read, reread, and rethink a text in increasingly sophisticated ways. • Readers go beyond the literal meaning in a text in order to explore important ideas. • Readers understand that by sharing their thinking, it deepens their understanding of text • Writers write about their reading in meaningful ways in order to explore important ideas • Writers use the writing process to craft writing that meets the purpose and intended audience
NEW JERSEY STUDENT LEARNING STANDARDS Progress Indicators for Writing W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 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.5.7. 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. A. Apply <i>grade 5 Reading standards</i> 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]”). B. Apply <i>grade 5 Reading standards</i> 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]”).

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.

Progress Indicators for Speaking and Listening

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.

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.

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.

Progress Indicators for Language

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

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

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

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

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*).

TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS

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

21st Century Skills:

Multicultural and Cultural Competency Perspectives
Creativity and Innovation
Critical Thinking and Problem Solving
Communication and Collaboration
Information Literacy
Media Literacy
Life and Career Skills

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

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

8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures

8.1.5.D.2 Analyze the resource citations in online materials for proper use.

PRE AND POST ASSESSMENT	
Give the post assessment at the end of the unit.	
Students should have familiar paper to write on and a supply of additional pages. Give the following instructions: <i>“Think of a topic or issue that you know or care about, an issue around which you have strong opinions. 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 it with you tomorrow. Please keep in mind that you’ll have 45 minutes to complete this, so you will need to plan, revise, and edit in one sitting.</i> <i>In your writing, make sure you:</i> • Write an introduction • State your opinion or claim • Give reasons and evidence • Organize your writing • Acknowledge your counterclaims • Use transition words • Write a conclusion. • Use the Opinion Writing Rubric and the Learning Progression to assess student growth.	
Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (online resources) • Published Writing •	Other Evidence • Conferring notes/records of conferences, small groups • Teacher observations • Prewrites • Random collection of notebooks • Rough drafts • Partner conversation

Grammar and Conventions

Sentence Structure

- Link ideas within and across categories of information using words, phrases, and clauses (e.g. in contrast, especially).
- Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- Connect the two sentence parts together with a comma and the words and, but, or, etc., or connect the two sentence parts together with a semicolon.

Parts of Speech

- Use transition words to when writing specific examples (specifically, towards the end), to add on (another, also, later), and causes (as a result of, this led to, therefore).
- A pronoun must match its antecedent

Tense

- Verb tenses should be the same throughout a sentence and throughout a piece of writing. However, writing in quotation marks might be in a different verb tense. Or, writing about something that happened in the past or something that will happen in the future might be in a different tense.

Paragraphing

- Information and related ideas should be grouped into paragraphs and written in the order that most suits the purpose and helps prove the reasons and claim.

Capitalization

- Capitalize proper nouns.
- Capitalize within quotes.
- Capitalize titles of stories within the essay.

Punctuation

- Demonstrate command of the conventions of standard English capitalization, punctuation.
- Use quotation marks and commas appropriately when quoting text.
- Place a quotation mark at the beginning and end of the words cited from a text
- To introduce a quotation in a sentence, use a comma
- If you only quote part of a sentence, use a lowercase letter at the start (unless the quote starts a sentence)

Spelling

- Demonstrate command of the English, and spelling when writing.

Teacher Notes

Mentor Texts

- *Eleven* by Sandra Cisneros
- *Every Living Thing* by Cynthia Rylant
- Picture Books by Eve Bunting
- "The Marble Champ" from Baseball in April by Gary DeSoto
- *The Stranded Whale* by Jane Yolen
- *Marshfield Dreams* by Ralph Fletcher

Materials

- This unit builds on 4th grade units – *Boxes and Bullets: Personal and Persuasive Essays* and *The Literary Essay: Writing about Fiction*. It would be beneficial to refer to those units in your teaching.
- This unit also builds on 5th grade Reading Unit 1 *Interpretation Book Clubs: Analyzing Theme*
- Your own writing to serve as a demonstration text
- Opinion Writing Checklists – throughout the unit have students pause and self-assess their work, setting and revising goals
- Writing notebooks
- Drafting booklets

For Bend I:

- Digital, shared text: Panyee Football Club <https://www.youtube.com/watch?v=iU4oA3kkAWU>
- Digital transcript of the video (found on the Heinemann site)
- Digital stills of key moments in the video (directions found on the Heinemann site)
- Various mentor writing pieces found on the Heinemann site
- Anchor charts

For Bend II:

- Various short texts (at least 3) for each student that they are familiar with and have read before (See Heinemann site for suggestions or use your own short stories/picture books)
- In addition to the texts mentioned on the site, the following may be used as well: *Something Beautiful* by Sharon Dennis Wyeth, *Crow Call* by Lois Lowry, *More Stories Julian Tells* by Ann Cameron, *Baseball in April and Other Stories* by Gary Soto, *My Rotten Red-Headed Older Brother* by Patricia Polacco.



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For Bend III:

- Small packet of opinion texts for each student found on the Heinemann site.

GOALS AND SUGGESTED MINI-LESSONS

Bend 1:

GOALS:

- Students will craft literary essays around a shared digital text.
- Students will craft literary essays in which they develop and support a claim about a character or theme in a shared text.
- Students will strengthen their skills in close reading, developing thesis statements, identifying evidence that fits the claim.
- Students will craft angled mini stories within their literary essays and transfer what they now about narrative writing to do this well.

Suggested Mini-Lessons

Prior to Session 1, be sure to have read and discussed *Eleven* by Sandra Cisneros with the students.

- **Session 1: Inquiry into Essay** – guide students through an inquiry to explore the characteristics of essays to help them transfer previous learning to the work of the unit – writing literary essays.
 - Writers study a student written literary essay and ask, “What makes a literary essay? What exactly, are the big parts, and how do they fit together?”
 - Writers annotate the text and label parts.
 - Writers will find that the essay has an introduction, body paragraphs, ends with a conclusion.
 - Writers can specify what is included in each part. See anchor chart on p. 13.
 - Writers continue this work by studying other student written essays, comparing and contrasting.
- **Session 2: Growing Ideas Means Reading with a Writerly Wide-Awakeness** – teach students that one way to generate ideas for a literary essay is to read with extra alertness, seeing more in the details of the text.
 - Writers watch “Panyee Football Club” video (touchstone text) with a focus on the plot and characters.
 - Students will learn that when you read as a writer (or watch as a writer) you are extra alert and notice more by asking, “What is a detail that I notice – one that for some reason seems sort of important? What might be especially meaningful about what I’m noticing? How might this detail connect to earlier parts or later parts?”
 - Writers narrow in on a detail and start writing about it.
 - Writers carry their idea with them as they continue viewing the text, adding on to their writing.
 - Writers realize that they can also grow an idea by noticing a pattern in the text.

- **Session 3: Trying on Various Theses for Size** – teach students that writers can craft several possible thesis statements to see which one fits what they are really trying to say about a text.
 - Students will be shown a template that essayists can use when writing thesis statement (see p. 27, also found on the Heinemann site)
 - Writers can use a template to fine tune their idea. They may ask questions like: “Is my idea something about the character and his or her traits? Is my idea about something the character learns? Is my ideas about something the text is really teaching?”
 - Once writers fine tune their idea, they will further add on to it by “forecasting” the essay’s structure. The template will help in providing a way to write these thesis sentences.
 - Make a chart of possible thesis statements (p. 28). Using the template, model writing the second sentence to “forecast” the essay.
 - Students will write different thesis statements.
- **Session 4: Angling Mini-Stories to Support a Point** – teach students that one way writers support their claim is by crafting mini-stories that are angled to highlight the writer’s point and that balance storytelling as well as summarizing.
 - Once essayists come up with an idea, they find parts of the text that support their idea. They skim the text and ask, “Does this fit?”
 - When essayists find a few parts that fit, they think about which part fits best.
 - Essayists choose the one part that fits best and retell it as a mini story, keeping in mind story elements.
 - Literary essayists work hard to convince their readers of their claims, and an angled mini-story can help them do that. This helps the reader pause and say, “Oh yes, I agree!”
- **Session 5: Flash-Drafting a Literary Essay** – teach students that writers use checklists to get ready to draft. Specifically, you’ll teach that when writers flash-draft a literary essay, it helps to rehearse it in the air with the qualities of good essay writing in mind.
 - Writers use a checklist (like the anchor chart created in Session 1) making sure to have all the parts needed.
 - Writers use the checklist and ask questions like, “Do I have a hook? Do I have explanations of evidence?”
 - Writers use a checklist as an organizational structure while they draft a complete literary essay.
 - Writers use transitional phrases to link parts of their essay. (Anchor chart p. 53)

***Note –**

- This part of the unit is meant to be brief. You’ll take your students through this process in a week from start to finish.
- Prior to beginning Bend II, it may be beneficial to pause the writing unit for a day and allow time to read aloud the short texts you plan to use in Bend II so that students are familiar with them.

Bend II:

GOALS:

- Students will learn that when they want to write about something really big, it helps to start with small, specific details.
- Studying when characters in a text face troubles, and then learn from those troubles, helps develop themes in writing essays.
- Students will revisit their thesis statements, check it against their text, and then revise them to capture a more precise theme that is substantiated by the text.
- Students will weave quotes from the text seamlessly into their essays.
- At the end of this bend, students will publish an essay
- Students will write a new literary essay, this time on a self-selected text.

Suggested Mini-Lessons

- **Session 6: Writing to Grow Ideas** – teach writers that essayists study small, specific details or the parts that feel odd or important to grow big ideas and interpretations.
 - Students will use self-selected texts for this bend.
 - Essayists note significant details, write to explore and make more of those details, and evolve those details as they work across the text.
 - Essayists know they need to reread, diving into a passage again and again to try to make more of them.
 - Essayists note places in the text that seem odd or important. They form an idea that will grow into a bigger idea as they reread the text.
 - Essayists talk aloud about their idea and allow them to grow with a partner's help.
- **Session 7: Analyzing How Characters Respond to Trouble** – remind students that one way literary essayists generate ideas is to closely study the times when characters face trouble, knowing that often the character or the reader learns a lesson from those experiences.
 - Essayists identify the troubles the characters face and ask, "What does the character learn about way to deal with his or her problem? What does the author teach us through the way the character learns to handle the problem?" This often translates into the themes of the story.
 - Essayists reread scenes to grow their idea and see if it fits the rest of the text. They keep the questions in mind.
 - Essayists write long about their ideas.
 - By the end of today's session, writers should have crafted possible thesis statements and supports.
- **Session 8: Developing Stronger Thesis Statements** – teach students that essayists develop stronger thesis statements by checking their initial theses against the text, rereading parts of the text to test whether that draft of a thesis actually holds true.
 - Writers develop thesis statements by holding an initial idea against the text, reading and rereading to determine whether it fits with the text.

- Writers ask, "Does *this* part of the text go with what I'm claiming about the book? Does *this* part?"
 - When writers find lines or parts that don't fit with their claims, they revise their thesis statement.
 - Essayists know that to write a thesis, they need to think of supports, too. As they test out possible thesis statements, they are alert to how their supports should go. They ask, "What kinds of supports will I use? Will I back up my thesis statements with times? reasons? kinds? characters? Or, will I back up my claim with problems and solutions? " Use the chart found on page 85.
 - Students should settle on a thesis statement by the end of the session today.
- **Session 9: Choosing and Setting Up Quotes** – teach writers that literary essayists select quotes from a text to support their ideas, choosing the best quotes and writing the quotes to show how cited materials supports an essayists' ideas.
 - Writers will conduct an inquiry lesson.
 - Essayists study other writers' work, focusing on quotes, asking, "What kinds of things do literary essayists quote? How do they seem to decide on parts to quote?" See mini chart on p. 92
 - Writers go back to their thesis statements and reread the text, marking possible places that could be quoted.
 - Writers then rank quotes based on what best supports the claim.
 - Once quotes are chosen, writers record the quote, sometimes introducing it with a brief, clear summary of the text, so readers understand how the quote fits the support.
 - **Session 10: Supporting a Claim with an Analysis of Craft** – teach students that literary essayists analyze author's craft, writing about ways an author's goals and techniques might support students' claims. (Use Narrative Goals and Techniques charts found on the Heinemann site).
 - Writers will acquaint themselves with the "Narrative Goals and Techniques" chart from Unit 1 *Interpretive Book Clubs*.
 - Writers reread sections of their essay, with the narrative techniques in mind, asking, "Where in my essay can I refer to techniques the author used?"
 - Writers use academic language, like the language on the cards, to make their points stronger.
 - Writers revise their essays, explaining narrative craft moves, and connecting it to their claim.
 - When writers notice several craft moves and author uses, they ask, "Which one of these *best* supports my claim?"
 - **Session 11: Beginnings and Endings** – teach students that when literary essayists craft introductions, they work to help readers understand what's significant about their text. One way they do this is by beginning with a universal statement before introducing the text and their claim.
 - Writers can use the "Leads" section of the Grade 5 and 6 Opinion Writing Checklist to remind themselves of the expectations. They use a checklist to set goals and revise leads.
 - Essayists study leads in various literary essays to see how other writers craft introductions.

- Essayists write and revise several introductions and then choose the best one.
- Writers can use phrases like: *The world can be..., In life, you should always/never...*
- Writers follow the same process when working on conclusions.
- Essayists use literary language to be taken seriously (character, protagonist, trait, motivation, relationship, plot, setting, theme, point of view)

- **Session 12: Editing Seminar Stations** – teach that essayists get their writing ready for publication by editing, specifically by paying careful attention to grammar and convention rules to make their essays clear and effective. Create seminar centers that are specific to the needs of your students.
 - Writers know that they need to use academic English when writing essays.
 - Writers try to get better at academic English by taking a little seminar. They read about a language convention, study examples and non-examples of that language convention.
 - Writers take what they learned in the seminar and transfer the rule to their own writing.
 - Writers will work on publishing their essays.
- **Session 13: Celebration** –Students should have an audience with which to share published work.
 - Essays could be published online (Goodreads.com is an option). Then, to extend the work, you can invite students to comment and complement each other's' work. Invite Families and other students in the school to view the posts and comment as well.
 - Share essays locally, with the school library or public library, or community book store.
 - Publish essays in anthologies and share with other classes.

***Note –**

- You'll see reciprocity from the Grade 5 *Narrative Craft* unit, especially Session 4, "Telling the Story from Inside It" and Session 6, "Catching the Action or Image that Produced the Emotion."
- Refer to the Grade 4 *Boxes and Bullets: Personal and Persuasive Essay* unit, especially the "Ways to Push our Thinking" Chart.
- You'll see many ways to refer back to the Grade 5 *Interpretive Book Clubs* unit. In Session 9 students learned how to grow ideas by studying challenges the characters face.

Bend III:

GOALS:

- Students will transfer everything they've learned about writing literary essays to help them write varied opinion texts on a range of subjects.
- Students will learn that this transfer of skills will help them be ready to respond with flexibility to the high-stakes academic challenges that will come their way in the future.
- Students will notice similarities between literacy essays and other opinion writing (persuasive speeches, editorials, argument essays, etc.).
- Students will draw on their narrative texts from Bend I and II, and a few articles on leadership to give advice to a character, compare and contrast the content and craft moves within two texts, or craft a petition convincing the principal to offer a course on leadership skills at the school.
- After experimenting with a few different scenarios, students will choose one to draft and later teach an audience.

Suggested Mini-Lessons

- **Session 14: Transferring What You Know to Any Opinion Text** – teach students that writers can transfer the tools and strategies they've developed for writing literary essays to help them write a host of different kinds of opinion pieces.
 - Writers work together to study a student-written speech and ask, "What moves have I learned as a literary essayist that I also see other writers using in other kinds of opinion writing?"
 - Students use the chart from session one to label parts of the speech that are similar to parts of a literary essay.
 - Students continue to study other examples and noting similarities with a partner. Students should also begin to note differences.
 - Students will realize that once they know how to write a literary essay, they can draw on that knowledge to write a multitude of other texts.
- **Session 15: Tackling Any Challenges that Come Your Way** – writers prepare for any opinion writing situation they encounter by transferring what they know about writing literary essays to a new situation. (Use Scenario cards found on Heinemann.com)
 - Writers need to be flexible when approaching different writing situations. They ask, "What do I already know that could help me here?"
 - Students will practice this by writing to various prompts/scenarios with a partner.
 - Students/Partnerships will first take time to understand complicated prompts and figure out what is being said. Then they will draw upon what they know about literary essays to respond.
 - Writers make a quick outline for how a writing piece to a specific scenario could go. Then draft.
 - Use the chart found on p. 149.

-Writers collaborate with other writers to share and compare strategies with each other.

- **Session 16: Logically Ordering Reasons and Evidence** – teach students that having a strong claim will only get you so far. What really matters is the supports and evidence you have to back up your claim, and, in particular, how you organize those supports and that evidence.
 - One strategy writers use to rank evidence is to write each one on a post-it or index card. Next, they lay out the evidence they've collected for one of their supports and physically move them around, sorting them by most effective or important.
 - Writers will ask, "What if you could only choose *One* piece of evidence? Which piece of evidence is the strongest? Why?" or "How would I order these pieces of evidence? What order makes the most sense?"
 - Students will continue to practice their learning from Session 15 and today with other scenarios.
- **Session 17: Applying Your Past Learning to Today's Work** – teach students that writers draft a new piece of writing in the strongest way by drawing on all they know about other genres, in this case, opinion writing.
 - Writers do a quick inventory of the tools and resources they have at hand when preparing a new draft. (checklists, charts in folders, charts in classrooms, exemplar pieces, student written examples, notebook work). Then they choose the ones that are most helpful.
 - Students will draft, using the resources they identified to help them create the best possible draft.
- **Session 18: Analyzing Writing and Goal-Setting** – remind students that writers sometimes pause to consider progress, using a checklist to assess their own growth and set goals.
 - Writers don't just zoom through a checklist, the actually zoom in on a specific section, read the description in that section, and then put it in their own words to be sure they are truly thinking about what it's saying.
 - Then writers reread their own writing to find proof of the work described in the checklist. They mark up their pieces in the margins or on the words to show proof.
 - Writers continue this work, focusing on other sections of the checklist. (See chart on p. 174)
 - Writers set goals for parts of their pieces that need work as revealed in the checklist.
 - Students work to complete and publish their drafts.
- **Session 19: Becoming Essay Ambassadors** – teach students that once people develop expertise, they can take that knowledge to a broader audience and share what they've learned with others. One way they do this is by hosting small groups of interested participants.
 - Students will use a lesson plan template (see p. 181) to plan how to teach/share their expertise on a topic to a small group of students.
 - First, students will choose something to teach, then figure out *what* exactly to teach. After that, they will figure out *how* to teach it and make tools or charts that will help.

***Note –**

- Prepare a packet of opinion texts for each student to study in Session 14. Sample texts can be found on Heinemann.com
- Students need to have read and be familiar with “Maureen’s Speech to the Graduating 5th grade Class”, “Persuasive Letter on Peer Pressure,” and “A Letter to the National Museum,” prior to Session 15.
- Plan ahead of Session 19 to provide your students with small groups to teach in other classes.

Interdisciplinary Connections <i>Correlates to routine units in math, rules and community units in social studies</i> ☐ Social Studies and Science Units • Students can read across content areas and apply lessons from unit	Instructional Strategies
Professional Resources: • Literary Essay: Opening Texts and Seeing More, 2016 Units of Study in Opinion, Informational and Narrative Writing • Adapted from Branchburg Township Schools District Curriculum Guides	

Unit Description: The Research-Based Argument Essay – Book 3

In this unit, students will learn to argue with logic and passion. Not only will they learn to argue, but they will also learn how to listen and read the arguments of others and put those arguments to the test –for logic and credibility. Students will be able to weigh conflicting views on a topic and thoughtfully decide their own position and articulate that position convincingly to others. In this unit students will learn how to structure their writing with claims backed by evidence. Students will also learn to suspend judgement, to read critically, to note-take, to build an argument, and to revise and rethink and rebuild.

In **Bend I**, students will explore the issue of allowing chocolate milk in schools. Teachers will guide students into understanding that in order to develop a solid argument, they need to research both sides of an issue, postponing a quick, premature conclusion until the actual evidence is culminated and reviewed. Students will study texts – both print and digital- that give a different stance on the topic, the teacher will teach the students to consider the warrant behind arguments in those texts, reading these critically. The students will then take all that they know about persuasive writing and construct a letter to the principal articulating their view on the chocolate milk debate. These letters will have a claim supported by evidence. In **Bend II**, the students will craft a position paper to present to another audience (i.e.: school board, superintendent, parents, cafeteria workers, etc.). Students will return to research with a more critical eye. Since they are more knowledgeable about the topic than they were in Bend I, they will be more adept at noticing the author's perspective in research as well as conflicting information. They will search for flaws in their logic and revise their piece to make their claim sound. Counterclaims will be introduced in this bend and students will be working them into their piece in order to debunk the claims of the opposing side. In **Bend III**, the students will draw on all they know about writing to take a stand in their writing. They will write another argument essay on a topic of their choosing, that will contribute to the public conversation and the community around them. Students will ponder what they want to change in the world, or what they want people to think differently about. They will then research, gathering texts as well as finding new sources of evidence (i.e.: conducting interviews, surveys, etc.). In this bend, students will be working within the confines of a strict deadline and will use this deadline to help them plan their research and writing. Students will also apply not only what they have learned in this unit, but also what they have learned in the narrative unit of study when they insert real or imagined moments into their arguments in order to drive home their point.

Writing		
Big Ideas: • Students will be able to suspend judgement to research both sides of an argument in order to create a sound argument • Students will be able to take all they know about informational and persuasive writing in order to write and create a sound argument		
Time Line: January - February		Duration of Unit: 5 weeks
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>	
• How can I write an essay to persuade and /or inform others? • How can I collect research on both sides of an argument and form my own opinion with reasons and examples—supporting my side? • How can I revise my argument, taking it up a notch, by doing more research and evaluating evidence, anticipating and addressing counterarguments, and writing to appeal to an audience? • How can I draw on everything I have learned about argument writing in order to find a cause or an issue, to make my own plan for writing, and develop a strong persuasive essay? • How does engaging in collaborative discussions enhance writing and help generate ideas?	Students will understand that... • Students argue logically by analyzing texts, weighing evidence, and consider logical reasoning by structuring their writing so it includes claims that are supported by reasons that are backed by evidence. • Writers will draw on their entire skill set as writers to convince others • Writers must read multiple texts to develop essential questions for research. • Writers support ideas and opinions with facts and details from the text in a clear, concise manner.	
NEW JERSEY STUDENT LEARNING STANDARDS		
Progress Indicators for Writing • W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information. a. 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. b. Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate. c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically). d. Provide a conclusion related to the opinion presented.		

- W 5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- 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.
- 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.
- 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.

Progress Indicators for Reading

- RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.
- RI 5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.
- RI 5.6 Analyze multiple accounts of the same event or topic, noting important similarities

Progress Indicators for Speaking and Listening

- 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
 - A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
 - B. Follow agreed-upon rules for discussions and carry out assigned roles.
 - C. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
 - D. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- SL 5.3 Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- 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 5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Progress Indicators for Language

- L 5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS

21st Century Skills:

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

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

Business Literacy
 Health Literacy

Technology Standards

8.1 Educational Technology All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.
 8.1.5.A.3 Use a graphic organizer to organize information about problem or issue.
 8.1.P.A.3 Use digital devices to create stories with pictures, numbers, letters, and words.
 8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols, and pictures.
 8.1.2.A.2 Create a document using a word processing application.
 8.1.5.E.1 Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

PRE AND POST ASSESSMENT		
	Before beginning the unit, writers complete an on demand writing prompt as a starting point for instruction. Students should have familiar paper to write on and a supply of additional pages. <i>"Think of a topic or issue that you know and care about, an issue around which you have strong feelings. (Recess, lunch food, bedtime, cell phones, school uniforms, and year round schooling) Tomorrow, you will have forty 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 with you tomorrow. Please keep in mind that you'll have forty minutes to complete this, so you will need to plan, draft, revise, and edit in one sitting."</i> <i>In your writing, make sure you:</i> • Write an introduction • State your opinion or claim • Give reasons and evidence • Organize your writing • Acknowledge counterclaims • Use transition words • Write a conclusion Use the Opinion Writing Rubric and Learning Progression to assess student growth.	Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (online resources) • Published Writing Other Evidence • Conferring notes/records of conferences, small groups • Teacher observations • Prewrites • Random collection of notebooks • Rough drafts • Partner conversation

Grammar and Conventions	
Sentence Structure ● Vary sentence structure and length for reasons of craft	
Parts of Speech ● Use verbs that are often misused (lie, lay; rise, raise) correctly	
Tense ● Maintain consistency of tense	
Paragraphing ● Nonfiction writers use paragraphs to help the reader with density by thinking about how much information a reader can handle at one time (see page 195).	
Capitalization ● Use more complex capitalization with increasing accuracy, such as abbreviations and within quotation marks	
Punctuation ● Writers move between quotations and their own writing, using words and transitional phrases to make their position clear (see Phrases that Set Up Quotations on page 44). ● Use brackets to set aside a different idea or kind of information ● Use colons to indicate something is explained or described ●	
Spelling ● Spell a full range of contractions, plurals, and possessives, and compound words ● Correctly spell words that have studied (spelling words)	

Teacher Notes	
Mentor Texts	● Online Resources (Heinemann Website) ● Online Resources (Bend III) <u>Fairfield Schools 5th Grade Argument Debate Topics</u> Suggestions: ● Do Bend I as strictly as possible, as it sets the foundation for Bend II and beyond ● Encourage students to set up a “Drink Museum” in the classroom, where they take clean and empty bottles from various brands in order to calculate sugar and fat content in drinks ● During Bend 3 of the writing unit, when students are taking on new topics, you can have them write about the issues they were studying in Bends 1 and 2 of the reading workshop. ● Remind students to apply what they’ve learned in reading workshop (studying perspective, analyzing craft, and evaluating arguments) and use these lenses to read critically and revise their own argument essays in writing workshop. Materials ● Display anchor charts from argument reading unit ● Your own writing to serve as a demonstration text ● Opinion Writing Checklists and Rubrics – throughout the unit have students pause and self-assess their work, setting and revising goals ● Writing notebooks ● Drafting booklets ● Articles for the class on chocolate milk ○ “Nutrition in Disguise” ○ “Chocolate Milk: More Harmful Than Healthful” ● Videos on chocolate milk ○ “Sugar Overload” ○ “Flavored Milk: Tasty Nutrition” ● Mentor essays ○ Sixth grader, Jack

GOALS AND MINI-LESSONS

Bend 1: Establishing and Supporting Positions (Collecting Notes and Flash drafting)

GOALS:

- Students will improve skills at structuring argument essays and at collecting and incorporating evidence into what will eventually be argument letters.
- Students will explore the issue of whether chocolate milk should be served in the school cafeteria.
- Students will understand that to develop a solid argument, they need to research both sides of an issue, later planning and writing their own arguments.
- Students will draft persuasive letters to the principal using evidence.
- Students will draw on all they know about writing persuasive essays.

Mini-Lessons

Session 1 - Argument writers collect evidence that allows them to think through the various sides of the argument. (p.2)

- Writers select a topic, keeping an open mind about the topic, creating a T-chart "For" vs. "Against," then reading an article thinking about what side of the debate it helped, stopping to jot evidence onto the T-chart, and later using the collected information to write an argument.
- Researchers keep track of the sources where their information came from (see page 10).
- Writers use evidence to form and build an opinion. They do this by, looking over their notes, thinking about what the evidence suggests, then talking about the position they're settling on and why. This is also a way to rehearse for the flash draft letter they will write. (page 12).

Session 2 - Writers use what they know about structuring an essay to help them quickly write a full, rough draft of their argument. (p.15)

- Writers organize their opinions and reasons into a boxes and bullets structure. After they have a rough idea of the structure, they try to get the whole piece of writing down on paper quickly. Finally they go back and revise (see charts on pages 18, 21, and 24).
- Writers make a plan for how to make their flash draft stronger (see pages 23 and 25).

Session 3 - Argument writers conduct research and provide evidence that supports their claim. (p.27)

- To give compelling evidence, researchers first pore over research materials, analyzing which evidence will really support the claim. Then they start putting that evidence into their own words by paraphrasing it. Finally they go back to their draft and figure out what place in the draft is the best fit and stick it in.
- Writers consider the relevance of their text evidence, making sure it supports the claim (see page 34).

- Writers use the Opinion Writing Checklists to set goals (see pages 36 and the sample anchor chart on page 37).

Session 4 - Argument writers add relevant quotes to make their arguments more powerful. (p. 39)

- INQUIRY: 'What makes a quotation powerful?' (see chart on page 43 for sample student responses).
- Writers first find a relevant quote, then they unpack the quote, showing how it relates to the claim.
- Writers use transitional phrases between writing and a quotation (see page 44).
- Writers rely on different ways to introduce and give information on a source (see page 46).

Session 5 - Writers redraft with grit and energy, knowing this is not taking a step by back, but rather taking a step forward. (p.49)

- Writers understand their first draft is likely not their best effort. They redraft by first rereading their draft, deciding what parts of it work and what parts don't work, then they plan a new draft (Unit 4 p.19), and finally writing another draft. (See page 50 for how to set this lesson up through guided practice-suggested).

Session 6 - Writers analyze their evidence and explain their thinking, so their own voice is powerful throughout their writing. (p.56)

- Strong writers make sure their argument has a balance of researched evidence and thinking. They achieve this balance by adding their thinking and explanations.
- Writers take out quotations that do not support their claim (see page 62).
- Writers set the context for their quotations. They do this by first thinking, 'How do I set this up so my reader understands it and it supports my argument?' Then they choose only those parts of a quoted text that directly support their argument.

Session 7 - Writers prepare their letter in the medium and format of their choice and set goals for improvement during the rest of the unit. (p.66)

- Writers choose an appropriate format for their writing and then deliver their letter (email, print letter on fancy paper, handwrite the letter on loose leaf with a pen, etc.) (Pull small groups for editing lessons see page 68).
- Writers reflect on the process of writing an argument by referring to the fifth and sixth grade checklists, noticing how their writing has grown (see page 69).

Bend II: Building Powerful Arguments (Revising Flash draft)

GOALS:

- Students will write persuasive essays to a new audience.
- Students will return to research, thinking about the possible systems for note taking, and choosing the one that works best for them.
- Students will look at research with a more critical eye.
- Students will notice the author's perspective and conflicting information.
- Students will address counterclaims, stating and debunking the other side.
- Students will look for flaws in their logic and revise their work to make it stronger.

Mini-Lessons

****Start off Bend II with a response from the school principal that asks the students for more information about the chocolate milk debate and asks them to craft argument essays to be presented to a new audience (school board, manager of cafeteria, superintendent, etc.).**

Session 8 - Argument writers create a system to collect research and develop thinking. (p.72)

- Writers choose a system that works best for them, such as folders, booklets, notebooks, note cards, digital system, etc. (See chart on page 77).
- Writers settle into using their system and begin writing a lot (see page 78).
- Writers study other writers' note taking systems and choose one that works best for them (see page 80).

Session 9 - Writers bring all that they know about reading critically into writing critically. (p.83)

- Writers pay attention to all of the ideas that are flying around, and then put those ideas into notes with full sentences.
- Writers think through their evidence, point by point.
- Writers look across their earlier materials, marking bits that they plan to draw into current drafts (see page 93).

Session 10 - Writers plan for and rehearse the entirety of a draft, then choose a tricky place to focus on as they work. (p.95)

- Writers imagine writing the beginning, middle, and end of a text, making sure there's trouble ahead.
- Writers study a strong mentor conclusion in preparation for writing or revising their own (see page 101).

Session 11 - Writers strengthen their claims by including evidence supporting the opposing viewpoint and then offering a rebuttal. (p.105)

- Writers do this by anticipating the counterclaim to an argument and acknowledging that counterclaim using 'setup' language, saying:

‘Skeptics may think...’ or, ‘Some will argue...’ Then writers rebut the main counterargument.

- Writers refer to additional phrases writers can use to rebut counterclaims (see page 111).

Session 12 - Argument writers evaluate evidence to ensure that their own arguments are solid. (p.117)

- Writers first ask the question, ‘How do I know?’ Then they make sure they can give the precise, exact answer, to be sure they have included the strongest possible reasons and evidence.
- Writers realize when their argument is flawed (example, generalizing a fact) and return to research, looking for stronger evidence (see page 125).
- Argument writers help lead their readers to see their thinking as they build their argument. They let the reader see the strengths and weaknesses of the evidence as they see them so the reader can follow their thinking and know they are aware of possible counterarguments (see pages 126-127).

Session 13 - Argument writers think about their audience and then tailor their arguments to particularly appeal to that audience. (p.129)

- INQUIRY: What persuasive techniques help us address and sway a particular audience? (see sample responses on page 135).
- Writers choose vocabulary that’s just right for their audience (see page 137).
- Writers work in their panel groups to brainstorm together ways they might most effectively convince the audience to whom they will present their argument (see page 139).

Session 14 - When people are part of a panel, when their goal is to convince an audience in some way, they rise to the occasion. (A MINI CELEBRATION p. 141)

- Writers present their position paper to an audience, by standing up tall, speaking in a loud, clear voice (not fidgeting or giggling), and greeting and engaging politely with the audience.
- Writers reflect on their presentations, thinking, ‘What worked well?’ and ‘What might I have done differently?’ (see page 145)
- Writers review the Opinion Writing Checklist Grades 56 and set goals for the next bend, taking stock of what they do well and where they need to improve (see page 145).

Bend III:

GOALS:

- Students will work with a greater sense of independence on a topic of their choosing.
- Students will embark on their research, gathering texts as well as finding new sources of evidence, conducting interviews and surveys.
- Students will learn to work within the confines of a deadline; making plans for completing their writing and applying all they have learned about argument writing.
- Students' arguments should be well structured, with clear claims, reasons, and evidence. Arguments will be well thought out with valid reasoning and connections with the argument angled to a particular audience.
- Use this time to reteach any concepts that are not being applied properly in students' writing.

Mini-Lessons

Session 16 - Argument writer's stand up for what they believe in, drawing on all they have learned to build a strong case. (p.154)

- Writers think about things they've experienced or observed and want to argue about and change, then they jot some boxes and bullets for one or two ideas.
- Writers plan with a deadline in mind (about 4 days to research, write, and revise) (see page 160).
- Writers are in charge of their own writing. They need to call on all they know to plan their work, including planning next steps for themselves (see page 162).

Session 17 - Argument writers find some of the most persuasive evidence in everyday life. (p.164)

- Writers get information by finding a petition, professional records, taking photos, conducting interviews, or giving surveys to people who are in some way connected to their issue.
- Writers remember that their questions, trails of thought and discovery could be important to their research, and may be of interest to their readers as well (see page 171).

Session 18 - Writers move towards a deadline, taking stock of their draft often, making sure it is coming along and leaving enough time for significant revision. (p.173)

- Writers read their draft and ask, 'What parts of my argument have received more of my attention? Have I worked on an introduction? A conclusion? Does my evidence support my reasons? Have I included strong quotes?' Then writers refer to the 'How to Write an Argument' anchor chart and Opinion Writing Checklist and then jot a to-do list of next steps.
- Writers sometimes switch sides of their argument for practice, taking the opposite position, so that then they can try to rebut that position in their own argument. They then revise their draft to include rebuttals (see page 176).

- Writers reflect on the extent to which their writing meets the expectations of the sixth grade checklist (see page 176).
- *At this time, check to see that the students' writing is showing all that has been taught. If misconceptions or breakdowns are occurring, take the time to reteach these concepts before moving on to further sessions.*

Session 19 - Argument writers include small moments in their writing to make a point. (p.177)

- Writers can include either an invented or imagined moment and then begin with, 'Picture this...' or 'Imagine this...' They can create a vivid scene that will stick with the reader. They can comb through their research for a true small moment, and then tuck that moment into their essay.
- Writers look at something other writers have done well to get ideas for revision (see page 181).

Session 20 - Argument writers strengthen their claim by making sure their evidence doesn't depend on flawed reasoning. (p.184)

- Writers think and plan how to word and present their evidence in a way that is incontestable, while checking to make sure it is accurate and reliable.
- Writers add detailed explanations to defend their position (see page 191).

Session 21 - Nonfiction writers use paragraphs to help with density. (p.193)

- First nonfiction writers begin a new paragraph when introducing a new part, idea, or reason. Next they paragraph to help the reader with density by thinking about how much information a reader can handle at one time.
- Writers apply previously learned editing strategies.
- Writers use everything they can think of to figure out how to spell tricky words and to solve their editing challenges (see page 198).
- Writing partners help one another edit (see page 200).

Session 22 - Celebration. (p.201)

- See pages 201 -202 for celebration ideas.

***Note:**

- Students will write another argument essay on a topic of their choosing. You may want them to write about the issues they were studying in Bends 1 and 2 of the reading workshop.
- Set a deadline for them, suggested: 4 days to research and another 2 to write and revise.

Instructional Strategies

Interdisciplinary Connections

Correlates to routine units in math, rules and community units in social studies

- ☐ Social Studies
 - Write a research essay about a curriculum topic in science or social studies.
- ☐ Science
 - Environmental Science
 - Health and Safety
- ☐ Technology Integration •
 - Use Inspiration for note taking features.
 - Hyperlink text to website where information is coming from.
 - Use the track changes feature in Word to keep original language from primary source.
 - Develop an i-movie taking the affirmative or negative positions about a topic.
- ☐ Media Literacy Integration
 - If possible; create a website or blog where the class's essays are published
 - Set up a system for peers to respond to each other's essays (online or on paper)
- ☐ Global Perspectives
 - Research opinions of those around the world on the topic students are writing about.

Professional Resources:

- Writing Strategies Book by Jen Serravello
- *The Research-Based Argument Essay Book 3 Units of Study for Opinion, Informational and Narrative Writing*
Adapted from Branchburg Township Schools District Curriculum Guides

Unit Description: The Lens of History: Research Reports – Book 2

In this unit, students will be writing informational texts within a content area, such as social studies. You may feel free to use any content area topic that your students have already covered for the year. The goal is not to teach the content, but to have the students think critically about the content and have them “dig deeper” in the information in order to write an in-depth research report. This unit will not only enhance student’s writing skills, it will also build upon the non-fiction reading work that was done in Tackling Complexity: Moving Up the Levels of Non-Fiction (i.e.: synthesizing across text, discerning significant ideas and supporting information). Students will be writing several drafts in this unit as there is a big push behind editing and revising.

In **Bend I** the students will be completing a flash draft that will be revised numerous times using various lenses. This first draft will focus on organizing information (all that they know about the topic) in subsections and utilizing previously taught skills in informational writing. Teachers are to focus on structure during this time; do not teach the way to structure, but instead students should be taught how to make effective choices in regards to the structure in their writing. At the end of Bend I students will complete a second draft, which is an improved version of their first draft; utilizing all of the lessons up until that point in the unit.

In **Bend II**, students will be narrowing their focus for their research reports. Instead of writing “all about” a topic, they will picking a more focused topic to research and write about (i.e.: Bend I reports were all about the American Revolution. In Bend II, reports are more focused. For example, Battle of Bunker Hill, Green Mountain Boys, Boston Tea Party, etc). Once deciding on a topic, students will flash draft again, this time writing solely on the topic chosen. Then they will go back to research, this time reading more purposefully, looking for information relevant to their subject. Students will also be looking for themes within their topic. Primary resources also make an appearance in this bend. Students will learn how primary resources can be used to enhance their research and their writing. Students will take the flash draft written at the beginning of this bend through the writing process in order to come out with a detailed and focused report.

Writing		
Big Ideas: - Determine appropriate revisions to a draft to convey ideas and information clearly - Improve stamina for research and research writing		
Time Line: April-May	Duration of Unit: 6 weeks	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>	
- How can I use all that I know about nonfiction reading and research to learn about a topic? - How do I improve my first draft writing? - How do I build my stamina to make meaningful revisions? - How do I make largescale revisions to my draft? - How do I convey information and ideas clearly? - How do I engage in research while keeping track of and citing relevant sources?	Students will understand that... - Students will write informational texts within a content area study. - Writers need to research thoroughly in order to write report. - Students learn how to write quickly and efficiently, improving their first draft writing so that it shows their increased prowess as writers. - Writers improve their stamina for meaningful revision large-scale elaboration and research.	
NEW JERSEY STUDENT LEARNING STANDARDS		
Progress Indicators for Writing - W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. - 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. - Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. - Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., in contrast, especially). - Use precise language and domain-specific vocabulary to inform about or explain the topic. - Provide a conclusion related to the information of explanation presented. - 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 13 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. (Editing for conventions should demonstrate command of Language standards 13 up to and including grade 5.)		

- 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.
- 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.
- 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

Progress Indicators for Reading

- RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.
- RI.5.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.
- RI.5.4 Determine the meaning of general academic and domain specific words and phrases in a text relevant to a grade 5 topic or subject area.
- RI.5.5 Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.
- RI.5.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.
- RI.5.7 Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
- RI.5.8 Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
- RI.5.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Progress Indicators for Speaking and Listening

- SL.5.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
- SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Progress Indicators for Language

- L.5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- 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.

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.
TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS 8.1.8.B.1 Synthesize and publish information about a local or global issue or event. 8.1.2.D.1 Develop an understanding of ownership of print and non-print information. 8.1.2.A.2 Create a document using a word processing applications The following skills and themes listed should be reflected in the design of units and lessons for this course or content area. 21st Century Skills: - Multicultural and Cultural Competency Perspectives - Creativity and Innovation - Critical Thinking and Problem Solving - Communication and Collaboration - Information Literacy - Media Literacy - Life and Career Skills 21st Century Themes (as applies to content area): - Financial, Economic, Business, and Entrepreneurial Literacy - Civic Literacy - Health Literacy

PRE AND POST ASSESSMENT	
<u>Pre/Post- Assessment:</u> Give at the beginning of Bend I and at the end of Bend II: This prompt, from <i>Writing Pathways</i> should be used: “Think of a topic that you’ve studied or that you know a lot about. Tomorrow, you will have forty-five minutes to write an informational (or all-about) text that teaches others interesting and important information and ideas about that topic. If you want to find and use information from a book or another outside source to help you with this writing, you may bring that with you tomorrow. Please keep in mind that you’ll have only forty-five minutes to complete this work. You will have only this one period, so you’ll need to plan, draft, revise, and edit in one sitting. Write in a way that shows all that you know about information writing. In your writing, make sure you: • <i>Write an introduction</i> • <i>Elaborate with a variety of information</i> • <i>Organize your writing</i> • <i>Uses transition words</i> • <i>Write a conclusion”</i> Use the Informational Learning Progression for Information Writing to guide your instruction for the pre-assessment. In the post-assessment, use the Informational Writing Rubric in order to assess student growth.	
Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (online resources) • Published Writing Other Evidence • Conferring notes/records of conferences, small groups • Teacher observations • Prewrites • Random collection of notebooks • Rough drafts • Partner conversation	

Grammar and Conventions	
Sentence Structure	• Vary sentence structure and length for reasons of craft
Parts of Speech	• Use prepositions and prepositional phrases correctly
Tense	• Maintain consistency of tense
Paragraphing	• Understand and use paragraph structure (indented or block) to organize sentences that focus on one idea • Create transitions between paragraphs to show the progression of ideas
Capitalization	• Use capital letters for the first letter and last word and most other words in titles • Identify and use special uses of capitalization (headings, titles, emphasis)
Punctuation	• Use indentation to identify paragraphs • Try out new ways of using punctuation
Spelling	• Use a range of spelling strategies to take apart and spell multi syllable words (word parts, connections to known words, complex sound-to-letter cluster relationships)

	Teacher Notes
<u>Mentor Texts</u> • Social Studies text book • <u>If You Lived In Williamsburg In Colonial Days</u> by Barbara Brenner • <u>If You Lived At The Time Of The American Revolution</u> by Kay Moore • <u>Early Leaders In Colonial New York</u> by Colleen Adams • <u>Crispus Attucks: Hero of the Boston Massacre</u> by Anne Beier <u>Suggestions:</u> Use a topic that your students have already studied in Social Studies and are familiar with the content. Be sure to dedicate time to teaching the craft instead of the content. <u>Materials</u> • Display previous anchor charts from narrative writing units • Your own writing to serve as a demonstration text • Informational Writing Checklists – throughout the unit have students pause and self-assess their work, setting and revising goals • Writing notebooks • Drafting booklets	

GOALS AND MINI-LESSONS

Bend I:

GOALS:

- Organize writing into subcategories
- Revise writing and thinking from original flash-draft in order to create a new and improved research report

Mini-Lessons

Session 1 - Researchers organize the information that they know about their topic, which helps them to write about their topic. (p. 4)

- Writers jot words and phrases on post-it notes that represent what they know about their topic, then organizing their notes into categories.
- Writers prepare to draft by teaching someone what they know, then revising their organization based on how the teaching went, or studying published authors to see how they have done the same work, then trying that same work (see page 9).
- Writers prepare to flash-draft tomorrow by taking more notes on Post-its to fill their writers' notebooks (see chart on page 11).

Session 2 - Writers get ready to write the kind of writing they plan to do. (p. 12)

- Strong writers recall all they know about the kind of writing they are about to do. Then they write a flash-draft research report to help them know what more they need to know about the topic.
- Writers push themselves to write more (see page 16).
- Writers rely on rubrics and partnerships to strengthen their drafts (see page 18).

Session 3 - Researchers shift between reading to collect and recording information and writing to grow ideas. (p.20)

- Writers record and reflect: thinking, talking, and jotting about patterns, surprises, and points of comparison or contrast, and they entertain questions. For example, students might add, 'I wonder if ... This makes me think... I notice that... Could it be that?'
- See Information Writers anchor chart on page 25.
- Writers include domain specific vocabulary (see page 26).

Session 4 - History writers revise by studying geography (maps). (p.30)

- Writers refer to maps to include details about the places where things occurred, the geography of that place.
- Writers look for patterns and ask questions to lead to more research (see page 36).
- Writers use a map scale as a way to gather more information (see page 38).

Session 5 - History writers revise by asking questions (p.40).

- They do this by not just moving facts from someone else's book to their page, but instead they think and come up with their own ideas.
- One of the ways writers do this is by asking questions and then figuring out answers to those questions.
- Anchor Chart: Writing to Think (see page 45).
- Asking questions can help nudge new thinking (see page 47).
- Discussion groups can bring about new thinking (see page 49).

Session 6 - History writers revise by looking for patterns and changes across a timeline of events. (p.51)

- One way they can do this is by highlighting relationships simply by having a timeline close by as they write.
- Researchers follow up on hunches by researching more (see page 58).
- Writers meet in discussion groups to continue their thinking, while referring to charts, maps, and timelines (see page 60).

Session 7 - Researchers prepare to draft. (p.61)

- They do this by taking stock of all the information they have and conducting quick research to tie up any loose ends.
- Writers rehearse their drafts by teaching others (see page 63).

Session 8 - Informational writers look back over their research and use this to come up with an image of what they hope to write. (p.64)

- Strong writers look back over their research, quickly sketching a new outline, and then writing fast and furious to draft a fresh version of their report. Grade 5, Unit 2 Page 17
- When writers feel stuck when flash drafting they take a moment to reread what they've written so far, often seeing places where the writing doesn't make sense, finding a place where something more needs to be added, or developing a new idea for what to write about (see page 69).
- Writers make their writing more formal (see page 71).

Session 9 - Writers celebrate Bend 1 and reach toward new goals. (p.73)

- Suggestions: pair up with another class to share, or create a class "textbook" on the topic students wrote about (see pages 73/78 for more ideas).

Bend II:

GOALS:

- This bend focuses on learning from other informational texts, with an emphasis on teaching others in engaging ways.
- Students will write a more focused research report, choosing a smaller, narrower topic from within their broad topic on which to become experts.
- Students will return to research, reading text more closely and purposefully, looking for information and ideas relevant to their subject.
- Students will learn to convey their ideas, just like mentor authors explicitly or implicitly lead the reader toward certain views and themes.
- Students will learn to use primary sources in their writing.

Mini-Lessons

Session 10 - To write research reports that are compelling to readers, writers need to write in a way that draws readers in. (p. 80)

- Writers study mentor texts and ask, 'What did the author do to draw in readers?' Then they try it in their own writing.
- Anchor chart: What Makes This Powerful Information Writing?, page 84
- Writers search for information that will intrigue (see page 86).

Session 11 - Research writers study primary sources. (p.89)

- Research writers do this by close reading to make sense of the primary source document or photograph, since the artifact has not been interpreted by anyone. They study them closely and figuring out what information they share about the topic, then they continue to note take, and write long about they are learning.
- Writers reflect upon all they have learned while researching and construct their own perspective on the topic (see page 95).

Session 12 - There are lots of ways writers organize their thinking or their information before they draft. (p. 100)

- Writers can do this by:
 - Writing key ideas from their topic on Post-its and categorize them, deciding where the bits of information go.
 - Using folders and writing a subtopic of the whole report on each folder, then putting the information and ideas related to that subtopic inside the folder.
 - Writers go through their notes and code each part to indicate what category it belongs in (ex. blue stars, red dots, and so on).
- Writers begin drafting a section (see page 103).

Session 13 - Writers think and rethink the structure of their writing to make it the best it can be. (p. 104)

- Strong writers study the work of mentor authors for possibilities, finding examples of formats. Then they decide which format works best for them.
- Anchor chart: Formats to Let Information Writing Grow, see page 113

Session 14 - Writers find multiple points of view from every story and fact. (p.114)

- Strong writers ask themselves, 'What are some other ways to see this?' and 'What are sides that are not often heard?'
 - One way writers find another point of view is by keeping an ear, an eye, out for the voices of people whose points of view are not often heard. Writers make choices about what to include and what not to include in their writing. Writers often include multiple perspectives.
- Writers use information from primary sources to make their writing more powerful (see page 121).

Session 15 - Writers create a cohesive draft to make writing accessible and easier for readers to take in. (p.122)

- They do this by relying on patterning their sections and subsections in words, structures, and meanings. See anchor chart: Ways to Make Matches and Patterns, page 125.
- Writers check their draft for consistency (see page 126).
- Writers make sure all of their sections and subsections belong, if a section or subsection doesn't belong, writers revise it to make it fit or cut it out.

Session 16 - Informational writers include text features to support a reader's navigation through the text. (p.128)

- Writers look through mentor texts, searching for text features and asking, 'How do these text features teach the reader?' Then they figure out how text features might help your own information writing (see pages 131 and 132 for examples for how students incorporate text features to their writing).
- Writing partners help fact check by looking for places where there may be inaccuracies that need to be addressed (see page 133).

Session 17 - Research writers craft introductions that both explain the structure of their writing and lure readers in. (p.136)

- Writers come up with several possible introductions (see chart on page 139 for possible types of introductions).
- Writers craft great conclusions to make readers continue to think long after the reading is done (see pages 141 and 142).

Session 18 - Writers revise their drafts. (p.143)

- Writers study mentor texts and ask, 'What could I learn from this text, from this writer?'

Session 19 - Information writers edit their work. (p.146)

- Writers use punctuation to help load more information into the sentences they have already written.
 - Adding quotations when citing sources. ○ Using sophisticated linking words and phrases (consequently, especially, on the other hand, etc.)
- Writers divide run-on sentences (see page 150).
- See anchor chart on page 152.

Session 20 - Writers polish their research reports and celebrate them. (p.153)

- Writers create the best version of their new draft asking, 'What can I do to make this my best in the time that I have?'
 - They may choose to invite families in Grade 5, Unit 2 Page 20
 - They may conduct this as a "museum" share where students put their work on their desks so that families and students can move from one piece to the next, leaving comments for the writer.
- Writers reflect on how their ideas have changed since researching their topic. 'I used to think... but now I realize.'

Interdisciplinary Connections <i>Correlates to routine units in math, rules and community units in social studies</i> ☐ Social Studies –Explorers, Colonial America, American Revolution etc. • Students continue to read and research areas of interest and in the other content areas.	Instructional Strategies
Professional Resources: • Unit of Study Book 2: <i>The Lens of History: Research Reports</i>, Units of Study in Opinion, Informational and Narrative Writing • <i>Writing Strategies</i> by Jen Serravallo • Adapted from Branchburg Township Schools District Curriculum Guides	



Unit Description: Fantasy Writing – Curricular Calendar

This unit, Fantasy Writing, is the transformative unit, one where students are able to synthesize many of the writing skills they have been honing all year, as well as push themselves past their comfort zones into new areas of growth. Students go through the complete writing process and at the end of this unit will have completed two fantasy stories. During the second round through the process, your writers will make choices with greater independence, confidence, and productivity.

In **Bend I**, students will spend a week or so writing entries in notebooks, producing at least a page and a half to two pages of writing at school and another page and a half at home. You'll teach your writers to raise the level of their writing as they collect entries and eventually to select one of them as a seed idea. Students will spend just one or two days rehearsing this idea, trying out various methods of planning, and finally making a commitment to one plan. In **Bend II**, you will channel your writers to spend an intense day (or possibly two) fast-drafting their fantasy stories. Revision is the main focus of this bend. Students will use revision to raise the quality of drafts for those who are still composing or to make significant changes for those who are ready to do so. The revision work students will do in this bend is drawn from some of the most crucial narrative work: showing not telling, stretching out the heart of the story, and bringing out deeper meaning through dialogue, actions, and internal thinking. At the end of this bend, you will teach a few editing strategies, as well as provide students the opportunity to do some self-reflection and goal-setting using the Narrative Writing Checklists. In **Bend III**, you will set your students up to cycle through the writing process once again, this time transferring all they have learned to a second piece of writing. You will teach your writers to mentor themselves using published fantasies. In **Bend IV**, students will choose just one piece to edit and publish. They will spend a day or two revising their stories, perhaps with an eye toward bringing out a theme or a message. Then, you will teach some targeted editing moves based on your assessment of students' writing.

Writing		
Big Ideas: - Students will take real world situations and experiences and spin them into complex fantasy stories. - Students will learn that through revision they can make their stories stronger.		
Time Line: May-June		
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>	
- How can I study the work of published authors to develop a fantasy story that has meaningful scenes, including dialogue, figurative language, thought, and action, as well as strong leads and endings? - How can I use all that I know about revising and editing to prepare my piece for publication?	Students will understand that... - Students ground their fantasy ideas in the real world. Noticing stories in everyday life and develop those into a rich fantasy text with complex characters and a focused analysis of setting by using a story arc to plan their story. - Acting out and planning with a partner, as well as revising along the way and studying a multitude of mentor texts can help me gain a vision for my own. - When students look at their paper through a variety of lenses they learn the complexities of writing, how to make theirs stronger, and the many layers required to build a story. - Planning the project and applying acquired skills without teacher support develops writers with stamina, critical thinking and problem-solving skills to build student writers with strong writing identities.	
NEW JERSEY STUDENT LEARNING STANDARDS		
Progress Indicators for Writing W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. B. Use narrative techniques such as dialogue, description, pacing to develop experiences and events or show the responses of characters to situations. C. Use a variety of transitional words and phrases to manage the sequence of events D. Use concrete words and phrases and sensory details to convey experiences and events precisely.		

- ## Progress Indicators for Speaking and Listening

- ## Progress Indicators for Language

- L.5.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.**
- A. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
 - B. Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.
 - C. Use verb tense to convey various times, sequences, states and conditions.
 - D. Recognize and correct inappropriate shifts in verb tense.
 - E. 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**
- A. Use punctuation to separate items in a series
 - B. Use a comma to separate an introductory element from the rest of the sentence.
 - C. Use a comma to set off the words yes and no to set off a tag question from the rest of the sentence and to indicate direct address
 - D. Use underlining, quotation marks, or italics to indicate titles of work.
- L.5.3: Use knowledge of language and its conventions when writing, speaking, reading or listening.**
- A. Expand, combine, and reduce sentences for meaning, reader/listener interest and style.
 - B. Compare and contrast the varieties of English (e.g. dialects and registers) used in stories, dramas or poems.
- L.5.4.b: Use common grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g. photograph, photosynthesis)**
- L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meaning.**
- A. Interpret figurative language, including similes and metaphors, in context.
 - B. Recognize and explain the meaning of common idioms, adages, and proverbs.
 - C. 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	
TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS	
The following skills and themes listed should be reflected in the design of units and lessons for this course or content area.	
21 st Century Skills:	
Multicultural and Cultural Competency Perspectives	
Creativity and Innovation	
Critical Thinking and Problem Solving	
Communication and Collaboration	
Information Literacy	
Media Literacy	
Technology Standards	
8.1.5.A.1: Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems. 8.1.5.A.2: Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.	
PRE AND POST ASSESSMENT	
Pre-Assessment	Before you officially launch the unit, you will want to do a quick on-demand writing assessment. You can either use the generic narrative prompt or you can alter it so that you are inviting students to essentially flash-draft a fantasy piece. If you decide to do the latter, you might say to your students, "Our next unit is going to be fantasy, and I would love to know what you already know about writing fantasy stories. Would you please write a scene or two of a fantasy story, including everything you know about writing strong narratives, and everything you know about fantasy?" In your writing, make sure you:
• Write a beginning for your story	
• Use transition words to tell what happened in order	
• Elaborate to help readers picture your story	
• Show what your story is really about	
• Write an ending for your story."	
Use the Narrative Writing Rubric to assess student growth.	
Post-Assessment	
Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)	
Use the Narrative Writing Rubric to assess student growth.	



Formative and Summative (*) Assessments: • Pre-assessment/Post-assessment * (online resources) • Published Writing	Other Evidence • Conferring notes/records of conferences, small groups • Teacher observations • Prewrites • Random collection of notebooks • Rough drafts • Partner conversation
Grammar and Conventions	
Sentence Structure • Write complete sentences with noun and verb agreement • Write simple and compound sentences • Vary sentence structure and length for reasons of craft • Write sentences in past, present, future, present perfect, and past perfect tenses Parts of Speech • Use nouns and pronouns that are in agreement (Mike/he) • Use nouns, adjectives, and adverbs correctly Tense • Maintain consistency of tense Paragraphing • Use paragraph structure (indented or block) to organize sentences that focus on one idea Capitalization • Use a capital letter for the first word of a sentence • Use capital letters appropriately for the first letter in days, months, city and state names Punctuation • Learn about the possibility of using punctuation and its effect on readers by studying mentor texts • Notice effective or unusual use of punctuation marks by authors • Consistently use periods, exclamation points, and question marks as ending marks Spelling • Spell a large number of high frequency words (500+), a wide range of plurals, and base words with inflectional endings	

Teacher Notes	
<u>Mentor Texts</u>	• The Frog Prince Continued by Jon Scieszka • The Paperbag Princess by Robert Munsch • Princess Smartypants by Babette Cole • The Dragon and the Unicorn by Lynn Cherry • The Kingdom Keepers- Disney After Dark by Ridley Pearson • Merlin and the Dragons by Jane Yolen • Stranger in the Mirror by Allan Say • Raising Dragons by Jerdine Nolan • Short stories from anthologies such as: Fire and Wings by Marianne Carus, But That's Another Story edited by Sandy Asher, or A Glory of Unicorns by Bruce Coville
<u>Suggestions:</u>	• Do this in conjunction with Fantasy Book Clubs • Use the volume of fantasy reading in the above mentioned book clubs to fuel mini lessons and small group work • The <u>Harry Potter</u> series by JK Rowling has amazing examples of all fantasy literary elements and can provide rich examples for mini-lessons
<u>Materials</u>	• Display previous anchor charts from narrative writing units • Your own writing to serve as a demonstration text • Narrative Writing Checklists – throughout the unit have students pause and self-assess their work, setting and revising goals • Writing notebooks • Display anchor charts from fantasy reading units

GOALS AND SUGGESTED MINI-LESSONS

Bend I: Collect Ideas for Fantasy Fiction and Develop a Story with Depth, Significance, and Believability

- Take real-life instances and turn them into fantasy GOALS:
- Map out a fantasy story

Suggested Mini-Lessons

When fantasy writers generate ideas they keep their stories grounded in the real world (3 Mini-Lessons – one lesson per asterisk)

- Have students write a list of story blurbs, a collection of short summaries that capture how a story might go, including possible main characters, the problem, and several possible resolutions. To generate these blurbs, students can:
 - * look into their own lives, and imagine how events and issues could be turned into fantasy stories.
 - * consider the stories setting. The stories can take place in the real world, built upon portals to another world, or entirely in a fantasy world. Students can then use these settings to imagine possible story ideas and even characters that might inhabit these settings.
 - * revisit their writer's notebooks. Big world ideas and issues can be particularly potent sources of inspiration

Fantasy writers write single-arc story lines

- One way to do this is to model this work with your own short story idea. It is important that their pieces contain only one or two main characters and only a couple obstacles, rather than a never-ending series of obstacles. This is your chance to cut some of these epic stories down to short episodes.

Writers develop aspects of their ideas in order to strengthen story elements (2 Mini-Lessons – One for each bullet point)

- One way to do this is to spend a day developing aspects of their story ideas. For example, you might suggest they flesh out an idea by writing long about the setting(s). They might also want to develop their main characters (or heroes) using some of the strategies they have learned in other grade levels.
- Another way to do this is to look at mentor texts as an example. Help them to see, for example, that if there's to be magic in a story, it needs to be introduced at the beginning of the story to make it more believable.

Bend II: Draft and Revise: Craft a Compelling Fantasy Fiction Story

GOALS:

- Revise fantasy stories to raise the level of writing
- Develop a theme

Suggested Mini-Lessons

Fantasy writers focus their imagination and draft quickly

- One way to do this is by teaching students that the more specific they are in their descriptions about key characters, settings, and even objects, the more believable these things become. Give students a chance to revise their work, being sure to show what is happening, rather than telling. (Ex: "The book floated across the room" becomes "The red, leather bound book with gold trim and gothic lettering suddenly started shaking on the bookshelf. Kyla watched in horror as the book slowly slid off the book shelf and into the air before zooming across the room, slamming into the neatly stacked piles of fresh parchment.")

Fantasy writers think about the theme, or message their story portrays

- One way to do this is to have students reflect on the true meaning of their story. Many students get so lost in the fun of fantasy that their stories tend to go on, and on, and on. Using a mentor text, or connecting to the work they are doing in fantasy book clubs, show students how authors are clear about the real meaning or themes of their stories. For example, the magic stone can come to represent the bravery the heroine must show, despite her fears. It is tiny, but strong -- just as our heroine is. The dark night can stand for the fear the heroine is grappling with before the dawn comes. Allow students to work in their stories, to develop the real meaning of the stories they are writing.

Fantasy writers are intentional about their punctuation

- One way to do this is to notice how author's use punctuation in their work. You might teach your students that characters in fantasy fiction often refer to conversations they had in the past. Then, show how writers punctuate a quote within a quote, when one character is quoting another, with single quotation marks. Use mentor texts to model this work for students. Remind students to hold themselves accountable to check for proper punctuation, capitalization, and spelling. Even in their first drafts!

Fantasy writers reflect and set goals to advance their writing

- One way to do this is to have students reflect on the work they have done as writers. Ask students to study their work with the narrative checklist in hand and to take a brave critical stance as they do this. Then, give students some time to make revisions to their drafts based on what they noticed and to set some goals for their future work.

Bend III: Develop, Draft, and Revise a Second Fantasy Short Story

GOALS:

- Use a mentor text to strengthen fantasy stories
- Use vocabulary appropriate for setting

Suggested Mini-Lessons

Fantasy writers find another idea to write and strengthen into a short story (2 Mini-Lessons – one lesson per bullet point)

- One way to do this is for students to return to their notebooks to collect story blurbs, and to find another seed idea to develop. Remind students that they should reflect on all they have learned about fantasy writing. Now, they should have a keener sense of what kinds of ideas would make a good fantasy story (in other words, those grounded in reality) and which ideas would be difficult to pull off.
- Then, channel them to choose a seed idea quickly and to lean on mentor texts as they rehearse and then draft.

Fantasy writers can study craft moves fantasy authors regularly employ (2 Mini-Lessons)

- One way to do this is to look at fantasy text with a writer's eye.
 - *What can they notice about sentence length and variation? (mini-lesson 1)
 - *What do they notice about the author's use of dialogue? How does the author make different characters speak differently?
 - Speech habits? (mini-lesson 1)
 - *How do the fantasy stories that students love the most tend to start? How do they end? (mini-lesson 2)

Fantasy writers develop some "expert" vocabulary

- One way to do this is to think about other genres of text. For example, mysteries are full of words such as perpetrator, investigator, red herring, and so on. Historical fiction is full of historical terms such as hearth, homestead, and pinafore. Fantasy often has archaic, medieval words such as saddlebags, abode, and so on. Additionally, you might teach your writers that many fantasy authors use some Latin or Greek words, or other forms of etymology, to create new words for the creations of their imagination. Your writers can also create individual and shared word banks of technical words they are collecting as they read, and they can weave these into their writing

Bend IV: Edit and Publish: Prepare the Fantasy Story for Readers

GOALS:

- Revise work to enhance the theme
- Edit to enhance reader experience and understanding

Suggested Mini-Lessons

Fantasy writers revise their work to bring out the theme within their stories (2 Mini-Lessons)

- One way to do this is to ask writers to think about connections and to choose one for the class anthology. Your class may notice that many of the stories deal with the idea that one can only become great by facing ones' fears. Or many of the stories might tell of an underdog who comes out on top in the end (mini-lesson 1)
- Once students have chosen a piece of publication, allow them to revise their work, with a goal of really bringing out the theme in their stories. (mini-lesson)

Fantasy writers embark on rigorous editing work (2 Mini-Lessons)

- One way to do this is to channel students toward some fairly rigorous editing work. You may want to begin by guiding students to study mentor texts for editing help. (mini-lesson 1)
- You can show students how to attend to the punctuation usage employed in longer sentences (commas, dashes, colons), as well the way fantasy writers choose to spell words --even made-up words-- with conventional spelling in mind. (mini-lesson 2)

Fantasy writers publish their anthologies (2 Days)

- When students move to publishing, you might opt to have them publish their books as picture books, since so much of fantasy writing lends itself nicely to visuals.

Celebration

- See celebration in Narrative Craft book for ideas



Instructional Strategies	
Interdisciplinary Connections	
• Set a historical fiction piece in a time period being studies in social studies. • Include scientific principals in the fantasy story.	
Technology Integration	
• Develop a diary or journal in Google document about the events occurring in the story, add hyperlink or pictures • Brainstorm topic using Inspiration • Help your peers by offering writing suggestions and posting writing for feedback.	
Media 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.	
Professional Resources:	
• Crafting True Stories by Lucy Calkins and Marjorie Martinelli • Launching the Writing Workshop, Grades 3-5; Lucy Calkins and Marjorie Martinelli • A Guide to the Common Core Writing Workshop, Intermediate Grades; Lucy Calkins • Writing Pathways, Grades K-8, Performance Assessments and Learning Progressions; Lucy Calkins • If...Then... Curriculum, Grade 5 (Assessment-Based Instruction); Lucy Calkins; Julia Mooney; and Colleagues From the TCRWP • Writing Strategies by Jen Serravallo • Adapted from Park Hill School District Curriculum Guides	