

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

**Curriculum**

Suggested Pacing Guide for Reading and Writing Units of Study

Month	Reading Unit	Writing Unit	Grammar Skill Work
<b>September/October</b>	<b>Building a Reading Life (Book 1) *</b>	Crafting True Stories (Book 1)	--Using an Editing Checklist --Capitalization of Proper Nouns and Words in Titles --Tackling Tricky Words with a Repertoire of Strategies
<b>October/November</b>	<b>Mystery: Foundational Skills in Disguise (new book)</b>	Changing the World: Persuasive Speeches, Petitions, & Editorials (Book 3)	--Producing simple sentences: Nouns and Verbs --Using Compound and Complex Sentences --Using Paragraphs to Separate Information
<b>December/January</b>	<b>Reading to Learn: Grasping Main Idea and Text Structures (Book 2) *</b>	The Art of Information Writing (Book 2) *	--Using Adjectives and Adverbs to Describe --Using Available Resources and Spelling Patterns to Write Words --Forming and Using Possessives
<b>February/March</b>	<b>Character Studies (Book 3)*</b>  *2 Week Mini Test Prep Unit	<b>Baby Literary Essay</b>  *2 Week Mini Test Prep Unit	--Using Commas: Series, Addresses, and Dialogue --Using Quotation Marks for Dialogue
<b>March/April</b>	<b>Research Clubs: Elephants, Penguins, and Frogs, Oh My! (Book 4)</b>	Content Area Writing	--Ensuring Subject-Verb and & Pronoun-Antecedent --Exploring Verbs and Verb Tenses --Using Conjunctions
<b>May June</b>	<b>Social Issues Book Clubs Across Fiction and Nonfiction</b>	<b>Once Upon a Time: Adapting and Writing Fairy Tales (Book 4)</b>	--Using Paragraphs to Separate Parts, Time, or New Character --Using Figurative Language to Describe the Story --Reviewing Commas and Quotation Marks for Dialogue

## Unit Description: Launching with Personal Narrative

September is the time for establishing a well-managed, productive writing workshop. Writers will be inducted in a version of the writing process that is quite different than that which they knew during kindergarten, first and second grade. Writers will be assisted in beginning their Writer's Notebook, collecting entries, and selecting and developing seed ideas. The real goal of this unit is not only to improve the quality of narrative writing but also to improve the quality of writing and writers. Students will practice how to progress with independence through the writing process while working on early personal narratives. A personal narrative is essentially one complete small moment from one's life. At some point in this unit, you will want to have students complete an on-demand personal narrative that can be used as a baseline of skills and benchmark of growth throughout the school year.

Writing	
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <li>▪ Establishing routines for a well-managed, productive writing workshop</li> <li>▪ Practicing the utility of a writers' notebook</li> <li>▪ Establishing a community of writers in the classroom</li> </ul>	
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>
<ul style="list-style-type: none"> <li>▪ How do writers anticipate the trajectory of their work across the whole unit?</li> <li>▪ How do writers write with volume, stamina, and speed?</li> <li>▪ How do writers become invested in the Writing Workshop?</li> </ul>	Students will understand that... <ul style="list-style-type: none"> <li>▪ Writers draw upon personal experiences to write personal narratives.</li> <li>▪ Writers use notebooks to log their ideas</li> <li>▪ Writers have many ways to develop and revise stories they create</li> </ul>
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
Students will: <b>Text Types and Purposes</b>  W.3.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.	<b>Instructional Focus:</b>  <b>Bend 1 - Writing Personal Narratives with Independence</b>  <b>Session 1</b> (Crafting True Stories p. 2) <ul style="list-style-type: none"> <li>▪ Writers, today I will teach you how to find goals for our writing. One way we can do this is by:               <ol style="list-style-type: none"> <li>1. Look at an exemplar student notebook</li> </ol> </li> </ul>

<ul style="list-style-type: none"> <li>A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</li> <li>B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</li> <li>C. Use temporal words and phrases to signal event order.</li> <li>D. Provide a sense of closure.</li> </ul>	<ul style="list-style-type: none"> <li>2. Think, "What has the writer done that we can try?"</li> <li>3. List what third grade writers do and don't do</li> <li>4. Set a goal</li> </ul> <p><b>Session 2</b> (Crafting True Stories p. 12)</p> <ul style="list-style-type: none"> <li>• Writers, today I want to teach you how to find ideas for true stories. One way we can do this by:             <ul style="list-style-type: none"> <li>1. Think of a person who matters to you</li> <li>2. List small moments</li> <li>3. Choose one</li> <li>4. Write it!</li> </ul> </li> </ul>
<p><b>Production and Distribution of Writing</b></p> <p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.</p>	<p><b>Session 3</b> (Crafting True Stories p. 22)</p> <ul style="list-style-type: none"> <li>• Writers, today I want to teach you another way to find ideas for true stories. One way we can do this by:             <ul style="list-style-type: none"> <li>1. Think of a place that matters</li> <li>2. Map small moments</li> <li>3. Choose one</li> <li>4. Write it!</li> </ul> </li> </ul> <p><b>Find story ideas that are focused and important to you and write lots of entries (locate TP and lesson in book)</b></p> <p><b>Session 4</b> (Crafting True Stories p. 34)</p> <ul style="list-style-type: none"> <li>• Writers, today I want to teach you how to make a mental movie to make your storytelling stronger . One way we can do this by:             <ul style="list-style-type: none"> <li>1. Recall what happened in my mind</li> <li>2. Picture it in your mind</li> <li>3. Tell it in small detail                 <ul style="list-style-type: none"> <li>• What you see</li> <li>• What you hear</li> <li>• Detail the action</li> <li>• include the dialogue</li> </ul> </li> </ul> </li> </ul>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	<p><b>Session 5</b> (Crafting True Stories p. 45)</p> <ul style="list-style-type: none"> <li>• Writers, today I will teach you to reflect on your work as a writer. One way we can do this by:</li> </ul>

<p><b>Range of Writing</b></p> <p>W.3.10. 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.</p> <p><b>Speaking and Listening</b></p> <p><b>Comprehension and Collaboration</b></p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners <i>on grade 3 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.</p> <p>B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p> <p>C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</p> <p>D. Explain their own ideas and understanding in light of the discussion.</p> <p>SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p>	<ol style="list-style-type: none"> <li>1. Reread your writing</li> <li>2. Read over your checklist</li> <li>3. Think, "What is going well? What do I need to work on?"</li> <li>4. Set your goal</li> </ol> <p><b>Session 6</b> (Crafting True Stories p. 55)</p> <ul style="list-style-type: none"> <li>Writers, today I want to teach you edit your writing as you work, not just at the end.. One way we can do this by: <ol style="list-style-type: none"> <li>1. Stop as you are writing</li> <li>2. Think, "I know how that word looks!"</li> <li>3. Spell it correctly</li> </ol> </li> </ul> <p>(Session 6 includes students talking with partners to brainstorm strategies)</p> <p><b><u>Bend II: Becoming a Storyteller on the Page</u></b></p> <p><b>Session 7</b> (Crafting True Stories p. 64)</p> <ul style="list-style-type: none"> <li>Writers, today I want to teach you to get ready to write a story by rehearsing.. One way we can do this by: <ol style="list-style-type: none"> <li>1. Think back to that moment</li> <li>2. Make a movie in your mind</li> <li>3. Tell the story with lots of detail</li> <li>4. Repeat it over and over</li> </ol> </li> </ul> <p><b>Session 8</b> (Crafting True Stories p. 74)</p> <ul style="list-style-type: none"> <li>Writers, today I want to teach you to write a flash draft.. One way we can do this by: <ol style="list-style-type: none"> <li>1. Make a mental movie of the story</li> <li>2. Write fast and strong without stopping</li> <li>3. Include important details</li> </ol> </li> </ul> <p><b>Session 9</b> (Crafting True Stories p. 82) - Inquiry Lesson</p> <ul style="list-style-type: none"> <li>Writers, today I want us to investigate the question, "What does Karen Jesse do to make Come On, Rain! so powerful and meaningful?" Then we will think about, "How can we do some of that in our own writing?"</li> </ul>
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SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

### **Presentation of Knowledge and Ideas**

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- Possible inquiry conclusions:
  1. She put in exact words people say
  2. She wrote how people talk
  3. She used descriptive details
  4. She told it bit by bit

#### **Session 10** (Crafting True Stories p. 91)

- Writers, today I want to teach you revise by adding more to the heart of your story. One way we can do this by:
  1. Reread your draft thinking, "What is the most important part?"
  2. Make a movie in your mind
  3. Write more and add greater detail

#### **Session 11** (Crafting True Stories p. 102)

- Writers, today I want to teach you how to find places for new paragraphs.. One way we can do this by:
  1. Rereading your draft
  2. Look for:
    - New subtopics
    - Time has moved forward
    - A new person is speaking
  3. Draw a box around that section of sentences

### **Bend III: Writing With New Independence on a Second Piece**

#### **Session 12** (Crafting True Stories p. 112)

- Writers, today I want to teach you how be in charge of your writing by creating a work plan.. One way we can do this by:
  1. Think back across your writing process
  2. Look at the charts
  3. Create a writing process work plan

#### **Session 13** (Crafting True Stories p. 121)

- Writers, today I want to teach you how to revise your writing as you go. One way we can do this by:
  1. Stop as your are writing
  2. Think, "Does this show all I know?"

3. Revise and add more right then

**Session 14** (Crafting True Stories p. 124)

- Writers, today I want to teach you how to relive the moment while drafting. One way we can do this by:
  1. Picture yourself in the memory
  2. Notice your exact actions and things you saw
  3. Write those on the page

**Session 15** (Crafting True Stories p. 133)

- Writers, today I want to teach you how to balance the types of details you use. One way we can do this by:
  1. Envision the story in your mind
  2. Think, "What did I say? What did I see? What did I do?"
  3. Write a mix of those details

**Session 16** (Crafting True Stories p. 138)

- Writers, today I want to teach you how to correctly punctuate dialogue by studying an author's work. One way we can do this by:
  1. Study the dialogue in a story
  2. Notice how the author punctuates dialogue
    - begins with a capital
    - ends with punctuation
    - quotations around the words and punctuation
  3. Add punctuation to your dialogue

**Bend IV: Fixing Up and Fancying Up Our Best Work: Revision and Editing**

**Session 17** (Crafting True Stories p. 148)

- Writers, today I want to teach you how to revise for clarity and purpose. One way we can do this by:
  1. Reread your story
  2. Think, "Is this clear? Should I add more or take away to help make it clearer?"
  3. Add more or cross out words

**Session 18** (Crafting True Stories p.155 ) - Inquiry

- Writers, today I want to teach you how to craft a strong ending.  
One way we can do this by:
  1. Studying a mentor story (Come On, Rain1)
  2. Notice the author's choices, such as
    - Important action
    - Strong images
    - Important dialogue
    - Reminds why the moment matters
  3. Try that craft in your ending

**Session 19** (Crafting True Stories p. 161)

- Writers, today I want to teach you how to edit using a checklist.  
One way we can do this by:
  1. Pick an item on the checklist (Sense, punctuation, spelling, paragraphs, etc.)
  2. Reread with that lens in mind
  3. Make changes in that area
  4. Repeat

**Session 20** (Crafting True Stories p. 169) - Celebration

**Sample Assessments:**

- Narrative Writing Continuum
- Unit Checklists
- Conferring Notes
- Quick writes

**Instructional Strategies:**

**Interdisciplinary Connections**

*Correlates to map skills social studies unit of study*

- Get to know your classroom by creating a classroom map and labeling all of the parts of the classroom and the classroom library.

### **Technology Integration**

- Use rapid fire Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story.

### **Media Literacy Integration**

- Use media to convey information more richly and effectively than would be possible with a standard classroom discussion or demonstration- use video clips, music videos, video games, or graphic novels to develop writing ideas.

### **Global Perspectives**

- *Big Boy* by T. Mollel
- *Jim Woo* by E. Bunting
- *Our Green Apple* by E. Bunting
- *Juan Bobo Goes to Work* by M. Montes



<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>
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**Professional Resources:**

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 1
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 1
- *The Art of Teaching Writing* by L. Calkins (Chapters 11, 15, 17, 21)
- *Teaching the Writing Workshop* by L. Calkins
- *A Guide to the Writing Workshop* by L. Calkins

**Mentor Texts:**

- *Little by Little* by J. Little
- *Journey* by P. MacLachlan
- *A Summer Life* by G. Soto
- *When I Was Your Age: Original Stories About Growing Up* by A. Ehrlich
- *Owl Moon* by J. Yolen
- *Fireflies* by J. Brinckloe
- *Hot Day on Abbott Avenue* by K. English

## Unit Description: Speeches/ Letters /Petitions / Editorials \*\*\* This unit no longer includes reviews\*\*

Students will work on crafting claims and collecting specific evidence to support and elaborate these claims and shape them academically in the form of persuasive reviews. Third graders can find multiple topics to write about persuasively, designed to affect a specific audience. They will work on crafting claims and collecting specific evidence to support and elaborate on these claims. The Common Core spotlights the importance of what they refer to as opinion writing. It calls for students to be able not only to state an opinion and give reasons to support it, but also to create an organization structure for those reasons, using linking words and phrases to help readers access that structure. Third graders are more than ready to give their opinion about books they read, foods they eat, movies they watch, and video games they play. This unit capitalizes on that knowledge and passion in writing reviews, speeches, and letters promoting student ideas and opinions. Please refer to the Teachers College Writing Curriculum Calendar for ways to get started with this unit and for other tips as well.

Writing
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"><li>▪ Crafting a claim</li><li>▪ Collecting specific evidence to support and elaborate on a claim</li></ul>

<ul style="list-style-type: none"> <li>Shaping a claim and related evidence into a persuasive review</li> </ul>	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <li>What is a persuasive review?</li> <li>How do we make reviews more persuasive?</li> <li>How do writers revise and edit for precision and clarity?</li> </ul>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>We can write about their opinions on a topic (ex. <i>movie, book, video game, restaurant, vacation spot</i>) in a persuasive review.</li> <li>We can add more details and specific language and use mentor texts.</li> <li>We take away parts that don't support our claim and choose strategies to make our writing more persuasive.</li> </ul>
<b>Areas of Focus: Proficiencies</b> <b>(New Jersey Student Learning Standards)</b>	<b>Examples, Outcomes, Assessments</b>
<p>Students will:</p> <p><b>Text Types and Purposes</b></p> <p>W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <p>A. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.</p> <p>B. Provide reasons that support the opinion.</p> <p>C. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.</p> <p>D. Provide a conclusion.</p> <p><b>Production and Distribution of Writing</b></p>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Writing Persuasive Speeches</u></b></p> <ul style="list-style-type: none"> <li>Speechwriting is a kind of opinion writing. The writer gives an opinion, or thesis statement, and then gives reasons, details and examples that support that opinion. The writer has to choose reasons that will convince his/her audience to think the same way.  <i>*For this lesson, the teacher supplies the students with a thesis statement. As a class, work together to come up with a reason to support that thesis statement, and record it on chart paper in paragraph form. Then challenge the students to write the rest of the persuasive "speech" on loose leaf paper in under 10 minutes, coming up with 2 other reasons to support the thesis.</i> <ul style="list-style-type: none"> <li>Mid-workshop teaching point: Remember that your reasons need to convince your audience. They can't be too personal to only you.</li> </ul> </li> </ul>

<p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.</p>	<ul style="list-style-type: none"> <li>○ Share: In this lesson, students share out pieces of their speeches to the class.</li> <li>▪ Writers of persuasive speeches come up with their ideas by seeing problems in their everyday life, and then imagining solutions for those problems, <ul style="list-style-type: none"> <li>○ Mid-workshop teaching point: Opinion writers have strong, bold thesis statements. They remove any of the wishy-washy words in order to make their statements stronger.</li> </ul> </li> <li>▪ Writers find opinions not just by looking at problems, but also by looking at what is beautiful. Writers see and pay attention to people, places, things or ideas that are noteworthy, and then get other people to see them too. <ul style="list-style-type: none"> <li>○ Mid-workshop teaching point: As a writer, if you feel like you are running out of steam writing about a certain topic or idea, you need to stop, draw a line under that entry, flip to your list of ideas, choose a new one, and start a new entry.</li> </ul> </li> </ul>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	<ul style="list-style-type: none"> <li>▪ When writers want their writing to persuade people, to make them think and act in a particular way, they need to think about how to reach the audience. One way to reach an audience is to address them directly using phrases like “You might think...” “Maybe you are wondering...” “You might feel...”</li> </ul>
<p><b>Range of Writing</b></p> <p>W.3.10. 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</p> <p><b>Speaking and Listening</b></p> <p><b>Comprehension and Collaboration</b></p>	<ul style="list-style-type: none"> <li>▪ Writers do not need to wait until the end to go back and edit their work. Writers want their reader to be able to understand everything they are saying, so sometimes it helps to stop, look at your work and do everything you can to spell the words correctly.</li> <li>▪ Writers make sure they are always meeting the goals they have set for themselves, and pushing themselves to come up with plans for how to reach those goals.</li> </ul> <p>*At the end of this bend, all students should choose a seed idea, that they will turn into a persuasive speech in the next bend.</p>

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 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 norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

### **Presentation of Knowledge and Ideas**

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

### **Bend II: Raising the Level of Persuasive Writing**

- Persuasive speech writers collect all of the evidence they can to prove their opinion. One way to do that is to gather all that we already know about our idea.
- Writers also gather information to support their opinions through observation.
- Writers of persuasive speeches organize their evidence. They can group their evidence into categories, deciding on one way that seems to work best. Then, once their evidence is grouped, they can see where they have a lot of evidence and where they can still gather more.

O Mid-workshop teaching point: As writers group and categorize their evidence, they realize places where they are lacking evidence. Then, they make a plan for how to collect more evidence.

- Persuasive speech writers collect examples and “times” that will make their opinion come to life. Writers do not just “tell” their reader their evidence, they show them specific examples in the form of images or a little story.
  - O Mid-workshop teaching point: Writers can reread the examples that they come up with to make sure that it really helps to PROVE their opinion. They can ask themselves “Will this example help convince my reader?”
- Writers make sure that they are only putting their best, most convincing evidence into their speeches. One way to do that is to read each piece of evidence and ask “Will this make my audience care?”

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- \_\_\_ When drafting, writers organize their evidence into clear paragraphs about the same topic.
- \_\_\_ Writers use transition words such as “for instance”, “therefore”, “because”, “since” and “as a result” to help link different parts of their opinion writing.
- \_\_\_ Writers can study and listen to famous speeches to figure out what makes a speech powerful and effective. \*For this lesson, it is suggested that a speech about protecting the environment by Severn Suzuki be used (from minutes 2:00-3:30)

\*At this point in the unit, students complete a “mini-publication” where they proofread their work using an editing checklist, and practice reading it with a partner using strong speech voices. Then, it is suggested that as a mini-celebration, students record themselves reading their speech or that they deliver their speeches to small groups or to the audience that the speech was intended for.

### **Bend III: From Persuasive Speeches to Petitions, Editorials and Persuasive Letters.**

- Inquiry-“How are different forms of opinion writing similar and how are they different?” “What moves have you learned as speech writers that you see other writers using in other kinds of opinion writing?”  
-Give students the opportunity to read a petition or persuasive letter, and find the similarities between opinion speech writing, and other opinion writing.
- Writers keep themselves on track when they are working to meet a deadline. One way they do that is by making a plan for their writing.

- Opinion writers use several strategies to help them create introductions that draw their readers into their text. These strategies include asking questions, telling a surprising fact and giving background information. Opinion writers also make sure that they introduce their text with a clear, focused thesis.
- As a writer, sometimes it helps to pause and look back at your progress and ask yourself “Am I living up to my goals that I set for myself?” “Am I getting better?” and “What should I work on next?” Sometimes it helps to look at checklists, charts and personal goals to help you do this.
- When writers are trying to make a real-world difference, they can ask themselves “Who can help me solve this problem?” and “Who might be causing this problem” until you have thought of different audiences and ways you can reach them.
- Writers need to be informed about the cause they are writing about. One way to become more informed is to do some background reading and see how that reading changes what you already know and think.
  - Mid-workshop teaching point: Writers can use domain specific words to help them sound like experts on the topic they are writing about.
- Writers continue to use the revision strategies that they know while they are drafting, as well as when they have completed a draft
- Writers edit their work for readers. Editing is a last chance to make sure that your readers will take your writing seriously and read every word that you wrote.

**\*The writing celebration for this unit should involve students delivering their speeches, watching the videos of their speeches, and actually delivering their petitions and letters to the audiences they**

were intended for i.e. Mailing a letter to the principal, the president or a certain store or hanging a petition in the school cafeteria.

**Sample Assessments:**

- Narrative Writing Continuum
- Unit Checklists
- Conferring Notes
- Quick writes

**Instructional Strategies:**

**Interdisciplinary Connections**

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

- Create an economic review of local restaurants.

**Technology Integration**

- Use Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story



- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story.
- Create a classroom interactive magazine or newspaper using a Word template reviewing favorite foods, restaurants, games, movies, television shows, etc.
- Videotape a 30 second commercial or speech about the student opinion.
- Develop a classroom blog posting and discussing latest student reviews.

#### **Media Literacy Integration**

- Encourage students to express their feelings and knowledge through media messages that they produce
- Promote discussion of different points of view about popular media articles and productions.

#### **Global Perspectives**

- *We Are Americans: History of Immigration* by D. Hoobler and T. Hoobler
- *Sitti's Secret* by N. Nye
- *Through My Eyes* by R. Bridges
- *Baseball Saved Us* by K. Mochizuki

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

21<sup>st</sup> Century Skills:  
 Creativity and Innovation  
 Critical Thinking and Problem Solving  
 Communication and Collaboration  
 Information Literacy  
 Media Literacy

	Life and Career Skills 21 <sup>st</sup> Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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#### Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 4
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 5
- *The Art of Teaching Writing* by L. Calkins

#### Mentor Texts:

- Review from local newspapers
- *Dear Mr. Blueberry* by S. James
- *Dear Mrs. LaRue* by M. Teague
- *I Wanna Igwana* by K. Orloff
- *I Wanna New Room* by K. Orloff
- *Earrings!* by J. Viorst

## Unit Description: Writing Information Books

This unit channels students to works towards creating lively, voice-filled, engaging information books about topics of expertise. One rule of thumb is that writers can only make readers engaged in a topic if the writer themselves is engaged in the topic. So, to that end, it is assumed that students will be

writing about self-chosen topics with great personal interest. This is the unit to find out what passions, interests, and hobbies your student have. The Common Core Standards highlights the importance of information (or explanatory) writing, as many nonfiction text teach information including topics and sub-topics that are signaled with headings and subheadings, as well as glossaries, text boxes, sidebars, diagrams, charts, graphs, and other visuals. This unit aims to build upon the work that students have completed in the second grade “All-About” unit, asking students to become more sophisticated in this work, demonstrating that they can introduce a topic clearly, separate it into subtopics, and organize their writing in separate pages so that appropriate information is grouped together inside of these subtopics. Students can differentiate their work by utilizing different text structures, authority, and voice. It is important to remember that this type of writing is very much the writing students will encounter in their nonfiction reading (DK Readers, Gail Gibbons and Seymour Simon books, or current events articles in *Time for Kids*. The point is, you will not be at a loss for mentor texts for students to use.

## Writing

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

- Developing strategies to write effectively about an area in which they have an expertise

### Essential Questions

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

- How do information writers try on topics and then revise those topics, with an eye toward greater focus?
- How do writers plan and organize chapters prior to drafting?
- How do writers draft information books, incorporating all we know about a topic?
- How do information writers edit information books and then prepare them for publication?

### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Writers know many things that they can teach others
- There are many ways (formats) to share ideas and knowledge with others

**Areas of Focus: Proficiencies**  
**(New Jersey Student Learning Standards)**

**Examples, Outcomes, Assessments**

<p>Students will:</p> <p><b>Text Types and Purposes</b></p> <p>W.3.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ul style="list-style-type: none"> <li>A. Introduce a topic and group related information together; include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension.</li> <li>B. Develop the topic with facts, definitions, and details.</li> <li>C. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.</li> <li>D. Provide a conclusion.</li> </ul> <p><b>Production and Distribution of Writing</b></p> <p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.</p> <p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend I: Launching the Unit: Information Writers Try On Topics, then Revise those Topics with an Eye Toward Greater Focus</u></b></p> <ul style="list-style-type: none"> <li>▪ Writers of information books study published writing, imagining the books they will create and paying close attention to ways that published authors entice readers to learn about a topic.</li> <li>▪ Information writers grow potential topic ideas in their notebooks, thinking, ‘If I had to teach a course to the other kids in the class what would I teach?’ <ul style="list-style-type: none"> <li>○ Tip: Show writers that we don’t just list possible topics and then stop, but that after quickly listing a few topics of expertise, we can write long in our notebooks to try out the topic, asking ourselves: what’s all that I know about this?</li> </ul> </li> <li>▪ Some information writers write potential back-of-the-book blurbs, imagining how their books might go and why those books would interest readers.</li> <li>▪ Information writers try on possible topics, choosing one that they feel they could teach really well. <ul style="list-style-type: none"> <li>○ Mid-workshop teaching point: Information writers often make a plan for how their books could go. One way they do this is by creating a table of contents for their work, determining the chapters that could go in their books based on smaller topics that fit into their bigger topic.</li> </ul> </li> <li>▪ I want to remind you, today, of strategies we’ve been using in social studies. In social studies, you’ve been working hard to think through new information about different topics, and you’ve used writing to do this. Information writers in any subject can use those same strategies to write about topics in different ways. We can make webs, sketches, timelines and T-charts about topics we’re focusing on as a way to show what we know in different ways. <ul style="list-style-type: none"> <li>○ Mid-workshop teaching point: I wanted to point something out that I noticed today. _____ was trying out a web about _____. And he realized that each little bubble on his web could become a sub-topic, or chapter in his book. And then he decided to make a web about that sub-topic, as a way to plan his chapter. This is a big idea I want to teach</li> </ul> </li> </ul>
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<p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	<p>you: any writing strategy (sketching, timelining, writing to think...) that we've tried on a big topic, we can also use to write about sub-topics or chapters!</p> <ul style="list-style-type: none"> <li>Teaching Share: Partners, since this writing is all about teaching others, one way to try this out is by, well, <i>teaching</i> each other what we know so far, and trying to be clear about how a book about this might go. We can turn to our partner, and say our big topic, then list across our fingers how we think the chapters might go, point to any drawings or diagrams we've made to help us, and use a teacher voice.</li> </ul>
<p><b>Range of Writing</b></p> <p>W.3.10. 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.</p> <p><b>Speaking and Listening</b></p> <p><b>Comprehension and Collaboration</b></p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on <i>grade 3 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.</p> <p>B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p> <p>C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</p> <p>D. Explain their own ideas and understanding in light of the discussion.</p>	<p><b><u>Bend II: Writers Plan and Organize Chapters Prior to Drafting, Using Different Text Structures</u></b></p> <ul style="list-style-type: none"> <li>Information writers often treat each chapter topic the same way we did our first topic and we ask: What do I know about <i>this</i> topic? What would the table of contents be for <i>this</i> topic? And we make sure that we are pushing to write in our notebook all the information we want to share with our readers about each part of our chapter topic.</li> <li>Writers, you're ready for a next step! Because when information writers are this far along in their writing, they're already thinking about drafting. You remember from our other writing units this year that before we draft, we have a plan for how our writing will go.</li> <li>For each chapter, information writers don't just think about <i>what</i> they will write, but now they plan for <i>how</i> they will write it. They ask "What kind of text will this be? Will it be a How-to? A Problem-Solution? An annotated diagram? A little story?" Then they try out that chapter using that same text structure. <ul style="list-style-type: none"> <li>Mid-workshop teaching point: Information writers understand that the way the page looks helps make the information clear to readers. They choose paper that fits with the structure they're writing in.</li> </ul> </li> <li>Teaching Share: Uh-oh, _____ realized something as she was writing. She had planned to have chapters about _____ and _____, but as she was doing the work of planning for how those would go, she realized she doesn't really know enough about those sub-topics to write those chapters. But that's ok! Writers cut the</li> </ul>

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

### **Presentation of Knowledge and Ideas**

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

parts that are weak from their writing, so we can decide to cut the chapters that we don't have enough information for, and either come up with new chapter ideas or focus on the ones we know a lot about.

- Information writers often turn to mentor writers to discover new structures for their chapters and to find models for the structures they already know. If we're stuck and can't think of how a certain chapter should go, or if we just want to be clearer about a structure we're already trying, we can look closely at how the mentor author organized information in a chapter or a section, and try out that same kind of organization for a chapter we're planning.
- Information writers might choose to include a chapter that shares an opinion. This might sound like "People should..." or "This \_\_\_\_\_ is the best because \_\_\_\_\_" or "It's important to know about \_\_\_\_\_ because..." Of course, these opinions would then be followed by reasons to back them up.
- Teaching Share: One way information writers rehearse for drafting is to teach all they know about their topic to a partner. They take note of places where they need to collect more information and make a plan to either find out more about that particular subtopic or to replace it with one that they have more information about.

### **Bend III: Writers Draft, Incorporating All We Know About Our Topic, and Revise**

- Information writers often start by drafting the pages they are most fired up to write. As they draft, they keep in mind that they are setting up their readers to be experts.
- Information writers organize the information they have collected within each subsection in a way that best teaches the reader. One way writers do this is by saying big or general ideas that the reader needs to know about the subtopic first, before getting to the smaller details.
- Information writers make a plan for the text features that will support each page, such as illustrations, diagrams, charts, and side-bar definitions.

- Information writers study mentor texts, taking note of all of the different kinds of information that writers use to teach readers about subtopics. Information writers often include explanations of important ideas, quotes from experts, facts, definitions, and other examples related to the subtopic.
- Information writers include not only information but some of their own thinking about the information. Information writers might try writing a “twin sentence” to elaborate on a sentence that was just written. We can push to say a little more about what we just wrote.
  - Mid-workshop teaching point: Writers also get more specific as a way to explain something to our readers. If we’ve written “Dogs eat dog biscuits,” we can then explain this by giving the reader a very specific image: “Dog biscuits are shaped like little bones.” Or we might try using a comparison that connects the information to something the reader probably knows: “Dog biscuits are like cookies and cakes for your dog.”
- Information writers stay on the lookout for places where they might need to define vocabulary words that are connected to the topic that might be hard for readers to understand. Writers keep in mind common ways that information writers teach important words and decide which way will be best for each word.
  - Mid-workshop teaching point: Writers of information books revise all the chapters in a book. So remember, any time you’ve tried a revision strategy for one chapter, don’t stop there! See if that same strategy will help you with all your other chapters too.
- Information writers don’t just teach information with words, they teach information with illustrations, charts, diagrams, and other tools that might help the reader to understand. Writers can study mentor texts to get tips on how to create and revise these text features.
- Information writers zoom in to study the structure of each sub-section. They make sure that the information is in the right section, that is, that each detail fits with the subtopic. Writers also zoom in on paragraphs within each sub-section, thinking about whether the information in each paragraph fits together.

- Writers revise the introduction of their information books, thinking about how they can set their readers up to be experts in the topic and how they can draw readers in right from the start.
- Information writers revise their concluding section, taking care to sum up the important information and also leave readers with some big ideas. These big ideas could be in the form of a call to action, a warning, a recommendation, or maybe a powerful story.
- Information writers use transition words to move from detail to detail and to connect subtopics to the main topic. We can use words like “in addition...” or “also” when we are adding on to similar information, and words like “however” or “on the other hand” when we are moving to information that’s different or that shows another side.

**Bend IV: Information Writers Edit Information Books, and Prepare Them for Publication**

- Information writers edit carefully, taking care to make sure spelling and punctuation are accurate so that readers can best learn the information.
- Information writers celebrate all of the hard work they have done by getting ready to share the books they have created with others.

**Sample Assessments:**

- Narrative Writing Continuum
- Unit Checklists
- Conferring Notes
- Quick writes

**Instructional Strategies:**

**Interdisciplinary Connections**

*Correlates to Immigration, regions of the US, or Economics social studies units of study*

- Complete a state or country report.
- Write a travel journal about one immigrant’s journey to the United States.



- Create a poster or timeline of major events in the Industrial Revolution.

### **Technology Integration**

- Use Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story
- Create a final product information book in Storybook Weaver or Comic Life.
- Develop a hyperlinked document linking readers to more information about a topic being described.

### **Media Literacy Integration**

- Encourage students to work in groups to illustrate their understanding of a topic by creating mock media productions (e.g. newspapers, advertisements, news reports, love or videotaped skits)

### **Global Perspectives**

- —*If Your Name Was Changed at Ellis Island*, E. Levine

	<ul style="list-style-type: none"> <li>▪ <i>If You Lived with the Cherokee</i>, A. Kamma</li> <li>▪ <i>China: The Culture</i>, B. Kalman</li> <li>▪ <i>Ellis Island</i>, C. Stein</li> </ul>
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

#### Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 5
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 3
- *The Art of Teaching Writing* by L. Calkins (Chapter 25)

#### Mentor Texts:

- *A new view of the solar system*, D.A. Aguilar
- *Life in a rotten log*, K. Atkinson
- *Inventions: Pop-up models from the drawings of Leonardo da Vinci* Bark, Jaspre; *paper engineering*, D. Hawcock
- *An introduction to insects*, B. Bird & J. Short
- *Linnea's windowsill garden*, C. Bjork & L. Anderson
- *Spotlight on spiders*, D. Clyne
- *Whales*, L. Dow
- *Black holes*, H. Couper & N. Henbest
- *Bodies from the Ice: Melting glaciers and the recovery of the past*, J.M. Deem
- *Bugwise*, P. Hickman
- *Frogs and Toads*, B. Kalman

## Unit Description: Realistic Fiction

This is a unit within which writers will be expected to spend more time planning and to write with terrific volume. Rehearsal and large-scale revision are vital components to this unit. Fiction writers get ideas for their stories by paying attention to the moments of their lives, letting everything provoke ideas for stories to write. This unit builds upon the ideas laid out in *Writing Fiction: Big Dreams, Tall Ambitions* from *Units of Teaching Writing, Grades 3-5*. Students are energized by this unit, and are ready to invest heart and soul ready to write more and work harder than before. However, it is important to keep a clear focus on the real work of this unit teaching writers to write creating a world, bringing characters to life, allowing the drama to unfold as they write with more volume, fluency, and stamina. Planning, rehearsal, and large scale revision are vital components to this unit.

### Writing

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

- Generating ideas for realistic, fictional stories
- Planning for a fiction story
- Writing and revising realistic, fictional stories

#### **Essential Questions**

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

#### **Enduring Understandings**

*What will students understand about the big ideas?*

<ul style="list-style-type: none"> <li>▪ How does a writer generate ideas for a realistic fiction story?</li> <li>▪ How can reading stories of other authors improve a writer's craft?</li> <li>▪ How does a writer plan a fiction story?</li> <li>▪ What are methods a writer may use in order to revise a story?</li> </ul>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>▪ Writers can generate ideas by paying close attention to moments and issues in our lives.</li> <li>▪ Reading stories by other authors can provide useful and potentially inspiring techniques for improving one's writing</li> <li>▪ In order to write an effective piece of realistic fiction, writers can use strategies such as building a story mountain or mapping out our stories.</li> <li>▪ Writers have various ways to revise our writing, such as</li> </ul>
<b>Areas of Focus: Proficiencies (New Jersey Student Learning Standards)</b>	<b>Examples, Outcomes, Assessments</b>
<p>Students will:</p> <p><b>Text Types and Purposes</b></p> <p>W.3.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.</p> <ul style="list-style-type: none"> <li>A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</li> <li>B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</li> <li>C. Use temporal words and phrases to signal event order.</li> <li>D. Provide a sense of closure.</li> </ul>	<p><b>Instructional Focus:</b></p> <ul style="list-style-type: none"> <li>▪ We're going to begin collecting ideas for fictional stories in our writer's notebooks, and I want to teach you where writers look to find those ideas. And the most important thing I can teach you is this: We get ideas for fiction, just as we get ideas for personal narratives and essays, by paying attention to the moments and issues in our own lives!</li> <li>▪ Writers can look back over earlier narrative notebook entries and can ask, "What if...?" or "What would have happened if...?"</li> <li>▪ Writers sometimes use photographs from our lives to help us come up with story ideas. When we look at these photos, we think of the story of the photo and then think of another story that could go with the photo.</li> <li>▪ Writers collect ideas for stories not only by finding bits of life or entries that could grow into whole stories, but also paying attention to the stories <i>we wish existed</i> in the world. Sometimes we get ideas for stories by thinking, "How can I write a story for people like me, so we can see ourselves in books?" (See page 15 in <i>Writing Fiction</i>)</li> </ul>

<p><b>Production and Distribution of Writing</b></p> <p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.</p>	<ul style="list-style-type: none"> <li>▪ Writers think about stories by thinking of places that are familiar, and imagining what could happen in that place.</li> <li>▪ Writers think of a strong emotion and imagine a character who experiences that emotion, then imagines a scenario that might produce that emotion.</li> <li>▪ Fiction writers don't just go from choosing a story idea to writing a draft. Instead a fiction writer <i>lives with</i> a story idea for a time. Specifically, he/she uses thinking-on-the-page strategies that fiction writers use to live with our characters and to rehearse for our drafts. (See page 27 in <i>Writing Fiction</i>)</li> <li>▪ Writers sometimes begin with the external traits and imagine what those traits might make them (or a character) feel on the inside.</li> <li>▪ Although there are many things we <i>can</i> think about as we develop our characters, there are just one or two things that we <i>must</i> think about as we develop our characters. Specifically, every fiction writer needs to know what his or her characters want, what they yearn for, and what gets in the way—what keeps these characters from getting what they want. I also want to teach you that when we know what our characters yearn for, we don't just come right out and say what this is. We <i>show</i> what our characters want by putting examples of this into little small moments, into what fiction writers call <i>scenes</i>. (See page 43 in <i>Writing Fiction</i>)</li> <li>▪ Writers notice the things that are important to our character and imagine how these can lead to troubles. We think about what we know about our character as a person and what kind of troubles that kind of person might have.</li> <li>▪ After we develop our characters, we draft possible story mountains. It is the fiction writer's job to make every part so interesting that the reader can't wait to turn the page. We make the problem worse and worse through the story. Story mountains can help you do that because they remind you that you have to keep giving the characters something that makes it harder and harder to climb toward their goal. (See page 59 in <i>Writing Fiction</i>)</li> <li>▪ Some writers plan and practice different ways our story could go by making a bunch of little story booklets, and then telling versions of the same story (the writer's story) across pages of one booklet,</li> </ul>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	
<p><b>Range of Writing</b></p> <p>W.3.10. 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.</p> <p><b>Speaking and Listening</b></p>	

## Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 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 norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

## Presentation of Knowledge and Ideas

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

another, and another. This helps writers figure out how lots of different plans for a story might actually sound, even before we write anything.”

- Just when a writer is most fired up to write, we force ourselves to pause. We pause, rewind, and then we listen to what we've written. And we revise it. We revise our lead because by doing so, we revise our entire story. Sometimes, we do this with help from a pro. (See page 99 in *Writing Fiction*)
- When we want to create a scene, we are creating drama. We sometimes use a line of dialogue—we make a character talk. Or we describe a small action—we make the character move or react physically to what is going on in the scene. (See page 73 in *Writing Fiction*)
- Before writers actually get going on a draft, we think a lot about ways to make a draft into a really good story. But once we're actually in the midst of the story, most of us try, above all, to lose ourselves in the story. We become the characters, and writing is a bit like a drama, happening to us. (See page 85 in *Writing Fiction*)
- A sense of story structure could help writers stretch out the heart of the story. Trouble will grow worse and worse, the character will dig into internal resources in order to try to respond. How one deals with bumps in the road reveals what's inside.
- We need to be sure that we "turn on the lights" in our stories, to show the place and time, so that our readers don't have that disoriented feeling, asking, "wait, where is this? What's going on?" (See page 115 in *Writing Fiction*)
- Writers take our time with endings, weighing and considering, drafting and revising until we find one that fits. We know that a just-right ending will feel as if it is tailored exactly to fit our particular story. We know this ending will tie up loose ends, resolve the unresolved difficulties, and bring home the story's meaning. (See page 133 in *Writing Fiction*)
- Writers rethink the easy endings, and discover ways that stories might get resolved, ways we at first did not imagine. We do this by thinking about changes our character will go through from the

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

beginning of the story—and those changes often happen not just on the outside, but also on the inside.

- Even when we write our drafts really well, we will each shift from drafting to revision. And specifically, I want to teach you that revision means just what the words says—re-vision. To see again. We can put on special lenses, lenses that allow us to reread our writing with one particular question or concern in mind. (See page 145 in *Writing Fiction*)
- As you continue drafting your story, you'll want to draw on everything you've ever learned about how to write stories well in order to make your new draft as spectacular as it can be. And specifically, I want to teach you that most writers set up spaces in which we can do our best work. We can put items and words into those spaces that remind us of all we resolve to do and be as writers. (See page 155 in *Writing Fiction*)
- There is a place that we, as writers, can go to get new lenses with which to view our drafts. And this is the place: We can go to stories that resemble the ones we hope to write. We can let specific parts (or aspects) of a story matter to us. We can see ourselves pull in close at a favorite part, or sense ourselves getting hooked by the story. Then we can ask, "What did this author do that seems to work so well?" And we can reread our own draft, asking, "Are there places in my draft where I could use that same technique?" And then, re-seeing can lead us to rewriting. (See page 165 in *Writing Fiction*)
- Before or after you edit your draft for other concerns—paragraphing, punctuation, and so forth—you will want to read your draft, checking on your spellings. Usually this means eyeing each word and thinking, "Does this look right?" (*Writing Fiction*, p. 175)
- Teachers may want to draw upon Mary Ehrenworth's, *The Power of Grammar* for other editing lessons.
- Publishing Anthologies: A Celebration (See page 187 in *Writing Fiction*)

**Sample Assessments:**

- Narrative Writing Continuum (On-demand writing piece)

- Unit skill checklists
- Conferring Notes
- Quick writes

### **Instructional Strategies:**

#### **Interdisciplinary Connections**

*Correlates to human body science unit of study*

- Create a skeletal outline and diagram of a character from one of your stories.

#### **Technology Integration**

- Use Inspiration to brainstorm ideas for your writing topic
- Use Timeliner to flush out the beginning, middle, and end events of your story
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story.

#### **Media Literacy Integration**

- Teach how to recognize the source (speaker) of a media message and the purpose of producing the message, and how that might influence the objective nature of information- developing storytelling voice of the fictional work

#### **Global Perspectives**

Read from the following books during read alouds or shared reading.

- My Name is Maria Isabel by A. Flor
- The Other Side by J. Woodson
- Sitti's Secrets by N. Nye



<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

**Professional Resources:**

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 3
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 4
- *Writing Fiction: Big Dreams, Tall Ambitions* from *Units of Study for Teaching Writing, Grades 3-5* by Lucy Calkins

**Mentor Texts:**

- *Peters' Chair* by E.J. Keats
- *Pinky and Rex Series*
- *Ruby the Copy Cat*
- *Come on, Rain*
- *Fireflies!*, J. Brinckloe
- *My Name is Marie Isabel*, A. Ada

## Unit Description: Folktale, Fairytale

This unit was designed for students to identify reoccurring elements that make a story a fairy tale and for students to create their own version of a fairy tale using previously learned strategies. Students will also write and revise their tales as they become critical readers of published work. Children move through three narrative writing cycles in this unit, writing two adaptations of fairy tales and then their own original fairy tale. They will choose one of the stories they draft to bring to publication at the end of the unit.

Writing	
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <li>Students will create fractured fairytales- stories based on original folktales and fairytales with a twist</li> </ul>	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <li>What is a fairytale or folktale?</li> <li>How do writers adapt well-known fairytales or folktales?</li> <li>Where do writers get ideas for writing fairytale or folktales?</li> </ul>	Students will understand that... <ul style="list-style-type: none"> <li>Writers learn all they can about a genre before they write.</li> <li>Planning and development of a folktale/ fairytale is similar to writing fiction stories</li> <li>Authors take many factors into consideration when adapting fairy tales and folk tales</li> </ul>
<b>Areas of Focus: Proficiencies</b> <b>(New Jersey Student Learning Standards)</b>	<b>Examples, Outcomes, Assessments</b>
Students will: <b>Text Types and Purposes</b> W.3.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences. A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.	<b>Instructional Focus:</b> <b>Bend 1 - Writing in the Footsteps of Classics</b> Prior to session 1, read aloud the book Prince Cinders Session 1 (p. 4) - Inquiry Writers, today I will teach you that we can learn about how to adapt fairytales through inquiry. We will be studying, "What does the author

<p>B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</p> <p>C. Use temporal words and phrases to signal event order.</p> <p>D. Provide a sense of closure.</p>	<p>seem to be trying to do when he or she changes things and not others?" and "How will a study of someone else's adaptation help me when I write my own?" We do this by...</p> <ol style="list-style-type: none"> <li>1. Rereading the story</li> <li>2. Noticing the changes the author made</li> <li>3. Thinking, "Why did the author make these changes?"</li> </ol> <p>Session 2 (p. 16)</p>
<p><b>Production and Distribution of Writing</b></p> <p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.</p>	<p>Writers, today I want to teach you that writers do two things when planning their fairy tale adaptations. First, decide what to change to improve the story and second, make sure this change leads to other changes. We do this by...</p> <ol style="list-style-type: none"> <li>1. Thinking about the original fairytale</li> <li>2. Deciding what meaningful, important change to make</li> <li>3. Thinking, "What other changes make sense with this?"</li> </ol> <p>Session 3 (p. 28)</p> <p>Writers, today I want to teach you that when you rehearse for writing a story, you can story-tell and act it out filling in life-like details. We do this by...</p> <ol style="list-style-type: none"> <li>1. Thinking about our story</li> <li>2. Telling it across out fingers</li> <li>3. Adding in life-life details - what did characters say, do, and think</li> </ol>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	<p>Session 4 (p. 37)</p> <p>Writers, today I want to teach you that when you are drafting, you can rehearse in the middle of writing. We do this by..</p> <ol style="list-style-type: none"> <li>1. Storytelling or acting out the scene</li> <li>2. Writing that page</li> <li>3. Repeating the steps</li> </ol>

<p><b>Range of Writing</b></p> <p>W.3.10. 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.</p> <p><b>Speaking and Listening</b></p> <p><b>Comprehension and Collaboration</b></p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on <i>grade 3 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.</p> <p>B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p> <p>C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</p> <p>D. Explain their own ideas and understanding in light of the discussion.</p> <p>SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</p>	<p>Session 5 (p. 46)</p> <p>Writers, today I want to teach you that you can use narration, or telling, in important parts: to introduce the story, to connect scenes, and to end the story. We do this by...</p> <ol style="list-style-type: none"> <li>1. Thinking about the backstory</li> <li>2. Write a few lines in those places</li> </ol> <p>Session 6 (p. 55)</p> <p>Writers, today I want to teach you that writers are critical of their own drafts and set goals to grow as a writer. We do this by...</p> <ol style="list-style-type: none"> <li>1. Rereading our drafts</li> <li>2. Reviewing our checklist</li> <li>3. Setting a goal</li> </ol> <p><b>Bend 2 - Follow the Path: Adapting Fairy Tales with Independence</b></p> <p>Session 7 (p. 62)</p> <p>Writers, today I want to teach you that you can plan your writing process just like you plan your writing. We do this by...</p> <ol style="list-style-type: none"> <li>1. Thinking back about the process</li> <li>2. Listing out the steps as a class</li> <li>3. Following those steps</li> </ol> <p>Session 8 (p. 73)</p> <p>Writers, one way to add tension and feeling is by writing a refrain, a memorable, repeated part. These parts help the read see and feel what is happening in the story. We do this by...</p> <ol style="list-style-type: none"> <li>1) Finding the place in the story where tension builds (3rd page of booklet)</li> </ol>
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## **Presentation of Knowledge and Ideas**

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- 2) Thinking, "What does the character see? What does the character feel?"
- 3) Thinking, "Is there a meaning part I can repeat?" (refrain)
- 4) Telling the part over and over, going deeper each time

Session 9 (p. 81)

Writers, I want to teach you that you can revise as your draft. These early revision will raise the level of what you write next as well. We can do this by...

1. Rereading your writing
2. Rethinking how your writing could go
3. Writing a second draft right away

Session 10 (p. 90).

Writers, I want to teach you that a way to develop scenes with characters is to add in actions that support the dialogue. We do this by...

1. Thinking about what the characters say
2. Thinking about actions that will match those words
3. Writing it!

Session 11 (p. 97)

Writers, today I want to teach you that you can revise by painting a picture with words using comparisons. We do this by...

1. Choosing something ordinary in your story
2. Comparing it to something else in a similar way

Session 12 (p. 105)

Writers, today I want to teach you can develop your own writing style by trying different types of sentences while editing to smooth out

choppy sentences and make them smooth, precise, and well paced.  
We do this by...

1. Rereading your writing
2. Noticing when sentences sound dull and choppy
3. Rewriting sentences by connecting parts and adding more information

### **Bend 3 - Blazing Trails: Writing Original Fairy Tales**

Session 13 (p. 115)

Writer's today I want to teach you that fairy tales include certain important elements such as character with traits and wants, some trouble, and a resolution. We do this by...

Asking yourself

1. "Who will your story be about?"
2. "What does he or she want?"
3. "What's the trouble?"
4. "How will it be resolved?"

Session 14 (p. 120)

Writers, today I want to teach you to look back on your writing to think about the processes and strategies to help you write your current piece. We do this by..

1. Rereading your writing and reviewing tools
2. Thinking, "What went well as a writing during my last piece?"
3. Deciding on what you will do again in your writing

Session 15 (p. 128)

Writers, today I want to teach you that you can focus a character's actions around an object that's important to him or her, making those actions more meaningful. We do this by...

1. Thinking, "What would be an important object to my character?"
2. Acting out what the character would do with the object
3. Writing that part

Session 16 (p. 136)

Writers, today I want to teach you that you can add in bits of description - of characters, setting, and objects - by writing a telling sentence followed by a showing sentence. We do this by...

1. Choosing a character, setting or object you want to describe
2. Writing a sentence that tells something about it
3. Writing another sentence that gives an example of what you told

Session 17 (p. 144)

Writers, today I want to teach you to revise by rereading, looking at the role of magic in your story. In fairy tales, magic often connects to the heart of the story, popping up when the story's trouble happens. We do this by...

1. Rereading the story
2. Finding the heart of the story
3. Asking, "Does this part have meaningful magic?"
4. Revising to add it in or make stronger

Session 18 (p. 151)

Writers, today I want to teach you that you can show your readers how to read a piece by varying the pace of the writing by changing whether a moment passes quickly or slowly. We do this by...

1. Reread the scene thinking, "At what pace should this be read?"
2. If you want to slow it up, write more important words and details

3. If you want to speed it up, take out needless word and details

Session 19 (p. 157)

Writers, today I want to teach you that writers reread their writing, looking for parts that need to be fixed up and edited. We do this by...

1. Rereading our writing
2. Listening for places that sound wrong or have mistakes
3. Finding ways to fix the problems

Session 20 (p. 161) - Celebration

**Sample Assessments:**

- Narrative Writing Continuum (On-demand writing piece)
- Unit skill checklists
- Conferring Notes
- Quick writes

**Instructional Strategies:**

**Interdisciplinary Connections**

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

- Write new version of a story from around the world

**Technology Integration**

- Use Storybook Weaver, Comic Life, or Glogster to develop a fractured fairytale.
- Illustrate a scene from the fairytale using a computer.
- Video record a scene from the fairytale.

**Media Literacy Integration**

- Study fairytales through a variety of media sources (books, videos, websites) compare the stories in various formats and address the



	<p>conflicting information that may come from the different sources/versions of the same story.</p> <p><b>Global Perspectives</b></p> <ul style="list-style-type: none"> <li>Read fairy tales from around the world.  <i>The Korean Cinderella</i>  <i>The Persian Cinderella</i>  <i>Mufaro's Beautiful Daughters</i>  <i>The Talking Eggs</i></li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <p>Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and  Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>

**Professional Resources:**

- Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011 Unit 7*

**Mentor Texts:**

- Dinorella: A Prehistoric Fairytale* by Pam Edwards
- Sleeping Ugly* by Jane Yolen
- Goldilocks and the Three Bears* by Jan Brett

- *Stone Soup* by Heather Forest
- *Jack and the Beanstalk: The Graphic Novel* by Blake Hoena

## Unit Description: Baby-Literary Essay

This unit build groundwork for fourth grade units and gives groundwork for work third graders will be asked to do on state tests. This unit aims to equip students with tools they need to write simple essays that advance an idea about a piece of literature. It relies on children's prior experience with opinion writing and pushing them to write about claims. Writing to defend claims about literature requires close reading, attention to literary craft, and the ability to cite and defend relevant textual evidence. This You will need to decide which piece(s) on literature your children will study in the unit. Students may be working in a reading unit such as a Series unit, but book club work is not essential to this unit. The unit is meant to be a quick one, with a week on the first two bends.

### Writing

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

- Literary Essays are the way readers write about the books they read
- Read and respond to texts through writing

<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <li>How can I write an essay that states a strong opinion about a piece of literature and supports it clearly with reasons and evidence from the text?</li> <li>How can I explore ideas about literature that help me develop a thesis statement to grow into an essay?</li> <li>How can I draft, revise, and edit an essay that clearly supports my idea about a text?</li> <li>How can I use everything I know to write a second literary essay, this time working with more independence?</li> </ul>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>Literary essayists pay close attention to texts.</li> <li>Essayists gather evidence to support their claims, elaborating on and crafting their arguments.</li> </ul>
<b>Areas of Focus: Proficiencies</b> <b>(New Jersey Student Learning Standards)</b>	<b>Examples, Outcomes, Assessments</b>
<p>Students will:</p> <p><b>Text Types and Purposes</b></p> <p>W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <ol style="list-style-type: none"> <li>Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.</li> <li>Provide reasons that support the opinion.</li> <li>Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.</li> <li>Provide a conclusion.</li> </ol>	<p><b>Instructional Focus:</b></p> <p><b><u>Bend 1: Structuring Essays about Stories</u></b></p> <p>This bend is focused on guided practice lessons, also known as Boot Camp. You will coach students through the entire essay process during this bend of the unit. These lessons help the students to understand the work they need to do as they cycle quickly through the process and orchestrate multiple strategies.</p> <p>For the Boot Camp Bend, the Curriculum Calendar suggests you use the book <i>Those Shoes</i> by Maribeth Boelts.</p>
<p><b>Production and Distribution of Writing</b></p>	

<p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.</p>	<p>Session 1 (p. 5)</p> <p>Writers, readers often share ideas about stories they have read together. Then they work together to gather evidence for an idea.</p> <p>Writers, today I want to teach you that readers often share ideas about stories they have read together. Then they work together to gather evidence for an idea. We do this by...</p> <ol style="list-style-type: none"> <li>1) Thinking about the character</li> <li>2) Stating your idea</li> <li>3) Looking for evidence to support your idea</li> </ol>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	<p>Session 2 (p. 7)</p> <p>Writers, people who write essays often find it helpful to practice, or rehearse their ideas and evidence with other writers and their evidence before going off to write. They often do this by writing an essay "in the air." They they quickly flashdraft while this thinking is fresh in their mind. We do this by...</p> <ol style="list-style-type: none"> <li>1) Think about your claim and evidence</li> <li>2) Saying your essay out loud</li> <li>3) Repeating, pushing to say more</li> </ol>
<p><b>Range of Writing</b></p> <p>W.3.10. 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.</p>	<p>Session 3 (p. 8)</p> <p>Writers, today I want to teach you that one way to essayists raise the level of their essays is by including summaries or exact lines from the story as evidence. We do this by...</p> <ol style="list-style-type: none"> <li>1) Rereading our claim</li> <li>2) Rereading the story thinking, "What part or line supports my claim?"</li> <li>3) Writing the summary or exact line in your essay</li> </ol>
<p><b>Speaking and Listening</b></p> <p><b>Comprehension and Collaboration</b></p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners</p>	

on *grade 3 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 norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

### **Presentation of Knowledge and Ideas**

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### Session 4 (p. 8)

Writers, today I want to teach you that essayists don't just plot evidence into their essays. Instead, they lead into their evidence with transitional phrases, and they they elaborate on their evidence by explaining why it matters. We do this by...

- 1) Writing a lead in before their evidence (In the story it says...)
- 2) Writing their evidence
- 3) Thinking, "Why does this matter to the text and my claim?"
- 4) Writing why it matters (This matters because...)

### Session 5 - Flash Revise, Edit, and Publish (p. 9)

Writers, we can work to self-assess and set goals for our revision by using an our Opinion Writing Checklist. We can do this by...

- 1) Rereading your essay
- 2) Reading the checklist
- 3) Thinking, "What have I done well? And "What do I need to work on?"
- 4) Stating, "My goal is to..."

### Session 6 -Peer Conferring and Mini-Celebration (p. 10)

Writers, today I want to teach you that we can reach out for support from more experienced essayists to receive feedback. We do this by...

- 1) Stating your goal as a writer
- 2) Reading your essay to your partner
- 3) Asking, "What feedback do you have?"
- 4) Revise your writing based on the feedback

Celebration - Invite students to get into small groups and show each other (and their upper grade mentors) their favorite essays.

### **Bend 2: Raising the Level of Out Literary Essays**

During this bend, students will be working in partnerships and clubs around shared texts.

#### Session 7 (p. 11)

Writers, today I want to teach you that essayists collaborate to choose an idea they can support with strong evidence. We do this by...

- 1) Think, "What were the character's traits? How did they change? What lesson did they learn?"
- 2) Find evidence to support the idea in the text
- 3) State, "My claim is... My evidence is..."

#### Session 8 - Inquiry (p. 13)

Writers, today I want to teach you that essayists study powerful essays, notice strong qualities, and add some into our writing. We do this by...

- 1) Reading the text
- 2) Thinking, "What did this author do well as a writer?"
- 3) Naming the strategy
- 4) Trying the strategy in our writing

#### Session 9 (p. 13)

Writers, today I want to teach you that essayists can try out new ideas about characters' relationships, character change, or lessons characters learn in their notebook. We do this by...

- 1) Picking a focus: relationships, change, or lesson
- 2) Thinking, "How is this shown in the text?"
- 3) Writing using a prompt

#### Session 10 (p. 14)

Writers, today I want to teach you that you can raise the level of your writing by rehearsing before you flash draft. You can do this by...

- 1) Picking rehearsing in the air, jotting a plan, using a checklist, or studying a mentor
- 2) Trying one out

Session 11 (p. 14)

Writers, today I want to teach you that essayists include an a small introduction. You can do this by...

- 1) Studying the introduction of a mentor text
- 2) Asking, "What did this writer do well?"
- 3) Trying the strategy in your writing

Session 12 (p. 15)

Writers, today I want to teach you that essayists push themselves to find evidence from different parts of the text. You could look in the beginning, the middle, and the end.

- 1) Rereading our evidence
- 2) Asking, "Did I include evidence form the beginning, middle, and the end?"
- 3) Finding evidence in places we missed

Session 13 (p. 15)

Writers, today I want to teach you that essayists write a conclusion that restates their claim and offers some extra thinking: why they like the book, why the story is important, or a lesson the reader learns.

We do this by...

- 1) Restating our claim
- 2) Picking the extra thinking to include
- 3) Writing it

Session 14 (p. 16)

Writers, today I want to teach you that writers take time to reflect and celebrate their growth by comparing an earlier essay with a more recent one. We do this by...

- 1) Rereading our essays
- 2) Looking at checklists and charts
- 3) Asking, "How have I grown as a writer since my first essay?"

**Bend 3: Using Debate to Rehearse and Strengthen Argument about Characters**

Session 15 (p. 17)

Writers, today I want to teach you that essayist try out powerful claims through debate. You can take different sides of an argument and then try to defend your position. We do this by...

- 1) Picking a side of a debate
- 2) Thinking, "What is my claim?"
- 3) Picking your evidence
- 4) Debate!

Session 16 (p. 18)

Writers, today I want to teach you that essayists can take their debates skills on characters and use them with a variety of ideas. We do this by...

- 1) Picking a topic to debate
- 2) Thinking, "What is my claim"
- 3) Picking your evidence
- 4) Debate

Session 17 (p. 19)



Writers, today I want to teach you that you can convince readers the strength of your opinion by explaining why your evidence matters. We do this by...

- 1) Reading over your evidence
- 2) Think, "Why does this matter to the story and my thesis?"
- 3) Using a sentence starter (This matters because...)

Session 18 (p. 19)

Writers, today I want to teach you that one way to add power to your argument is to add a simple introduction and conclusion. We do this by...

- 1) Studying an exemplar
- 2) Thinking, "How did this author write an introduction and conclusion?"
- 3) Naming what that author did
- 4) Trying it in your writing

### **Sample Assessments:**

- Opinion Writing Continuum (On-demand writing piece)
- Unit skill checklists
- Conferring Notes
- Quick writes

### **Instructional Strategies:**

#### **Interdisciplinary Connections**

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

- Encourage students to write essays about topics they study in a content area--- ex. Provide an opinion about immigration to the US or about which body system is most important

	<p><b>Technology Integration</b></p> <ul style="list-style-type: none"> <li>• Post essays on Goodreads.com or other literature blogs</li> </ul> <p><b>Global Perspectives</b></p> <ul style="list-style-type: none"> <li>▪ Read literary essays from writers around the world or about books that represent characters &amp; settings from other countries</li> </ul>
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21<sup>st</sup> Century Skills:</p> <p>Creativity and Innovation  Critical Thinking and Problem Solving  Communication and Collaboration  Information Literacy  Media Literacy  Life and Career Skills</p> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and  Entrepreneurial Literacy  Civic Literacy  Health Literacy</p>

**Professional Resources:**

- *Teacher's College Writing Curricular Calendar, 2013-2014, Unit 4*
- *Writing Pathways: Performance Assessments and Learning Progressions K-5*
- *Writing About Reading and Changing the World: Persuasive Speeches, Petitions, and Editorials*
- *Writing About Reading* (second grade unit)
- Opinion Writing Learning Progressions

**Mentor Texts:**

- *The Stories Julian Tells* by Ann Cameron
- *Encyclopedia Brown Cracks the Case* by Donald J. Sobol
- Eve Bunting picture books

## Unit Description: Test Prep

Tests demand writers who are flexible and resilient. This unit gives classes the opportunity to study the common tasks of the test and the skills they require. Many new skills will not be covered in Writing Workshop this month, but rather students will practice doing the same skills with quickness and clarity.

Writing	
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <li>Developing strategies to complete tasks and answer what has been asked in focused responses.</li> <li>Continuing to write and publish stories.</li> </ul>	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <li>What are some of the common formats of questions on state tests?</li> <li>How might I plan my writing and answer a prompt with focus within a limited time frame?</li> </ul>	Students will understand that... <ul style="list-style-type: none"> <li>There are several types of questions and formats typical of state tests</li> <li>Writers can think and plan for a response in order to promote writing focus</li> <li>They can complete an effective piece of writing within a measured amount of time</li> </ul>
<b>Areas of Focus: Proficiencies</b> <b>(New Jersey Student Learning Standards)</b>	<b>Examples, Outcomes, Assessments</b>
Students will:	<b>Instructional Focus:</b>
<b>Text Types and Purposes</b>	<b><u>Bend One: Review What We Already Know</u></b>

**W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons.**

- A. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.**
- B. Provide reasons that support the opinion.**
- C. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.**
- D. Provide a conclusion.**

**W.3.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.**

- A. Introduce a topic and group related information together; include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension.**
- B. Develop the topic with facts, definitions, and details.**
- C. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.**
- D. Provide a conclusion.**

**W.3.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.**

- A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.**

- Writers remember what they know about writing essays.
- Writers know how to write an essay about a familiar story.
- Writers know how to state an idea and support it with evidence.
- Writers remember parts of prompts that need to be answered.
- Writers remember that essays have clear paragraphs that are indented.
- Writers remember what they know about writing realistic fiction stories.
- Writers remember the structure of realistic fiction stories.
- Writers know how to develop a character, setting, problem, and solution.

### **Bend 2: Building Our Muscles and Essay Strength**

- Essay writers use transitions.
- Writers know how to extend their introductions by not only using a thesis, but also mentioning the genre of the text, author's name, and book title itself.
- Writers extend conclusions by restating the thesis, stating something they liked about the text or what they learned from the text.
- Writers sometimes make a connection outside the text to another text, to the world, to a social issue, or to themselves.
- Writers remember to make the problem of a story worse before it gets resolved or solved.
- Writers remember to sprinkle in setting details throughout the story.
- Writers know to use strong or vivid verbs in their writing.
- Writers remember to write with details and elaboration showing not telling their stories.

### **Bend 3: Short Response Questions**

- Writers know how to answer a question with a claim by converting the prompt to a claim. They do this by dropping question words and using the remainder of the prompt as the claim.
- Writers use evidence from the text to support their claim. They ask themselves
  - Is this asking for examples of...or reasons why...

<p><b>B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</b></p> <p><b>C. Use temporal words and phrases to signal event order.</b></p> <p><b>D. Provide a sense of closure.</b></p>	<ul style="list-style-type: none"> <li>• Writers summarize parts of the story that give example or reason to answer the question</li> <li>• Writers remember each part of the prompt and keep track of all the parts they need to answer.</li> <li>• Writers reread their writing and check their responses by asking: <ul style="list-style-type: none"> <li>○ Are my ideas expressed in sentences that are clear and easy for my reader to follow?</li> <li>○ Can I check the spelling of particular words by checking another part of the text where that word is in print?</li> </ul> </li> </ul>
<p><b>Production and Distribution of Writing</b></p> <p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others</p>	<p><b><u>Preparing to Answer Short Answer Responses Questions</u></b></p> <ul style="list-style-type: none"> <li>▪ Writers will decipher character feelings from a text.</li> <li>▪ Writers will use text examples to elaborate on their responses.</li> <li>▪ Writers will answer text responses by answering in complete sentences and turning the question around.</li> <li>▪ Writers will incorporate examples from the story and practice responses such as, “For example in the story...”</li> <li>▪ Writers will use a checklist to proofread their writing.</li> <li>▪ Students will understand that writing may be evaluated using a rubric</li> </ul> <p><b>Sample Assessments:</b></p> <ul style="list-style-type: none"> <li>▪ Informational and Narrative Writing Continnums</li> <li>▪ Unit skill checklists</li> <li>▪ Conferring notes</li> <li>▪ Quick writes</li> <li>▪ Practice prompts</li> </ul>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	<p><b>Instructional Strategies:</b></p> <p><b>Interdisciplinary Connections</b></p> <p><i>Correlates to any science, math, or social studies unit of study</i></p> <ul style="list-style-type: none"> <li>▪ Create a test prep practice game incorporating both language arts and math skills.</li> </ul> <p><b>Technology Integration</b></p> <ul style="list-style-type: none"> <li>• Use Inspiration to brainstorm ideas for your writing topic</li> </ul>

**Range of Writing**

W.3.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**Speaking and Listening****Comprehension and Collaboration**

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 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 norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**Media Literacy Integration**

- Use print media to practice reading and comprehension skills

**Global Perspectives**

- Read and respond to short texts with diverse characters

<p><b>Presentation of Knowledge and Ideas</b></p> <p>SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</p> <p>SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.</p> <p>SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>

**Professional Resources:**

- *2009-2010 DRAFT Teacher's College Writing Curriculum Calendar*, Unit 4
- *See It, Be It, Write It* by Hope Blecher-Sass and Maryellen Moffitt

**Mentor Texts:**

- Sample leveled short texts

### **Unit Description: Content Area Writing/ Expert Projects**

This unit builds on their knowledge of the informational writing unit from earlier in the year as well as their knowledge of how to use mentor texts to raise the quality of their writing. This unit may or does not have to be aligned with the Science topic of study at this point in the year.. Students will begin by studying a whole class topic and will write, sketch, and question to record and grow their thinking without a particular end product in mind.

They will look closely at mentors and begin writing many pieces of nonfiction on topics that interest them. During the last week, students will choose one or possibly two of their pieces to revise and edit.



## Writing

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

- Participating in a common class study
- Observing closely, asking big questions, and following procedures to find out about those questions
- Adding to their knowledge base by thinking like science writers

### Essential Questions

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

- How can a common class study add to my knowledge of a topic?
- What are big questions that I might consider about a scientific topic and how might I observe closely and follow procedures to find out about those questions?
- What are ways to think and proceed like a writer engaged in scientific study?
- What are some of the formats used to write about scientific information?

### Enduring Understandings

*What will students understand about the big ideas?*

Students will understand that...

- Group study can add to one's knowledge of a topic
- Every topic inspires 'big questions' that might be asked.
- Observing closely and following procedures can assist in finding answers to those big (and smaller) questions
  - Science writing often has formats which differ from prose writing

### Areas of Focus: Proficiencies (New Jersey Student Learning Standards)

Students will:

#### **Text Types and Purposes**

W.3.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

### Examples, Outcomes, Assessments

#### **Instructional Focus:**

#### **Bend 1: Developing & Growing Ideas**

- Social scientists write in many ways for many purposes. We write to capture what we are learning and what we are thinking. We write to grow our ideas.

<p>A. Introduce a topic and group related information together; include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension.</p> <p>B. Develop the topic with facts, definitions, and details.</p> <p>C. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.</p> <p>D. Provide a conclusion.</p>	<ul style="list-style-type: none"> <li>● Social scientists use notebooks as collections of many kinds of writing. We use observational writing (recording as much detail as possible from what we observe), sketches with labels and captions, notetaking, annotated timelines, and questions/ wonderings.</li> <li>● Researchers go back to sketches and observations to say more about our ideas. We write in words, phrases, sentence, and even paragraphs about what we have seen and sketched. We use prompts such as “I notice...” “I see...” or “This reminds me of...”</li> </ul>
<p><b>Production and Distribution of Writing</b></p> <p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others</p>	<ul style="list-style-type: none"> <li>● Social scientists think deeply about the topics we study. We consider cause and effect. We compare and contrast information. We evaluate what we find, and we draw inferences making personal connections to our topics.</li> <li>● Social scientists chunk parts of the text and ask ourselves, “What is the most important part of this? What facts support that important part?”</li> <li>● Social scientists try to hypothesize answers to questions we have about topics of interest. We use prompts such as “I wonder why...” or “How come...” to push our thinking.</li> </ul>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>	<ul style="list-style-type: none"> <li>● Social scientists think through possible answers to questions and wonderings about topics. We use prompts such as “maybe...” “Could it be...” “But what about...” and “The best explanation is...”</li> <li>● Historians not only write about what they observe or notice, we write about what we think of these observations and noticings. We look back over our collections and write long about our thinking using prompts such as “I know some things about...” “One thing I know...” “Another thing I know...” “This makes me realize...” “I used to think...but now I think...” “My thinking changed because...”</li> </ul>

## **Range of Writing**

W.3.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

## **Speaking and Listening**

### **Comprehension and Collaboration**

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 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 norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

## **Bend 2: Studying Mentors and Writing Drafts**

- Writers present facts in a neutral way, but use stories and images to implicitly create an angle for our subject.
- Writers write to stir up feelings as well as to inform.
- Writers study mentors for craft moves such as layout and structure.
- Writers consider how our writing will be structured. We decide what format it will take: compare/contrast, cause/effect.
- Non-fiction writers write with great detail about topics. To do this, we use content-specific vocabulary and partner sentences that explain, define and teach the reader.
- Writers write with independence and stamina. We plan out time, use partners, read mentor texts, and review all that we have learned about writing so far.
- Writers elaborate upon our ideas. We do this by saying more about detailed drawings or diagrams we've created, add captions and labels, and support new vocabulary words in greater detail.
- Writers use partners to make our writing better. We ask our partners, "Did that make sense?" or "Do you feel like there is anything missing?" or "What questions do you still have about my topic after you read the page?"
- Writers make sure our writing is focused. We reread our work making sure each page is focused on single events.

## **Bend 3: Revising, Editing, Publishing**

### **Presentation of Knowledge and Ideas**

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

- Writers review all of our notes to decide which parts will be turned into a book. We ask ourselves, “Will others be interested in reading about...?”
- Writers rely on revision strategies we know to make our writing better. We incorporate partner sentences, make sure our writing is in a good order, include content-specific vocabulary, and add extra pages of charts, diagrams, timelines, captions, front covers, back covers, and blurbs.
- Writers make sure that our writing is structured. We check to make sure we have included clear topic sentences and detailed supports.
- Writers include perspective in our writing. We consider if we want our writing to have a slant or angle, or if we want to include our own perspectives on the topic.
- Writers check for frequently misspelled words.
- Writers fancy up our work. We use photographs, pictures, diagrams, bold and underlined words.

### **Sample Assessments:**

- Informational Writing Continuum
- Quick Writes
- Conferring Notes
- Completed research project

### **Instructional Strategies:**

#### **Interdisciplinary Connections**

*Correlates to immigration or regions of the US social studies units of study*

- Immigration journal
- State/country report

	<p><b>Technology Integration</b></p> <ul style="list-style-type: none"> <li>● Develop a state brochure about a state or country being studied.</li> <li>● Using green-screen technology create a skit transporting students into the postcard of a state or country.</li> <li>● Create state trading card.</li> <li>● Use global schoolhouse to share information about states or countries.</li> </ul> <p><b>Media Literacy Integration</b></p> <ul style="list-style-type: none"> <li>● Use various forms of media to present information about a topic</li> </ul> <p><b>Global Perspectives</b></p> <p>Read from the following books during read alouds or shared reading.</p> <ul style="list-style-type: none"> <li>● <u>Out of the Dump</u> by K. Franklin and N. McGirr</li> <li>● <u>Coming to America: The Story of Immigration</u> by B. Maestro</li> <li>● <u>Lily and Miss Liberty</u> by C. Stevens and D. Ray</li> <li>● <u>I Hate English</u> by E. Levine and S. Bjoprkman</li> <li>● <u>In the Year of the Boar and Jackie Robinson</u> by B. Lord</li> <li>● <u>How Many Days to America?: A Thanksgiving Day Story</u> by E. Bunting and B. Peck</li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p>

	Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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### Professional Resources:

- *Teacher's College Writing Curricular Calendar, Third Grade, 2011-2012* Unit 8
- *Teacher's College Writing Curricular Calendar, Third Grade, 2010-2011* Unit 9

### Mentor Texts:

- *A new view of the solar system* Aguilar, David A.
- *Life in a rotten log* by Atkinson, Kathie
- *Inventions: Pop-up models from the drawings of Leonardo da Vinci* Bark, Jaspre; *paper engineering* by David Hawcock; illustration by David Lawrence
- *An introduction to insects* Bird, Bettina and Joan Short
- *Linnea's windowsill garden* Bjork, Christina and Lena Anderson
- *Spotlight on spiders* by Clyne, Densey
- *Whales* by Leslie Dow
- *Black holes* Couper, Heather and Nigel Henbest; illustrated by Luciano Corbella
- *Bodies from the Ice: Melting glaciers and the recovery of the past* Deem, James M.
- *The science of a light bulb* Evans, Neville
- *The little book of big questions* French, Jackie; illustrated by Terry Denton
- *Can you feel the force?* By Hammond, Richard
- *How nearly everything was invented: by the Brainwaves* by MacLeod, Jilly, illustrated by Lisa Swerling and Ralph Lazar

## Unit Description: Conventions of Writing (YEARLONG, GRADE-LEVEL REQUIREMENTS)

Throughout the units of study, students will be accountable for learning conventional grammar and various conventions of writing when appropriate. Therefore, this content description has been created to identify those skills that should be taught and mastered by the end of the school year. Knowing and observing proper grammar and conventions of writing it makes it possible to communicate ideas more clearly. These skills should NOT be taught in isolation via ditto or worksheet. Instead, they should be taught through conferences, small groups skill sessions, revision lessons and other areas on an as needed basis. Skills covered in this description include: text layout, grammar, capitalization, punctuation, handwriting and word processing.

Writing	
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <li>Identify conventional grammar, capitalization, punctuation, and handwriting appropriate per grade level.</li> </ul>	
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>
<ul style="list-style-type: none"> <li>Which conventions of writing are important for me to learn and master?</li> </ul>	Students will understand that... <ul style="list-style-type: none"> <li>Knowing and observing proper conventions of writing makes it possible to communicate ideas more clearly.</li> </ul>
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
Students will: <b>Text Types and Purposes</b>  W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons. <ul style="list-style-type: none"> <li>A. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.</li> <li>B. Provide reasons that support the opinion.</li> </ul>	<b>Instructional Focus:</b> Instructional Focus: Students will understand that knowing and observing proper conventions of writing makes it possible to communicate ideas more clearly.  <u>Text Layout</u> <ul style="list-style-type: none"> <li>Use layout of print and illustrations to convey the meaning of a text.</li> <li>Use the size of print to convey meaning in printed text</li> <li>Use layout, spacing, and size of print to create titles, headings, and subheadings.</li> <li>Use underlinings, italics, and bold print to convey meaning</li> </ul>

<p>C. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.</p> <p>D. Provide a conclusion.</p> <p>W.3.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>A. Introduce a topic and group related information together; include text features (e.g.: illustrations, diagrams, captions) when useful to support comprehension.</p> <p>B. Develop the topic with facts, definitions, and details.</p> <p>C. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.</p> <p>D. Provide a conclusion.</p> <p>W.3.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.</p> <p>A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</p> <p>C. Use temporal words and phrases to signal event order.</p> <p>D. Provide a sense of closure.</p>	<ul style="list-style-type: none"> <li>● Use underlining for first and most words in titles</li> </ul> <p><u>Grammar</u></p> <ul style="list-style-type: none"> <li>● Write some sentences with embedded clauses (complex) and dialogue</li> <li>● Use conventional structure for both simple and compound sentences</li> <li>● Use a range of complete sentences (declarative, interrogative, exclamatory)</li> <li>● Write uninterrupted dialogue in conventional structure</li> </ul> <p><u>Parts of Speech</u></p> <ul style="list-style-type: none"> <li>● Use subject and verb agreement</li> <li>● Use nouns and pronouns that are in agreement</li> <li>● Use prepositional phrases, adjectives, and adverbs appropriately</li> </ul> <p><u>Tense</u></p> <ul style="list-style-type: none"> <li>● Write in past tense</li> <li>● Write in present tense</li> <li>● Write in future tense</li> </ul> <p><u>Capitalization</u></p> <ul style="list-style-type: none"> <li>● Use capital letters for the first word of a sentence</li> <li>● Use capital letters appropriately for the first letters in days, months, city and state names, and specific places</li> <li>● Use capitals to start the first, last, and most other words in a title</li> <li>● Use capitals for names of people and places</li> <li>● Use all capitals for a head or for emphasis</li> <li>● Use capitals for the first word in a greeting in a letter</li> <li>● Use capital letters correctly in uninterrupted dialogue.</li> </ul> <p><u>Punctuation</u></p>
<p><b>Production and Distribution of Writing</b></p>	



<p>W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> <p>W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.</p>	<ul style="list-style-type: none"> <li>● Use periods, exclamation points, and question marks as ending marks</li> <li>● Understand and use quotation marks to indicate simple dialogue</li> <li>● Notice the use of punctuation marks in books and try them out in own writing</li> <li>● Use apostrophes in contractions and possessives</li> <li>● Use commas to identify a series</li> <li>● Understand and use ellipses to show or pause or anticipation, usually before something surprising</li> <li>● Break words at the syllables at the end of a line using a hyphen</li> <li>● Use correct punctuation uninterrupted in dialogue.</li> </ul>
<p><b>Research to Build and Present Knowledge</b></p> <p>W.3.7. Conduct short research projects that build knowledge about a topic.</p> <p>W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories</p>	<p><b>Sample Assessments:</b></p> <ul style="list-style-type: none"> <li>● Conferring notes</li> <li>● Skills checklist</li> <li>● Student Portfolio- see 3<sup>rd</sup> grade Portfolio Checklist/ Portfolio Requirements</li> <li>● Writing in notebook</li> <li>● Final stories/ essays</li> <li>● Draft work</li> <li>● Partner/ conference notes</li> </ul>
<p><b>Range of Writing</b></p> <p>W.3.10. 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.</p> <p><b>Speaking and Listening</b></p> <p><b>Comprehension and Collaboration</b></p> <p>SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on <i>grade 3 topics and texts</i>, building on others’ ideas and expressing their own clearly.</p>	<p><b>Instructional Strategies:</b></p> <p><b>Interdisciplinary Connections</b></p> <ul style="list-style-type: none"> <li>● Students can draw from and write about school experiences which occurred over the school year in any subject</li> <li>● Write a research essay about a curriculum topic in science or social studies.</li> <li>● Students will write opinion essays about books from reading</li> <li>● Students will write opinion essays about topics from science, social studies, and math</li> <li>● Set a historical fiction piece in a time period being studies in social studies.</li> <li>● Include scientific principles in the fantasy story.</li> </ul>

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 norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

D. Explain their own ideas and understanding in light of the discussion.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

### **Presentation of Knowledge and Ideas**

SL.3.4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### **Technology Integration**

- Use the world-wide web to research topics for essays
- Brainstorm topic using Inspiration
- Type final product in Microsoft Word
- Use Microsoft Word to check grammar and spelling

### **Media Literacy Integration**

- Encourage students to work in groups to illustrate their understanding of a topic by creating mock media productions (e.g. newspapers, advertisements, news reports, love or videotaped skits)

### **Global Perspectives**

- Students will understand their place in the world by writing about what matters most to them and how it may differ from others in the world.
- Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world using the worldwide web.
- Students could interview people on Skype to gather information on their topic.
- Students can research various perspectives on historical events via the Internet.
- Students can create characters from various cultures and perspectives

<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:</p> <ul style="list-style-type: none"> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul> <p>21<sup>st</sup> Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> <li>Financial, Economic, Business, and Entrepreneurial Literacy</li> <li>Civic Literacy</li> <li>Health Literacy</li> </ul>
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#### Professional Resources:

- *The Continuum of Literacy Learning, K-8* by Fountas and Pinnell
- *The Power of Grammar: Unconventional Approaches to the Conventions of Language* Mary Ehrenworth, Vicki Vinton
- *The Resourceful Writing Teacher: A Handbook of Essential Skills and Strategies* Jenny Mechem Bender
- *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* Dan Feigelson
- *Getting Grammar: 150 New Ways to Teach an Old Subject* Donna Hooker Topping
- *Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop* Jeff Anderson
- *Revising and Editing: Using Models and Checklists to Promote Successful Writing Experiences* Les Parsons (2001)

## A List of Suggested Third Grade Grammar Teaching Points

### **Narrative Writing, Bend One: Crafting True Stories**

#### **1. Checking for spelling**

Writers, today I want to teach you that you don't wait until you're finished with your writing to check for spelling. You want people to be able to read your writing and understand it, too.

1. We read your writing on lookout for words you know how to spell.
2. We pause and ask, "Am I correctly spelling the words I know by heart."
3. Pick a spelling tool that will work for you: word wall, word rings, word lists, partner and charts.
4. Then spell the word correctly by thinking about how the word looks.

#### **2. Spelling common words correctly**

Writers, today I want to remind you that it is important to spell common words as correctly as you can. That way, everyone can understand you easily.

1. We pause our writing and find your word on the word wall.
2. We close our eyes and imagine the letters in our mind, say the letters aloud.
3. Open your eyes and check to see if you were correct.
4. When you have the correct spelling fixed in your brain, write it.

#### **3. A repertoire of skills for spelling correctly**

Today I want to remind you that sometimes you come to word you know is spelled wrong but you're not quite sure how to fix it. When this happens, give it your best try. Here are the steps you can take when you are trying out new spellings:

1. Circle words you think are spelled incorrectly.
2. Think about what is right and what is wrong with the words you spelled.
3. Try to spell it a few different ways by asking yourself, "Are there other words I know that can help me with this word?"
4. After you've spelled it a few different ways, decide which way looks the best. Change the words in your piece to match your best try. Then keep writing your draft.

#### **4. Punctuation: Capitals and Periods**

Today I want to remind you that writers take time to include capitals and periods. We do this to make it easy for people to read our writing. It helps the reader know when to stop.

1. Reread your work on the lookout for capitals and periods.
2. We pause and ask, "Does my sentence start with a capital and end with a period?"

3. Change lowercase letters to uppercase letters and add missing periods.

## **5. Paragraphing**

Today I want to teach you that there are a few places where writers typically begin new paragraphs. Keeping these places in mind can help us know when to start a new paragraph. Some of those typical places are when there is a new subtopic, when time moves forward (changes), and when a new person is speaking.

1. Reread writing.
2. Think about what you notice.
3. Ask, “Is there a new subtopic, time change, or new person speaking?”
4. Add a paragraph sign at the appropriate place.

## **6. Elaborating with paragraphs**

Today I want to teach you that when your piece has lots of tiny paragraphs, this is a sign that you need to elaborate more. It means you need to say more about a topic, a moment, a scene before you move to the next paragraph.

1. Reread paragraph.
2. Add more descriptive details to the paragraph.
3. Use the narrative checklist to help you elaborate: action, dialogue, or internal thoughts.
4. Add at least two more sentences.

## **7. Adding new paragraphs**

Today I want to teach you that when time moves forward, it merits a new paragraph. We do this to help structure our writing, making it easier for the reader.

1. Reread writing.
2. Find places where the time is moving forward.
3. Draw a box around sentences that you think go into a chunk.
4. If the chunk is small, add a few more sentences.

## **8. Dialogue Punctuation**

Writers, when you include people in your story, you need to capture their exact words and use quotation marks to signal the exact words the person said. One way to do this work is to study what published writers do to punctuate quotations and try to do those exact things.

1. Find a text you are familiar with.
2. Reread a section with dialogue.
3. Think, “What did this author do to punctuate dialogue?”
4. Name it and try it out in your own writing.

## **9. Summarizing conversation and quotes**

Today I want to teach you to replace summarized conversations with dialogue. Rather than saying ‘My mom told me to get in the car.’ You could say, “Get in the car!” mom yelled. When you summarize conversation, it feels like your reporting on the past. Writers want to capture the exact words a person said.

1. Look through your story.
2. Find places where you summarized conversations.
3. Look for clue words like: ‘she told me’ or ‘she said to me’
4. Replace it with real dialogue: “Dinner is ready!” shouted mom.

### **10. Punctuation for dialogue**

Writers, today I want to remind you to include proper punctuation when writing dialogue. You do this to separate between the words and who is speaking.

1. Begin dialogue with a capital.
2. End with punctuation: commas, exclamation marks, or question marks.
3. Surround both words and punctuation with quotation marks.

### **11. Checking for Sense**

Today writers, I want to remind you that that when writing personal stories we can’t forget that our readers weren’t there. If I say, ‘Michelle got lost’ any my readers doesn’t know if Michelle is a cat or a child, it can confuse the reader. The story doesn’t make sense!

1. Pretend to be a stranger
2. Read the draft through a stranger’s eyes.
3. Circle places that are confusing.
4. Fix confusing places.

Or

1. Read your draft to your partner.
2. Ask, “Can I read this to you?”
3. Stop me if it gets confusing.
4. Fix the confusing parts.

### **12. Editing**

I want to teach you that most writers rely on an editing checklist. Each item on the checklist reminds them of a lens they can use to reread and to refine their writing. If we have six items on our checklist, we should reread our draft at least six times, once with each item as our lens.

1. Read over your checklist.
2. Pick one item on the list to focus on at a time.
3. Mark the spot where you find a correction.

4. Make a note in the margin about what needs fixing.

### **13. Focus on Tenses**

Today I want to teach you that narrative writers use past tense when telling a story. We do this because narrative stories recall what happened in the past.

1. Reread story.
2. Stop and ask, “Is my writing telling a story that happened in the past?”
3. If not, rewrite in past tense.
4. Use past tense verbs like: walked, I was walking

### **14. Pronouns**

Today I want to teach you to pay attention to pronouns. A pronoun is a word that takes place of a noun. Words like: he, she, they, and it. If we didn’t have them we would have to keep using the characters name over and over again.

1. Reread to check that the pronoun refers to the person mentioned just before it. For example, Susan walked over to the bench. She sat down and waited for the bus.
2. Stop and ask, “Is it clear who the character is in every part of my story?”

### **15. Punctuating with Paragraphs, The Art of Information Writing**

Today I want to teach you that informational writers edit with a deep focus on one of the most important organizing structures: the paragraph. Writers look at the paragraph as the most powerful punctuation there is. Paragraphs separate whole groups of sentences into topics.

1. Look for places with long chunks of text that might need to be broken up into paragraphs.
2. Reread it to see where to break up the paragraphs.
3. Be on the lookout for chunks of information, places where you should start a new paragraph.
4. Ask, “What is this part mostly about?”
5. Put a paragraph symbol to indicate where to indent.

### **16. Making Pronoun-Antecedent Connections**

Today I want to teach you that writers must be careful to introduce who a pronoun is referencing. This is called making pronoun-antecedent connections. An antecedent is a noun or pronoun to which another noun or pronoun refers. It usually goes before the pronoun (“ante” means before). This is important because our readers can get confused.

1. Reread writing for confusing pronouns.
2. Underline the confusing pronouns.
3. Ask, “Who is this pronoun referencing?”



4. Fix it, so the readers aren't confused.

Examples,

**Even though the party was fun, it was crowded.**

Reasoning: "It" is the pronoun because it refers to the noun "party." And "party" is the antecedent because "party" is the noun to which "it," the pronoun, refers.

**People often like parties because they get to see old friends.**

Reasoning: "They" refers to "people" and is, therefore, the pronoun. "People" is the antecedent because "people" is the noun to which "they" refers.

### **17. Spelling various ways**

Today I want to teach you that writers try out multiple ways to spell a word before settling on one. Then, if they are still stuck, they can ask a friend, writing partner, word wall, or other classroom resources. Writers work hard at their spelling. They:

1. Try multiple versions of a word on a white board.
2. Circle one that looks right.
3. Check with a friend, word wall, or other resource to help.

### **18. Commas** (this could be done as an inquiry asking, "What are ways writers use commas?")

Today I want to teach you a few important ways that writers use commas. Writers use commas to separate a list or to separate two or more adjectives. Writers also use commas before and after names of people and to separate two clauses that are separated by a conjunction. Commas help readers know where to pause and help the sentence make sense.

Use commas: (potential chart)

- To separate a list of items.  
*The classroom is filled with pencils, markers, and crayons.*
- To separate adjectives.  
*He rode his red, shiny bike.*
- Before and after names of people.  
My sister, Beth, is my best friend.  
*Rachel, don't act so silly.*
- To separate two clauses that is separated by a conjunction.  
*She is resting under the tree, and then will go out for dinner.*

### **19. Using Direct Quotes from Texts**

Today I want to teach you to take quotes, facts, and statistics and make them sound like a part of your writing. You can do this by using transitional phrases like for instance, one example, or according to.

1. Write a fact. *Sharks aren't always dangerous.*

2. Follow it with a transitional phrase. *One example of this is basking sharks.*
3. Support your idea with a direct quote. According to Science-Facts.com, “more people die of alligator attacks than shark attacks.”
4. Remember to include proper punctuation, commas and quotation marks.

## **20. Editing as You Go –Spelling, Changing the World**

Today I want to remind you that you don’t wait until you finish writing to go back and fix up your writing. You want to make sure your reader can grasp what you are saying, it helps to take a second to think, and “I know how to spell that word!” Then you can draw on everything you know to spell as best you can.

1. Look over your writing to check spelling.
2. Think, “Is this a word I know by heart or is this a word that needs strategic work?”
3. Decide on a spelling strategy: word wall, give it a few tries, circle it and decide to come back later, clap it out, or write-in-the-air.
4. Use the strategy to correct the spelling.

## **21. Using a dictionary to spell correctly**

Today I want to teach you that a dictionary is often used as a reference source to check spelling. You use guide words at the top of each page to figure out if the word you are seeking is on that page. This is a great tool to help spell tricky words.

1. Reread entry.
2. Circle misspelled words.
3. Stretch out the beginning of a word.
4. Look up the word in the dictionary and correct spelling.

## **22. Using High Frequency Words to Spell Correctly**

Today I want to teach you that one way writers can remember difficult high frequency words is to make flash cards. You do this because there are words that are hard for each individual writer and the cards are a reminder of how these words are spelled.

1. Choose a few high frequency words.
2. Write them on an index card.
3. Every time you use the words circle it.
4. Check spelling using the flashcard: say the word, check it letter by letter

## **23. Creating goal words to spell correctly**

Today I want to teach you that one way writers can remember difficult words is to create a personal word wall. You choose words that are your *goal words*, words you want to be accountable for.

1. Pick a few tricky words.
2. Ask a friend or look up the words in a dictionary.
3. Write them down on your mini-word wall.

4. Look at the card whenever you want to write one of those words.

#### **24. Spelling tricky words by patterns**

Today I want to teach you that one way writers remember tricky word patterns is to study the patterns with a word sort. A word sort can help reinforce a specific pattern.

1. Lay out word cards
2. Sort them and say aloud.
3. Name what you notice about the words.

#### **25. Creating a repertoire of strategies for spelling**

Writers, today I want to teach you that to spell words correctly sometimes we need to be like a carpenter. A carpenter has tools to help them build a house. The same is true for spellers. A part of being a good speller is to know how to get hold of and use the tools you need.

1. Take a post-it
2. Write down all the spelling tools you know.
3. Circle a few tools you will use.

#### **26. Writing with Paragraphs**

Today I want to remind you that a writer often gives himself or herself a few guidelines before launching into a new draft. One important guideline to keep in mind is to write in chunks, in paragraphs. Writers notice when you leave one topic and go to the next—helps a writer not only write in paragraphs but also stay longer on a topic.

1. Reread over sections of your writing.
2. As you read each part ask yourself, “Is this part the same idea, or is there a new idea starting?”
3. Whenever you are starting a new paragraph put a P to show you are starting a new paragraph.

#### **27. Transition Words**

Today I want to remind you that transition words help link different parts of opinion writing. You use transition words because you want all the parts of your writing to feel connected.

1. Reread a section of text.
2. Ask, “What parts of this section could be better linked together?”
3. Choose a transition or phrase: for instance, therefore, because, since, as a result
4. Insert the phrase, reread, and repeat.

#### **28. Proofreading**

Writers, today I want to remind you that your partner can be helpful in proofreading. After you’ve made every effort to check your work over and over, detecting every possible error, pass it to a partner.

1. Meet up with your partner

2. Say, “Will you read my writing, checking each and every word, sentence, and paragraph?”
3. Swap papers and use proofreading marks chart to help check for capitalization, spelling, and punctuation.
4. Let your partner know where specific parts are confusing.

### **29. The Long and Short of It: Editing for Sentence Variety, *Once Upon a Time: Adapting and Writing Fairy Tales***

Today I want to teach you that one way to create your own writing style is to experiment with different types of sentences when editing. This means that in addition keeping an editing eye out for writing rules, writers edit to smooth out short choppy sentences. Writers turn those sentences into smoother, more precise and well-paced sentences.

1. We start by reading aloud to locate short choppy sentences.
2. We pause and think, “How can I edit this sentence to be smoother and more precise?”
3. We do this by adding some information to the beginning or ending of the sentence, add more details. For example,
  - a. She walked.
  - b. She walked *into the deep dark woods*.(ending)
  - c. Wendy walked in the room.
  - d. *With a smile on her face*, Wendy walked in the room. (beginning)

### **30. Creating complex sentences**

Today I want to teach you to replace the word ‘and’ with ending punctuation. A small word like ‘and’ can make long sentences that can go on and on. Incorporating question or exclamation marks in between sentences, or even a period is a great way to outgrow the use of ‘*and*’ and helps break up long-winded sentences.

1. We read over our work on the lookout for the word ‘and.’
2. We cross out the word ‘and’
3. We replace it with punctuation: period, exclamation or question mark.

### **31. Using Mentor texts to create complex sentences**

Today I want to teach you that often writers will use mentor text to help find interesting sentences. We call this echo sentences. Echo sentences are sentences that we find in mentor texts, and we want to be just like them! Writers echo these sentences to write in their own story.

1. We find a story we love.
2. We locate an interesting sentence, name what you see.
3. We try it out in our own story.

### **33. Paragraphs, Punctuation, and Commas**

Today I want to remind you that writers structure their writing by using paragraphs. We create new paragraphs when the time or place change, a new character arrives; a new person is speaking, or when something important is happening. Paragraphs make it easier for the reader to understand our story.

1. We reread our piece on the lookout for places to insert paragraphs.
2. We pause asking, “Is the time or place changing? Is there a new character? Is there a new person speaking? Is something important happening?”
3. We place a P or a paragraph symbol to remind us to make a new paragraph.

#### **34. Trying out different forms of punctuation for effect**

Today I want to remind you that punctuation helps your reader read your writing. One way to do this is to audition punctuation. Try out different types of punctuation until you find the right one.

1. We reread our writing on the lookout for places to audition punctuation.
2. We zoom in on a sentence and pick one type of punctuation: question mark, exclamation point, ellipsis, dash, period
3. Reread sentence and decide if it sounds right.
4. Repeat until you find the right one.

#### **35. Commas in a series**

Today I want to remind you of another way to show readers how to read your stories—using commas in a series. It tells the reader how to read that part by separating each description.

1. We look at our draft for places where you’ve listed items, actions, or descriptions in a series of words.
2. Make sure that you are adding commas to your list, add if needed.