

# Fair Lawn Public Schools

**Fair Lawn, NJ**

**Language  
Arts Literacy  
Grade 5**

**August**

**2015**

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The Grade 5 Language Arts Literacy Curriculum was developed by the Fair Lawn Language Arts Literacy Team and aligned to the Grade 5 Common Core State Standards Initiative and Common Core Anchor Standards for College and Career Readiness.

# Fair Lawn School District

## Committee Credits

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## I. Course Synopsis

Grade 5 Language Arts Literacy fosters a variety of activities and experiences to meet the needs of growing readers, writers, and thinkers. Integration of the following literacy expectations contribute to a robust and rigorous language arts program:

- Different modes of communication: reading, writing, speaking, listening, and viewing
- Varied levels of support: Teacher demonstration/modeling, practice with teacher support, peer collaboration, and independent work
- Distinct Instructional Groupings: whole class, small group, student partnerships, and individual
- Assortment of fiction and nonfiction (in reading, writing, and viewing)

## II. Philosophy & Rationale

### **Balance of Knowledge-based and Strategy-based Instruction:**

A mix of knowledge-based and strategy-based instruction is reflected in the K-5 Language Arts Literacy Program. In reading, one must decode texts (as per the CCSS Reading Foundational Skills standards) while making meaning (as per the CCSS Reading Literature and Reading Informational Texts). In writing, one must write correctly (as per the CCSS Language standards) with well-thought content and style (as per the CCSS Writing Standards). Partnered with explicit instruction in language arts content, strategy-based curriculum promotes literacy behaviors and skills that contribute to strategic thinking, reading and writing.

### **Differentiated Approach to Teaching and Learning:**

Fair Lawn Language Arts Literacy curriculum and instruction involves **Reading Workshop, Writing Workshop, Read-Aloud, and Word Study** (please see Appendix A for the daily allotment of literacy time). Differentiated instruction for students at different levels of achievement and specific learning needs (e.g. special education, English language learners, at-risk and Gifted & Talented) is embedded in targeted scaffolding based on knowledge of each student's interests and assessment data.

### **Reading Workshop**

Throughout the year, children will go on a literacy journey learning important skills that contribute to their lives as readers and writers in an ever-changing world. Within a workshop model, teachers implement standards-based mini-lessons to support whole class goals, followed by individualized small group work, conferences, and assessments that allow for a gradual release of responsibility and differentiated support and challenge for each child's individual learning needs. Ultimately, the workshop will close with a quick culminating group discussion that reviews the teaching point of the lesson while providing an opportunity for students to share their learning and process. The following link provides an overview: <https://www.youtube.com/watch?v=cgN2WUMW6zM>.

## Reading Workshop (Continued)

### **Mini-lesson**

*The Units of Study for Teaching Reading* by Lucy Calkins (2010) and *Strategies That Work: Teaching Comprehension to Enhance Understanding* by Stephanie Harvey and Anne Goudvis (2000) provide exemplar strategy lessons in making connections, questioning, visualizing, inferring, determining importance, and synthesizing. Each Reading Workshop lesson begins with explicit instruction in a mini-lesson.

#### Architecture of a Reading Mini-lesson:

- ✓ **Connection:** Students learn the importance of the day’s reading instruction and how the lesson relates to a student’s prior reading work. The beginning of every mini- lesson should add strategies and skills by referencing the strategies addressed in previous lessons. The connection ends with an explicit statement of the teaching point.
- ✓ **Teach:** Then, as the master reader, the teacher must model how to apply the strategy by demonstration (modeling how and when readers use this strategy); explaining and showing an example; or involving the class in shared inquiry.
- ✓ **Active Engagement/Involvement:** Through a gradual release of responsibility, the students are given a chance to quickly practice (guided practice) what has just been taught or to share noticings about the demonstration in order to understand a kind of thinking about reading that they can try in their own reading work.
- ✓ **Link:** In closure, the teacher reiterates what has been taught. Students are reminded that the strategy lesson is one way to participate in more strategic reading every day.

\* Adopted from Paramus Public Schools- and revised in alignment with the Fair Lawn Schools curriculum document.

\*\*A Fair Lawn School District-driven “Reading Workshop Planning Sheet” helps plan relevant mini-lesson work (Available in Appendix B).

## **Reading Workshop (Continued)**

### **Gradual Release of Responsibility**

The majority of the class time is spent with students practicing the repertoire of skill and strategy work that was introduced during mini-lessons, small group work, and/or read aloud. The teacher gradually releases responsibility to students with strategic levels of support:

#### **Reading Conferences and Small Group Work**

In a reading conference, teachers check-in with individual students (or small groups of students with a specific and similar learning need) on their reading interests and progress. After listening to a student read a portion of a text aloud or asking specific teacher-driven questions, teachers will work to:

1. Compliment the student(s)
2. Provide an explicit teaching point
3. Coach the student as he/she works to apply the strategy/skill

Teachers take anecdotal notes on conferences as formative assessment data to drive subsequent conferences and small group work (See a sample of a conferring log in Appendix C).

Each conference or small group lesson focuses on a particular reading strategy to learn more about individual student reading needs within the small group setting. For example, the skill of inferring may be supported in small-group and reading conferences with the following strategies.

<b>Skill</b>	<b>Strategies</b>
Inference (about characters)	<ul style="list-style-type: none"><li>• “I can infer how a character feels by looking at the face of the character in the illustration.”</li><li>• “I can infer how a character feels by paying close attention to the character’s actions.”</li><li>• “I can infer how a character feels by paying close attention to the words that a character uses.”</li><li>• I can infer how a character feels by thinking about the situation and putting myself in his/her shoes.”</li></ul>

## **Reading Workshop (Continued)**

### **Student Reading Practice**

Research suggests that a high volume of reading improves reading comprehension. Furthermore, research suggests that students comprehend better when they have an opportunity to discuss their reading content and process. Based on data from the Teachers College Assessment for Independent Reading Levels, students are guided toward texts that are at an appropriate level to support the individual reader's growth. Students log all of their independent reading time that is completed in and out of the classroom. Specific class time is reserved for independent reading, partner reading, guided reading and/or book club reading followed by occasions to talk about texts in student partnerships, small groups, and whole group settings. Teachers are provided with conversational and text-based prompts for student-centered discussion and writing about their reading (Available in Appendix D). Leveled classroom libraries support student reading practice.

### **Independent Reading**

Teachers conduct the Teachers College Reading and Writing Project (TCRWP) Reading Level Assessments several times each year. During the assessment, teachers assess the accuracy of the student's oral reading. In addition, students are asked to retell the text and answer comprehension questions. Teachers also record their noticings about the student's fluency. Ultimately, teachers use the assessment data to determine the highest level that a student can read independently: "That is, the reader has an accuracy rate of 96% or higher and comprehension [represented by a strong retelling or at least three correct comprehension questions]" (TCRWP 2014). Students are expected to read independently daily at an appropriately rigorous independent reading level. There are also opportunities for students to read at an instructional level, defined as one level above his/her independent level, with support. Some structures that support reading at an instructional level include guided reading, series reading, or independent reading after a strong book introduction (an instructional skeleton for guided reading is in Appendix E).

### **Partner Reading**

Students may be assigned to explore reading work with a partner in a variety of ways. Ideally, partners choose texts to read together. Partner work may be used to scaffold the reading process, to collaborate on reading strategy, or to support critical thinking about the text through rereading and discussion. The goal is to foster a partnership structure to enhance student motivation, engagement, and comprehension of the text. Conversational partnership prompts support good questions for partnered discussions.

## **Reading Workshop (Continued)**

### **Guided Reading**

The purpose of a guided reading group is to support students as they move up to the next reading level. For example, if a group of students demonstrate signs of readiness to reach a Level E text, the teacher may gather that group of students to introduce them to the work of reading at that next level.

### **Strategy Groups**

Teachers may gather strategy groups when students at various levels need support with a specific skill. In strategy groups, students may be reading at different independent reading levels, however, the students may be gesturing toward a similar next step in reading skill work. For example, teachers may gather a group of students based on similar noticings on formative assessments. To support students in using visual cuing systems to decode, a strategy group may focus on teaching students to look across the whole word.

### **Book Club Reading**

Small groups of students may read the same book together in a book club. When students discuss their books they learn through collaboration with peers. Teachers model and guide effective text discussion before releasing students to work in a student-centered book club: selecting the text, determining the pace of reading, preparing for discussion, and facilitating discussion. Please note that a student's book club text should be his/her independent reading text exclusively. Students should record notes on their book club work in a book club log (Available in Appendix F).

### **Reading Club Reading**

Students may work in groups to read and talk about texts on a particular topic. The reading club may be a discussion about a teacher read-aloud or it may be based on a particular collection of texts that have been shared with the group in support of the current reading unit of study.

## Reading Workshop Guide

### Grades K-2 Lesson Structure

#### Mini-Lesson

Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

**The Teacher facilitates any  
Combination of the following:**

#### Small Group (10-15 minutes each)

- Guided Reading (Levels A-K)
- Small Group Strategy Lesson
- Shared Reading

#### Conference (5-7 minutes each)

- Individual Assessment
- Individual Instruction to support current strengths and next steps

**The Student Participates in  
combination of the following:**

#### **Independent, Partner, Guided Group, Book Club, and Reading Club Reading (30-35 minutes)**

Possible Variations:

- Buddy Reading
- Listening Centers
- Rereading Big Books

#### Share (5 minutes)

Review of mini-lesson focus, noticings of independent reading time, students share how they used the focus of the mini-lesson independently or a strategy used in their reading that day.



## Reading Workshop Guide

### Grades 3-5 Lesson Structure

#### Mini-Lesson

Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

**The Teacher facilitates any Combination of the following:**

##### **Small Group (10-15 minutes each)**

- Guided Reading (as needed with struggling readers)
- Small Group Strategy Lesson
- Shared Reading

##### **Conference (5-7 minutes each)**

- Individual Assessment
- Individual Instruction to support current strengths and next steps
- Check-in with Partnerships, Book Clubs, or Reading Clubs

**The Student Participates in combination of the following:**

##### **Independent, Partner, Guided Group, Book Club, and Reading Club Reading (30-35 minutes)**

Possible Variations:

- Post-its
- Response Sheets
- Reading Notebooks
- Boxes and Bullets Notes

\* When students are working in student-centered book clubs, they may meet to set the focus and amount of reading for the day.

##### **Share (5 minutes)**

Review of mini-lesson focus, noticings of independent reading time, students share how they used the focus of the mini-lesson independently or a strategy used in their reading that day.

## Writing Workshop

The Writing Workshop framework is used for writing instruction.

- ✓ Each Writing Workshop lesson begins with explicit instruction in a curriculum-driven mini-lesson.
- ✓ The majority of the class time is spent with students practicing the repertoire of skill and strategy work that was introduced during mini-lessons, small group work, and/or shared writing. The teacher gradually releases responsibility to students with strategic levels of support.
- ✓ Individual writing conferences take place while the majority of the students are writing independently. This pattern (detailed more specifically in Appendix G) allows teachers to truly get to know each child as an author, and then to provide ongoing support for each child's writing. With this in mind, every conference should consist of the following four components based on the predictable pattern in *The Conferring Handbook* (Calkins, 2003):

1. Research- Observe and note something to praise and something to grow
2. Decide- Determine the Teaching Point
3. Teach- Coach a part of the student's writing process
4. Link- Remind the student to use his/her new skills as an author in future writing endeavors

Anecdotal records of writing conferences are used to compile all of the useful information collected. The conference notes are an effective tool to help identify trends in each child's writing and assess his/her growth as a writer. Conference notes provide formative assessment data for subsequent individual and small-group instruction (see Appendix C).

- ✓ Ultimately, the lesson will close with a culminating group discussion that reviews the teaching point of the lesson while providing an opportunity for students to share their learning and process.

### **Writing Workshop (Continued):**

The *Units of Study for Teaching Writing* by Lucy Calkins (2013) and *The 6+ 1 Traits of Writing* by Ruth Culham and Beverly Ann Chin (2002) provide a basis for planning and assessment in the development of ideas, organization, voice, word choice, sentence fluency, and conventions in writing development. *The Schoolwide Fundamentals of Grammar (Grade 2)* and *The Sadler Grammar Workshop Common Core Enriched Edition (Grades 3-5)* provide specific support for writing conventions.

\*The terminology and strategies illustrated in this document are based on the teachings of the program, *Units of Study for Teaching Writing: A Yearlong Curriculum (2003)* and *Units of Study for Teaching Writing Grades 305 (2006)*.

A Writing Workshop Guide is provided on the next page to delineate the district lesson structure.

### **Other Instructional Structures that Support Writing:**

#### **Interactive Writing (K-1)**

Interactive writing supports foundational skills for young writers. In this lesson structure, teacher and students compose a message together and the pen is shared. This type of work supports concepts of print, sound-symbol relationships, increases spelling knowledge, and provides opportunities to plan and construct text in a shared writing setting (Fountas & Pinell, 1996). Unlike independent writing where students use a developing understanding of sound-symbol relationship to spell (i.e. inventive spelling), interactive writing models correct writing conventions. In other words, if the students do not know a writing convention rule, the teacher delivers it explicitly in the creation of the shared text (an instructional skeleton for interactive writing is available in Appendix H).

#### **Shared Writing (K-5)**

Teacher and students work together to compose written texts that support the current genre/unit of study. This demonstrates how writing works, provides opportunities to model spelling strategies, revision work, and editing strategies. The students are brought through the writing process together. This also provides an exemplar to post in the classroom for reference.

# Writing Workshop Guide

## Lesson Structure

### Mini-Lesson

Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

The teacher facilitates any combination of the following:

**Small Group Instruction Strategy Lesson (5-10 minutes each)**

**Individual Writing Conference (5-7 minutes each)**

Conferences should begin with some research followed by a compliment. Then, the teacher will coach or model **one** strategy that will support the student's writing growth.

The student participates in combination of the following:

**Independent Writing (20-25 minutes)**

Students are working independently, practicing writing within the genre of study. The students may be at different stages in the development of their piece, as students naturally work through the stages of the writing process work at different rates. Partnership Conversation

Students compliment, converse, and coach each other. These conversations should help the kids to expand their original thoughts by getting a reader's take on their writing.

**Share (5 minutes)**

One or two students' work is highlighted. The teacher points out specific strategies used that support today's mini-lesson or any should be replicated in future writing.

## **Reading Aloud**

Time is reserved for teachers to model reading with expression, fluency, intonation, and good pacing. Instructional read-alouds promote strategic reading, where students must draw upon their full reservoir of reading knowledge. Most importantly, read aloud time should promote the joy of reading, thinking, sharing, and learning.

### **Interactive/Instructional Read-Aloud**

As noted by Shedd and Duke (2008), successful read-alouds are a result of thoughtful planning and detailed attention. Books should be selected based on knowledge of student interests, the current unit of study, and alignment to the grade-specific standards. Some research indicates that the most effective read-alouds are interactive (Dickinson, 2001). Along those lines, teachers are encouraged to foster analytic talk, where students make predictions and inferences prompted by teachers' comments, modeling, and questioning (McGee & Schickedanz, 2007).

Instructional read-alouds should be a balance of: Teacher think-alouds; modeling writing about reading; and multiple turn-and-talk opportunities. *The Continuum of Literacy Learning* (Pinnell & Fountas, 2011) supports comprehension specific to genres, structures, and forms with an emphasis on thinking within the text, thinking beyond the text, and thinking about the text. A building copy of this text is available to support grade level planning.

### **Alternate Read-Aloud**

Of course, at times, read aloud time may be preserved to promote the joy of reading, thinking, sharing, and learning. In this case, teachers would share an engaging text in celebration of good literature.

### **Shared Reading**

Shared reading is a reading experience in which teacher and students are reading chorally from an enlarged text. This method of instruction supports foundational skills such as concepts of print and reading fluency.

### **Close Reading**

Close reading is a rereading of a short passage looking at specific details to deepen comprehension. It promotes higher order thinking in relation to the text by determining importance and analyzing select passages and excerpts (an instructional skeleton for close reading is available in Appendix I).

➤ **Word Study**

Although word study is embedded in the various reading and writing workshop lessons, time is reserved for word study activities and assessments.

Word Study time begins in Kindergarten with early literacy concepts, phonics/word work, and handwriting activities and evolves toward work in spelling, grammar, and vocabulary.

**Phonics/Word Study Resources:**

In Grades K and 1, teachers are provided with a classroom copy of *Phonics Lessons* (Pinnell & Fountas, 2003) and building copy of *Words Their Way* (Bear, Invernizzi, Templeton, & Johnston, 2012) to support concepts of print, phonemic awareness, phonics, and sight word automaticity.

Beginning in Grade 1, students participate in the ***Instructional Level Spelling Program*** by Andree B. Rolfe, Ed.D. In Grades 2-4, teachers utilize spelling assessment data from a spelling inventory that helps identify a student's spelling achievement. Placement within a spelling group allows students to work with words and patterns in their spelling development. While all students work with the same spelling rules, the number and complexity of the patterns is differentiated. In short, the program emphasizes that spelling is acquired through developmental stages to explore word study with a specific scope and sequence to spelling proficiency.

**Grammar Resources:**

In Grade 2, teachers are provided with a Schoolwide Grammar Unit. Whereas in Grades 3-5, the Sadlier Grammar Workshop series is utilized.

### III. Scope & Sequence- Suggested Pacing for Reading and Writing Units

	Sept.-Oct.	Oct- Nov	Dec.	Jan.	Feb.	March- April	May
K	We Are Readers Exploring the Exciting World of Books	Readers Use All Our Powers to Actually Read		Readers Study Patterns in Big Books and Little Books		Learning About Ourselves and Our World: Reading for Information	Readers Get to Know Characters by Pretending and Performing Our Books
	Launching the Writing Workshop	Looking Closely		Writing Pattern Books		Procedural Writing: How-To Books	Authors As Mentors: Moving Back into Personal Narrative
1	Readers Build Good Habits	Tackling Trouble (Decoding)	*Nonfiction Readers Learn About the World	Readers Meet the Characters in Books	We Can Be Our Own Teachers When We Work Hard to Figure Out Words	Dramatizing Characters and Deepening Our Comprehension Through Book Talk (Fluency)	Reading Across Genres to Learn About a Topic
	*Launching In Small Moments (Personal Narrative- Small Moments)	Writing for Readers (Concepts of Print) Narrative Writing Piece	Procedural Writing (How-to Book)	Realistic Fiction (Story)	Persuasive Letters OR *Opinion Writing: Letters and Speeches	Authors As Mentors: Craft and Revision (Small Moment Story)	Informational Books (All About Book)
2	Taking Charge of Reading	Tackling Trouble (Decoding)	Characters Face Bigger Challenges and So Do Readers	*Reading Nonfiction, Reading the World	Reading and Role Playing: Fiction, Folktales, and Fairy Tales	Nonfiction Reading: Comprehension Supported by Book Talks	Studying Life through Poetry, Songs, and Images
	*Launching with Nonfiction (Workshop routines and All About books)	Authors As Mentors (Personal Narrative)	Writing and Revising Realistic Fiction (Story)	Opinion Writing Reviews	Writing Adaptations of Familiar Fairy Tales and Folk Tales	*Nonfiction Texts as Mentors to Support Nonfiction Writing OR Expert Projects: Informational Writing	Poetry: Big Thoughts in Small Packages

	Sept.-Oct.	Oct- Nov	Dec.-Jan	Feb.	March-April	May	June
3	Building a Reading Life	Following Characters into Meaning: Envision, Predict, Synthesize, and Infer	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Deepening Comprehension as We Follow Characters through a Series	Mini-unit: Mystery Reading
	*Launching the Writing Workshop Personal Narrative (Story)	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry	Realistic Fiction and Narrative Structures	Opinion Writing: Persuasive Reviews, Letters, and Essays	Mystery Writing
4	Building a Reading Life	Following Characters into Meaning: Envision, Predict, Synthesize, and Infer	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Historical Fiction: Tackling Complex Texts	Telling Traditional Tales (Storytelling)
	* Personal Narrative Writing	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry: Spoken Word	Realistic Fiction and Narrative Structures	Informational Writing: Writing Informational Books (All-About Book) OR *Literary Nonfiction	Writing Folklore
5	Agency and Independence	Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Historical Fiction Book Talk American Reading Integrated Unit	Nonfiction Research Projects or Social Issues
	* Personal Narrative Writing	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry	Realistic Fiction and Narrative Structures	Informational Picture Book	Argument-based writing or *Biography Writing or Personal Essay

Key

Red = Fiction

Blue = Nonfiction

\*These units have Schoolwide Resource Support



## IV. Unit Descriptions

The Fair Lawn Language Arts Literacy curriculum consists of reading and writing units that have been selected from the Calkins *Units of Study for Teaching Reading (for K-2 and 3-5)* and the grade-specific Calkins *Units of Study for Teaching Writing (K-5)*- further supported by the Teachers College Reading and Writing Project (<http://readingandwritingproject.com/about/overview>). The district Scope and Sequence (charted on the previous two pages) provides a framework for unit pacing for reading and writing curriculum and instruction in language arts literacy.

### Curriculum Writing Process

When constructing the literacy curriculum units, careful attention was given to an ambitious exposure to reading and writing practice with diverse topics in different genres. Beginning with a review of the New Jersey Department of Education Model Curriculum and each Calkins unit of study, a revised Fair Lawn Language Arts Department unit plan was created to narrow focus to particular teaching points, utilize our bevy of resources, and align properly to the Common Core State Standards. Teachers have access to each district unit plan through the district computer software. In addition, instructional tools such as model anchor charts, graphic organizers, and literacy protocols have been harvested and stored in the district database for teacher review and use.

Teachers are encouraged to collaborate to create additional mini-lessons and formative assessments for the whole group, small-group, and individual conferences. Rationale for any teacher-created lesson work and/or formative assessment should be based on student needs, taught within the workshop structure, and aligned to the unit goals, standards, and outcomes. The district reading specialist and Language Arts Supervisor are available for additional support.

A sample reading unit and a sample writing unit are enclosed. While each unit is aligned to specific standards, the comprehensive alignment to every standard and our curriculum course of study is enclosed (Please see Appendix J).

## Grade Five: Unit 6: Nonfiction Research Projects

### Essential Question:

How do readers strengthen their understanding of a topic by reading texts from various sources?

### Enduring Understandings:

Through the exploration of trade and computer-based nonfiction texts, students will participate in an inquiry-based research process.

### Learning Objectives:

Teachers use Common Core Curriculum Standards (CCSS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 5 standards. In turn, specific Common Core State Standards have been designated as learning targets for this unit. The comprehensive CCSS are available at: <http://www.corestandards.org/ELA-Literacy/>. Sample learning objectives are posted below the standards-aligned learning targets in each unit. The NJDOE model curriculum provides 3-5 “Instructional Supports and Scaffolds for Success in Implementing the Common Core State Standards” at: <http://www.state.nj.us/education/modelcurriculum/success/ela/35/>.

### Learning Targets Aligned to Grade-Specific Common Core State Standards (RI.5.1-8, SL.5.1-4, SL.5.6, L.5.3, L.5.6):

- Students will quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RI.5.1
- Students will determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. RI.5.2
- Students will explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text. RI.5.3
- Students will determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject. RI.5.4
- Students will compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts. RI.5.5
- Students will analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.6
- Students will draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently. RI.5.7
- Students will explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s). RI.5.8
- Students will engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly. SL.5.1
- Students will summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.5.2
- Students will summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.3
- Students will report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL. 5.4
- Students will acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships L.5.6

<p><b>Structures:</b></p> <ul style="list-style-type: none"> <li>• Whole group mini-lessons</li> <li>• Independent reading time</li> <li>• Partner reading time</li> <li>• Share</li> <li>• Strategy lessons (as needed)</li> </ul>	<p><b>Materials:</b></p> <ul style="list-style-type: none"> <li>• Leveled text-set on Latin America</li> <li>• Texts sets exploring different content specific topics</li> <li>• Post-its/Chart paper</li> <li>• Reading logs</li> <li>• Read-aloud <i>The Color of My Words</i> or <i>Hurricane</i></li> </ul>
<p><b>Skills Addressed in Unit:</b></p> <ul style="list-style-type: none"> <li>• Compare and contrast texts</li> <li>• Analyze their claims and arguments</li> <li>• Investigate authors' points of view</li> <li>• Critique and to design their own independent</li> <li>• Analysis of urgent nonfiction research topics that they'll pursue in reading research</li> </ul>	<p><b>Ongoing Assessment</b></p> <ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Conferring notes</li> <li>• Small group notes</li> <li>• Reader's notebooks</li> <li>• Reading logs</li> </ul>

Week	Goals (aligned to CCSS)	Suggested Mini-lessons
1	<p>Students will quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. RI.5.1</p> <p>Students will determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. RI.5.2</p> <p>Students will determine the meaning of general academic and domain-specific words and phrases in a text relevant to a <i>grade 5 topic or subject area</i>. RI.5.4</p> <p>Students will analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.6</p> <p>Students will summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.3</p> <p>Students will report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL. 5.4</p>	<p><u>Intro to the unit...</u> Readers, throughout this school year we've become the kind of readers who are collectors of knowledge. We've scoured through our nonfiction books thinking about big ideas that will influence our thoughts on the world and help us develop our own world view. We've learned to read long about one topic, gathering information to write our own nonfiction books. Well now we are going to use all of that knowledge and all of those strategies to read about a new place, a new topic, and think about how our books compliment each other OR challenge each other, and how we can interpret ideas from many sources to find our own truths. And we will read to grow a theory, to look for evidence that will support a big idea of our own and use our learning to support our writing lives as well.</p> <p><u>Preparing your library:</u> This unit revolves around thinking and learning derived from reading multiple texts on a single topic—so you'll need to prepare (hopefully with your students) text sets on specific topics, ones for which there are already plenty of available books (either in your room, school library, or neighborhood). Ask students to bring in books and journals from home, trade books with other teachers, visit the library, bookmark trusted websites such as <a href="http://www.PBS.org">www.PBS.org</a> and <a href="http://www.Scholastic.com">www.Scholastic.com</a>—and let your students in on the work it takes to assemble texts on a subject. Much of the work of research lies in realizing that information is available all around us, so invite your students to help you sort books and other texts into baskets, and to visit libraries and museum websites. This work of collection may take a few days and you are welcome to bring your students with you on this journey. Once texts are organized, students are placed into reading clubs, or research groups around their chosen topics (and with levels in mind). *You may want to check out the digital text sets on the tc website to narrow down the choices for the kids. <a href="http://readingandwritingproject.com/resources/classroom-libraries/text-sets.html">http://readingandwritingproject.com/resources/classroom-libraries/text-sets.html</a></p>

	<p>Students will acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships L.5.6</p>	<p>In Part One, you'll emphasize the power of becoming expert on a subject by reading across texts and comparing information with fellow researchers. You'll emphasize skills that help students acquire and apply technical vocabulary. You'll teach them note-taking strategies and skills that help them write to develop their thinking as they read, gathering information from multiple sources, keeping track of those sources, and developing the essential skills of researchers.</p> <p><u>Making a plan for the research RI.5.6</u></p> <ul style="list-style-type: none"> <li>• See e-book pg. 73-74</li> </ul> <p>Readers, today I want to teach that in order to really take charge of our research, we can't go into our reading blindly, reading the texts on our topic in any old order. When researchers embark on a learning project, they must first gather and preview a collection of texts, mapping out the lay of the land to plan a learning journey. They preview the texts, studying text features, tables of contents, and indexes. Then, they sort their texts into the categories they want to learn more about, begin to attach some big questions to those texts, and think about a logical order for their reading. (Model with some texts from the Latin America text set.)</p> <p>*Note you may also want to encourage kids to sort the books by difficulty, reading more simplistic texts first to gain basic background and more difficult texts later.</p> <p><u>Reading through the lens of a teacher RI.5.1, RI.5.2, SL.5.3-4</u></p> <ul style="list-style-type: none"> <li>• See e-book pg. 74</li> </ul> <p>Readers, as we read as researchers, gathering new knowledge about our topics, we also carry a responsibility to our research clubs to bring that new knowledge back to them. That means that you must also be reading through the lens of teaching, marking your new learning AND it's supports from the text across the pages. So as your read, note the places where you can use the illustrations, diagrams, and charts in your books to teach from.</p> <p>*Your share for this workshop may be a quick fishbowl, showing students a strong example of teaching in a small group based on their reading.</p> <p><u>Speaking in the language of the topic RI.5.4, L.5.6</u></p> <ul style="list-style-type: none"> <li>• See e-book pg. 74</li> </ul>
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		<p>Readers, today I want to give you a tip to help you go from good to great in your reading and research. When you become an expert on a topic, it is important to begin using the technical vocabulary of that subject. Even if you're really just beginning to learn about a subject, you can accelerate your learning curve by 'talking the talk.' One way that you can support that goal is to notice new words across the text and create a group vocabulary list or word bank.</p> <p>If your students need some management work for club work, please see mini-lessons below:  <u>Reminder on club work expectations:</u></p> <p><u>Setting the rules for open and honest conversation SL.5.1</u>  Readers, today I want to teach you that in order for reading clubs to truly work, we must first set the ground rules for conversation. Without an understanding of how we communicate and LISTEN to each other, we are not much help to each other. Some important things to think about as you set up these rules together are...</p> <ul style="list-style-type: none"> <li>☑ When a club member wants to enter the conversation, we. . . .</li> <li>☑ Club members listen and help to clarify what other members say.</li> <li>☑ Club members try to help build on one another's ideas.</li> <li>☑ When a club member cites evidence from text, we. . . .</li> <li>☑ Club members help one another ask and answer questions by. . . .</li> </ul> <p>Today, discuss with your group the ideas that you feel are important to build a group that shows respect for each other's ideas and allows for strong conversation.</p> <p>Students should record their group's rules. The rules should be present during group discussions. They may be revisited throughout the unit.</p> <p><u>Thinking deeply by pondering with a pen RF.5.4</u></p> <ul style="list-style-type: none"> <li>• See e-book pg. 74</li> </ul> <p>Readers, today I want to teach you that as researchers, we don't just <i>take information in</i> while reading. We also think about whatever we've read—we wonder at this, we think more deeply about that, we make connections, we ponder, we consider the <i>implications</i> of what we read. Then we take some of what we're thinking, jot it down, and write deeper off of it.</p> <p>Thinking prompts for writing long:</p>
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		<ul style="list-style-type: none"> <li>○ In other words...</li> <li>○ Stated differently...</li> <li>○ This matters because...</li> <li>○ This makes me realize...</li> <li>○ This is interesting because...</li> <li>○ This makes me sense...</li> <li>○ This reminds me of...</li> </ul>
<p><b>Assessment:</b> Teacher observations  Conferring notes  Running records  Reading logs</p>		<p><b>Suggested texts to support mini-lessons include the Latin America Text Sets:</b>  <b>American Reading Company:</b>  <i>Mayas, Incas, and Aztecs</i>  <i>Exploring Continents South America</i>  <i>Continents of the World South America</i>  <i>Tales our Abuelitas Told</i>  <i>Mexican Culture</i>  <i>Governments Around the World</i>  <i>The Economy and How it Works</i>  <i>Exploring the Americas</i>  <b>Readinga-z projectable books:</b>  <i>Discovery in the Americas</i>  <i>M is for Mexico</i>  <i>Protests and Uprisings</i></p>

Week	Goals (aligned to CCSS)	Suggested Mini-lessons
2	<p>Students will analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.6</p> <p>Students will draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently. RI.5.7</p> <p>Students will explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).RI.5.8</p> <p>Students will engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i>, building on others' ideas and expressing their own clearly. SL.5.1</p> <p>Students will summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.5.2</p>	<p><u>Thinking across multiple texts on one topic (2-3 days) RI.5.6-8</u></p> <ul style="list-style-type: none"> <li>• See e-book pg. 74-75</li> </ul> <p>Readers, when we are reading as researchers, becoming experts on a particular topic, it is vital that we learn to marry the information that we learn and think about across multiple texts. As we read, we will see that many of our texts compliment each other, adding on to ideas that we began forming earlier in our research, while other texts may challenge those ideas. There are many ways that reading researchers can track that information across texts by using tools that help us to compare and contrast the information from our books. Model this type of thinking over a few days with t-charts, venn diagrams, and written prompts such as:</p> <ul style="list-style-type: none"> <li>○ “This book taught me . . . and this book adds to this information by telling me . . .”</li> <li>○ “This book introduces the point that . . . and this book provides <i>more detail</i> on this by saying. . . .”</li> <li>○ “In this book it says . . . but in this other book it says. . . .”</li> </ul> <p>*Books that would support this work include Mexican Culture and M is for Mexico or Exploring our Americas and Discovery in the Americas</p> <p><u>Using multi-media to support compare and contrast work RI.5.6</u></p> <ul style="list-style-type: none"> <li>• See e-book pg. 75</li> </ul> <p>Readers, I want to teach you that researchers can use many different forms of information to build strong theories or ideas about our topics. Many nonfiction texts contain primary documents such as original photographs taken at a site or images showing manuscripts or artifacts related to the topic. We can also find maps or possibly letters written living in a particular time or through a particular experience that can support our research work. So we must as readers think, “How does this information add to my knowledge? Does it support or challenge one of my theories? Can I grow a new theory by studying this?”</p> <p>See video clip entitled Whole Class Instruction to Support Comparing and Contrasting Sources of Information Related to Immigration (3<sup>rd</sup> video down on the left)- <a href="http://vimeo.com/tcrwp/videos/page:3/sort:date">http://vimeo.com/tcrwp/videos/page:3/sort:date</a></p>



	<p>Students will summarize the points a speaker makes and explain how each claim is supported by reasons and evidence. SL.5.3</p> <p>Students will report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. SL. 5.4</p>	<p><u>Speaking in essay- thesis and support</u> RI.5.6, SL.5.1-4</p> <ul style="list-style-type: none"> <li>• See e-book pg. 76</li> </ul> <p>Readers, today I want to teach you that our research club conversations can sometimes take on the feel and sound of a spoken essay. During our club conversations, each member might state an opinion as a “thesis statement” or “claim,” for example, “I think that when the Spanish forced the Aztecs to adopt their religion, it destroyed a major part of the Aztec culture,” and then supply two or three pieces of evidence for this claim by citing information from the books in the club’s text set. Teach other club members to listen carefully to a claim and see if they can add evidence in support of this—or provide evidence that challenges this claim</p>
<p><b>Assessment:</b> Teacher observations Conferring notes Running records Reading logs</p>		<p><b>Suggested texts to support mini-lessons include the Latin America Text Sets:</b></p> <p><b>American Reading Company:</b> <i>Mayas, Incas, and Aztecs</i> <i>Exploring Continents South America</i> <i>Continents of the World South America</i> <i>Tales our Abuelitas Told</i> <i>Mexican Culture</i> <i>Governments Around the World</i> <i>The Economy and How it Works</i> <i>Exploring the Americas</i></p> <p><b>Readinga-z projectable books:</b> <i>Discovery in the Americas</i> <i>M is for Mexico</i> <i>Protests and Uprisings</i></p> <p><b>Maps</b> See <a href="http://etc.usf.edu/maps/index.htm">http://etc.usf.edu/maps/index.htm</a> for maps on South America, the regions taken over by Spanish and Portuguese settlers, etc... Maps 101</p>

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
3	<p>Students will analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent. RI.5.6</p> <p>Students will draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently. RI.5.7</p> <p>Students will explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).RI.5.8</p>	<p>Part 2: Critiquing Texts with Analytical Lenses and Sharing Our Research In this part, you'll teach clubs to look more critically at the texts in their text set, asking the questions that experts automatically consider: "What is the author trying to make the reader feel about this topic?" Students will tune themselves to noticing whether a particular text evokes pity, anger, admiration, or some other emotion for a topic.</p> <p><u>Reading with our hearts</u> RI.5.6-8</p> <ul style="list-style-type: none"> <li>• See e-book pg. 76</li> </ul> <p>Readers, today I want to teach you that readers, even when reading nonfiction books on a topic, don't simply read for information, reading to feed their brains. They also read with their hearts open, thinking about their learning and how that information makes them feel. As we read with an open heart, there will be events across history that invoke feelings of anger and despair or exhilaration and joy. So it is our jobs as researchers to read filling our self with new knowledge, AND stopping to allow ourselves as readers to respond emotionally to our learning.</p> <p><u>Author's perspective peeking through</u> RI.5.8.</p> <ul style="list-style-type: none"> <li>• See e-book pg. 76</li> </ul> <p>Readers, today I want to teach you that as we identify what authors make us <i>feel</i> about a subject, we also investigate <i>how</i> the author caused those feelings to get stirred up. Readers pay close attention, for example, to the images, the stories, and the choice of information that authors include and how those stir up emotional responses in us as readers.</p>

Seeking answers outside texts RI.5.6

Readers, today I want to teach you that as you've read now with your minds AND hearts wide open, you may be left with new burning questions that haven't or couldn't be answered in the text. That's because reading for information is not an ending, it is a beginning, an invitation if you would, to become passionate about an idea and continue learning. So as researchers, I encourage you to record those burning questions and seek answers out in the world. Search the internet for documentaries, and interviews, look for vital museum tours, to anything and everything to continue learning and thinking.

\*Take the opportunity, therefore, to teach your students here how to differentiate websites that end in .org (not-for-profit), .gov (government), and .edu (educational institutions) from .com, which might be for profit or highly biased. Teach them how to do library searches, how to talk to librarians, how to seek local experts, and how to visit museums. Teach them to look inside and outside of books, to pursue their interests, and to seek knowledge.

Possible Celebration:

"Readers, today, on the day before our celebration, on the day when we say goodbye to this unit on nonfiction reading, let's remember that when we finish reading a nonfiction text, that text lives with us. It walks down the street with us. We carry our nonfiction reading with us, using it to find direction in our world."

The well-deserved celebration at the conclusion of this invigorating scholarship might have you setting students up to teach others in the school community what they have learned from their research and thinking, especially the angle on their learning that they consider most significant. Partners and clubs who have read many books on a topic can come together and plan a presentation that they'll make to the rest of the class, or to another class, on the shared topic they studied. Students in their clubs might each take one part of their studied topic and teach that part to others. They may make a poster board including diagrams or charts. They may choose to read a part and act it out or make a model or put together a PowerPoint presentation or make some social action artwork to educate their community. These presentations are meant to be simple and fairly quick, but can help solidify what students have learned and add interest and investment to the topic studied.

<p><b>Assessment:</b> Teacher observations  Conferring notes  Running records  Reading logs</p>	<p><b>Suggested texts to support mini-lessons include the Latin America Text Sets:</b></p> <p><b>American Reading Company:</b>  <i>Mayas, Incas, and Aztecs</i>  <i>Exploring Continents South America</i>  <i>Continents of the World South America</i>  <i>Tales our Abuelitas Told</i>  <i>Mexican Culture</i>  <i>Governments Around the World</i>  <i>The Economy and How it Works</i>  <i>Exploring the Americas</i></p> <p><b>Readinga-z projectable books:</b>  <i>Discovery in the Americas</i>  <i>M is for Mexico</i>  <i>Protests and Uprisings</i></p> <p><b>Maps</b>  See <a href="http://etc.usf.edu/maps/index.htm">http://etc.usf.edu/maps/index.htm</a> for maps on South America, the regions taken over by Spanish and Portuguese settlers, etc...  Maps 101</p>
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## Grade 5 Writing Unit: The Power of Poetry

### Essential Question:

How do poets use language to show the readers powerful images, deep thoughts, and strong emotion?

### Enduring Understandings:

While immersed in poetry texts, students will participate in a process-approach to writing poetry.

### Learning Objectives:

Teachers use Common Core Curriculum Standards (CCSS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 5 standards. In turn, specific Common Core State Standards have been designated as learning targets for this unit. The comprehensive CCSS are available at: <http://www.corestandards.org/ELA-Literacy/>. Sample learning objectives are posted below the standards-aligned learning targets in each unit. The NJDOE model curriculum provides 3-5 “Instructional Supports and Scaffolds for Success in Implementing the Common Core State Standards” at: <http://www.state.nj.us/education/modelcurriculum/success/ela/35/>.

### Learning Targets Aligned to Grade-Specific Common Core State Standards:

- Students will be able to produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.4
- With guidance and support from peers and adults, students will be able to develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.5
- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly. SL.5.1
- Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence SL.5.3

<p><b>Structures:</b></p> <ul style="list-style-type: none"> <li>• Whole group mini-lessons</li> <li>• Small group strategy lessons</li> <li>• Partnerships</li> <li>• Independent writing</li> <li>• Conferring</li> <li>• Whole group share</li> </ul>	<p><b>Materials:</b></p> <ul style="list-style-type: none"> <li>• Mentor Texts</li> <li>• See attachment</li> <li>• Miracles Poetry Anthology</li> </ul>
<p><b>Skills Addressed in Unit:</b></p> <ul style="list-style-type: none"> <li>• Using figurative language to inspire strong imagery</li> <li>• Using repetition and onomatopoeia to add rhythm</li> <li>• Using a variety of structures and forms of poetry</li> <li>• Using comparisons to strengthen feels and images in poetry</li> </ul>	<p><b>Ongoing Assessment:</b></p> <ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Conferring notes</li> <li>• Portfolio assessment</li> </ul>

Week	Goals (aligned to CCSS)	Suggested Mini-lessons
1	<p>Students will be able to produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.4</p> <p>With guidance and support from peers and adults, students will be able to develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.5</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i>, building on others' ideas and expressing their own clearly. SL.5.1</p> <p>Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence SL.5.3</p>	<p><u>Introduction to the unit:</u> In this unit, you'll invite children to explore the effects that are created when words are strung this way and that and repeated—sometimes even <i>invented</i> in response to some onomatopoeic need. Just as they learn to manipulate play dough or rearrange blocks and Legos, children can learn to take words and manipulate them to create new, interesting things: wisps of thought, a captured image, a difficult-to-describe feeling. You'll teach children to see poems, itching to be written, in the playground trees, in the recess bell and the math test, in the best friend who's moving away. You'll teach children to find the poems that are hiding in the details of their lives. You'll do all this not only because poetry is its own powerful genre but also because the habits children develop as poets—specificity, comparative thinking, understatement, hyperbole—will serve them well in any genre of writing.</p> <p><u>Getting ready to write by reading (Immersion) L.5.5</u> Writers, as we've moved through this year you have become expert authors in so many different genres of writing. You've become story tellers, crafting strong realistic fiction stories and used your powers of persuasion to write reviews and letters. So as we move into our next genre it will come as no surprise to you that before we place the pen in our own hands, we must read the work of other great authors, studying structure and language, and developing a love for this new genre. Over the next few weeks as we become poets we must study poetry. We will read with our hearts open, noticing how poems are the same or how they are different. We'll notice the beauty or silliness that the author brings to us with words. We will surround ourselves with language and learn from the best.</p> <p>*Tip- Encourage kids to read with post-its in hand, ready to copy down favorite lines, write down noticings, or simply mark favorite poems.</p> <p>Push kids to notice: Poems vary in style, structure, and purpose Poems play with space on the page and punctuation Poems use few words but every word is meaningful</p> <p><b>Not all poems must rhyme!</b></p> <p>*Encourage your students to push try writing poetry without rhyme, as rhyming poems written by children often loss their sense of feeling. Word choice is stifled because of the need to find a rhyme.</p>

		<p><u>Looking through the lens of form: (Immersion) W.5.4, W.5.5</u> Writers, as we continue to immerse ourselves, bath in beautiful words if you will, one thing we must stop to notice is how the poet decided to display his work. We must ask ourselves questions like, “Is there a structure or frame that the poem follows?” “Did he use rhyme, rhythm, repetition?” “Do the words read out like a song, following a beat, a cadence that carries meaning?” or “Does the poem tell us a story, highlight the heart of a moment in time, giving the reader a sneak peek into someone else’s life?” And then, when we recognize his structure, we ask the most important question of all, “Why did he write it this way?” Demonstrate- Show the students a few examples, modeling how readers of poetry look not only at the words themselves, but also how the structure of the poem supports the meaning.</p> <p><u>Looking at the world through the lens of a poet (Generating ideas) W.5.4,</u> Writers, now that we have spent some time immersing ourselves in poetry, it is time for us to pick up the pen and become poets ourselves. The first step in that journey is finding the topics that will open us up to the world, revealing snip-its of who we really are across the page. So today I want to teach you that one way poets find topics that will reveal themselves to their readers is to think of people, places, objects, or ideas that really matter to us, making each of those topics a territory. Then, dig a little deeper into that idea, listing specific moments, feelings, images, etc... that fit into that territory. Example: My mother- My mother’s hands     When she first held her grandson     Painting with my mother     Goodnight lullabies</p> <p><u>Looking for our own voice within poems that already exist in the world W.5.4, L.5.5</u> Poets, today I want to teach you that sometimes the very best poems are inspired by phrases, lyrics, or lines that already exist in the world. Do you know those moments when you are reading (it can be a poem or a novel, anything really) and then you hear a phrase, a line, a sentence that seems to speak directly to you? It’s like that idea jumps off the page and you want to scream, YES! That is exactly how I feel. Well today I want to teach you that poets often use those YES moments, the moments when we read something that makes us TRULY FEEL and we use the phrase that impacted us as a starting point for our own poetry.</p>
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		<p>Types of Poems</p> <p>Writers, we've read through hundreds of poems at this point and we know that there are many types of poetry and structures of poetry. These different types exist to allow poets to express themselves in a way fits their passion. So for the next few days, we will learn about some of those different types and forms. Today I want to teach you about-</p> <p><u>Object Inspired Poems W.5.4-5-</u> many poems are inspired by some object and feeling in poems is always expressed through objects. The selection of objects used in poetry elicits connections, memories and feelings associated with those objects. Indeed emotions are conveyed by a careful listing of things. Try working with common objects in your world. Create for us the life story of these things; a paper clip, a telephone pole, an unused toothbrush. What is the life story of your object? What does it feel? Think? What would it say if it could talk? A variation on <i>common</i> objects poems is to use a <i>personal object</i>, a special object that has meaning for you. Describe that object; its look, feel, smell, weight, shape, purpose. Now tell us how the object came to you. Was it a gift, a theft, a find? Lastly, tell us what it means to you. Does it symbolize something for you? Remind you of a time or person in your life? Why is that time or person important?</p>
<p><b>Assessment:</b> Benchmark Conference notes Teacher observations</p>		

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
2	<p>Students will be able to produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.5.4</p> <p>With guidance and support from peers and adults, students will be able to develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. W.5.5</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i>, building on others' ideas and expressing their own clearly. SL.5.1</p> <p>Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence SL.5.3</p>	<p><u>Odes W.5.4-5</u> Writers, today I want to teach you that poets also express their love for objects or people by writing odes. Many writers praise in poetry the things they love. These odes may focus on objects, people, foods, nature or anything that the author feels strongly about. Choose a subject from your everyday life and describe the subject inside and out. Exaggerate its admirable qualities until it seems you can't live without it. Use metaphors and similes to hold it up as the most important thing you know in life. Some odes address their subject directly as if they are writing this poem to the object.</p> <p><u>Story Poems W.5.4-5</u> Today I want to teach you that there are also poems that tell stories. The story usually describes an event, so it has a setting, characters and plot. Often it is about an event that occurred in the past, but it needn't be told in the past tense. The present tense brings immediacy to the situation. Start with the event. Where are you? What is happening? Tell the story using your poet's eyes and voice. Put us in the scene. Tell us what we need to know to make sense of it. Ask any questions you may be thinking as it occurs. Is there a surprise involved? If you were confused at first, let us feel your confusion, fear, suspense. But don't end without explaining what you now, on reflection, think was important in that story.</p> <p><u>"Ways" Poems (from "Thirteen Ways of Looking at a Blackbird"-W. Stevens) W.5.4-5</u> Writers, today I want to teach you that sometimes authors use a structure to organize their thoughts on a subject. The structure may be noted by numbered stanzas or chapters in the poem. These divisions allow the author to either write the poem in sequence, but with the feeling of different passages that signal episodes, or to take completely different perspectives on a topic with each stanza.</p> <p>Revision <u>The Rule of So What? W.5.4, W.5.5</u> Writers, just as in any other genre of writing, there comes a point in our writing lives when we must look back on our pages with a critical eye, looking on our work to make it better. So today I want to teach you that one way writers revise their poetry is by asking themselves, "So what?" IN other words, is my reader going to get to know me, my thoughts, my feelings, my heart by reading this poem? If not, you missed the mark so you must either jump back in or abandon the piece (for now at least.)</p>

The Power of I W.5.4-5

Poets, some writers believe that crafting a good poem means describing an image with beautiful language, helping the reader see the image in his or her mind's eye but today I want to teach you that if you are bringing a reader into an experience or memory, you must be inside the poem too. Nancy Atwell's advice to poets... "Don't underestimate the power of I to ground a poem, to capture you in relation to the world of a poem, to provide the single most important detail that a reader craves: a human intelligence, a presence, a specific someone to be with." The power of I is inviting your reader into you.

**Assessment:** Conference notes  
Teacher observations  
Student Samples

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
3	<p>Students will demonstrate understanding of figurative language, word relationships and nuances in word meanings.L.3.5</p> <p>With guidance and support from adults, students will produce writing in which the development and organization are appropriate to task and purpose. W.3.4</p> <p>With guidance and support from peers and adults, students will develop and strengthen writing as needed by planning, revising, and editing. W.3.5</p> <p>Students will use precise words that inspire strong imagery</p> <p>Students will use add rhythm to their poetry through the use of line breaks, commas, and repetition.</p> <p>Students will improve their writing through revision</p>	<p><u>The Rule of Write about a Pebble W.5.4-5</u>  Writers, today I to teach you to write small and what I mean by that is when our idea is to big, it’s impossible to fully embrace, it doesn’t hold our big feeling. It doesn’t hold the experiences, images, or heart necessary to bring details to life. It’s impossible to write about <i>a</i> pebble. But you can write about <i>this</i> pebble. The one in your hand. Our writing must be specific to have meaning.  So... don’t write about pebbles. Write about a pebble.  Don’t write about fall. Write about this fall day. (Go to the window, go outside.)  Don’t write about sunsets. Write about the amazing sunset you saw last night.  Don’t write about friendship. Write about your friend.  Don’t write about love. Write about something or someone you love.</p> <p><u>Patterns, Repetition and Rhythm W.5.4-5</u>  Poets, patterns are really important in the world: in math, in building, in art, and also in poetry. When we think about what a pattern could do in poetry, the ideas are endless. Some poets use repetition in their lines, beginning each line the same way. This brings a sense of rhythm to the poem. Rhythm is found in the number of syllables a word has, and in the pattern of accented and unaccented syllables. Some poets use a single word, repeated throughout the poem, bringing focus to that one idea. Bringing it front and center and letting the reader hear the importance of that part, by saying it over and over. A refrain may be used, as in a musical composition, to repeat the central idea of the poem, or to add counterpoint.</p> <p><u>Line Breaks- Turning prose into poetry W.5.4-5</u>  Poets, today I want to teach you that in order to truly write a poem, you need music. Poems have their own special music and rhythm and the way we give poetry that rhythm is through the use of line breaks.  Demonstrate</p>

		<p>Write a poem in sentence format on one piece of chart paper. Then rewrite the poem with line breaks on another piece of chart paper. Take a poem (either that you have written or a student sample) and show it written on chart paper, like a story. Read it long, breaking when a period is inserted. Say something like, <i>“That sounds more like a little story than a poem, doesn’t it?”</i> Then flip the page, rereading the same poem with line breaks to create rhythm. Say something like, <i>“When I read the poem with line breaks, it sounds different. The line breaks told me how it should sound. They added the beat, the drums, if you will. They turned a story into poetry.”</i> Point out at this point the look of poetry on the page. Introduce the term <i>white space</i> and explain how poets use white space to add emphasis, as well as visual appeal, to their poetry.</p> <p>Possible Celebration:  Hopefully you have been able to applaud your emerging poets as they shared their work through the course of this unit. If you choose to celebrate this unit you may want to have a classroom poetry slam or a coffee house style poetry reading. However you end this unit, be sure to highlight the beauty of your students work. This genre requires them to put a piece of themselves on paper and they should be commended for that effort. Continue to find ways throughout the year to use poetry to emphasize, kickoff or culminate a lesson or unit. Use a poem to fill some time gap in the classroom schedule.</p>
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**Assessment:** Conference notes  
Teacher observations  
Student Samples

## V. Course Materials

While teachers have access to the comprehensive Calkins' unit plans in desk or e-book, additional supporting texts are provided in a professional library in each elementary school or through the Language Arts Department office. For example, *The Continuum of Literacy Learning for Grades PreK-2* and *The Continuum of Literacy Learning for Grades 3-8* by Gay Su Pinnell and Irene C. Fountas guide differentiated teaching to support varying independent reading levels in the classroom. Some other building resources include Frank Serafini's books on reading workshop lessons in comprehension and *Poetry Lessons: Everything You Need* (Perfect, 2005).

The district partners with Schoolwide (<http://www.schoolwide.com/>) to further support the use of standards-based writing scaffolds, rubrics, and routines in addition to ambitious non-fiction reading and writing lesson and unit planning. In Grades 1-5, teachers are provided with three different grade-specific units as resources: Launching Writing Workshop; Nonfiction Reading; and Nonfiction Writing.

In addition, the following grade-specific district resources support explicit teaching of word study:

Grade K:	<i>Grade K Phonics Lessons</i> (Fountas & Pinnell, 2003) <i>Grade K Handwriting</i> (Zaner-Blouser, 2012)
Grade 1:	<i>Grade 1 Phonics Lessons</i> (Fountas & Pinnell, 2003) <i>Grade 1 Handwriting</i> (Zaner-Blouser, 2012) <i>Grade 1 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 1 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012)
Grade 2:	<i>Grade 2 Handwriting</i> (Zaner-Blouser, 2012) <i>Grade 2 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 2 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012) <i>Schoolwide Fundamentals of Grammar and Conventions</i> (2014)
Grade 3:	<i>Grade 3 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 3 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012) <i>Sadlier Grammar Workshop Green Level Common Core Enriched Edition</i> (2013)
Grade 4:	<i>Grade 4 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 4 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012) <i>Sadlier Grammar Workshop Orange Level Common Core Enriched Edition</i> (2013)
Grade 5:	<i>Sadlier Grammar Workshop Orange Level Common Core Enriched Edition</i> (2013) <i>Teacher-Constructed Vocabulary Units using Vocabulary A-Z</i> (2013)

Literacy Classrooms have a classroom library of leveled texts and a classroom subscription to *Time for Kids*.

In addition, teachers are provided with access to several technology-based resources:

- Reading A-Z (<http://www.readinga-z.com/>)- a multitude of teacher materials consistent with our program specifications and aligned to the Common Core State Standards
- Star Walk Media (<http://www.starwalkkids.com/>)- a digital classroom that concentrates on high quality, trade book nonfiction with Common Core State Standards-based lesson suggestions
- Time for Kids online access: Interactive Digital Editions and archived of lessons

## VI. Assessments

### Formative Assessments

- Anecdotal Notes
- Conferring Notes

The Teachers College Independent Reading Level Benchmarks provide a guide for expectations

([http://connect.readingandwritingproject.org/file/download?google\\_drive\\_document\\_id=0B404rJALRaGweWc1am0zcmJ3THM](http://connect.readingandwritingproject.org/file/download?google_drive_document_id=0B404rJALRaGweWc1am0zcmJ3THM)).

Example of an assessment: <https://vimeo.com/16004806>

- Student Book logs
- Performance Assessments (beginning in 2015-16)
- Teachers College Writing Rubrics

### Summative Assessments

- People's Education Measuring Up Project Based Learning Tasks
- Schoolwide Rubrics
- Teachers College Writing Rubrics
- PARCC Rubrics

## VII. Interdisciplinary Connections and Alignment to Technology Standards

- English/Social Studies (TBD Summer 2015)
- English/Media Arts (TBD Summer 2015)
- See District Standards Alignment to the following:
  - Technology standards, <http://www.state.nj.us/education/cccs/standards/8/>
  - Workplace readiness standards, <http://www.state.nj.us/education/archive/frameworks/ccwr/appendixb.pdf>
  - 21st Century Content Standards (<http://www.state.nj.us/education/cccs/standards/9/#91>)

## Appendix A- Suggested Daily Literacy Time

Students spend approximately 2 hours of literacy instruction each day in the following suggested instructional structures:

### Reading Workshop 50 minutes

Mini lesson	7-15 minutes
Conferring/Small Group Work (Students are independently reading)	30-40 minutes
Share	5 minutes

### Writing Workshop 45 minutes

Mini lesson	7-15 minutes
Conferring/Small Group Work (Students are independently writing)	30-40 minutes
Share	5 minutes

### Read Aloud or Word Study 25 minutes



## Appendix B- Reading Workshop Planning Sheet

<b>Focus:</b>	
<b>Connection:</b> Students learn why today’s instruction is important to them as readers and how the lesson relates to their prior work. The idea is that our foundation gives us strength. The beginning of any lesson should add strategies and skills by accessing the building blocks laid out in previous lessons.	Named teaching point:
As readers we’ve been working on... Something I’ve noticed... Good readers often...	Today I want to teach/show you...
<b>Teach:</b> Every day, we share the secrets of how readers can explore new thoughts, foreign lands, and live the lives of characters in a book. As the master reader, the teacher must show the students how to apply these new strategies by demonstration (modeling how and when readers use this strategy), explaining and showing an example; involving the class in shared inquiry; or taking them through guided practice.	
When I read... Watch me as I... Readers sometimes stop and...	Think aloud for demonstration... Stopping points
<b>Active Engagement/Involvement:</b> Now it’s their turn... Let the students know that now they can have a go with your support. The students are given a chance to quickly practice what has just been taught or to share noticings about the demonstration in order to understand a kind of thinking about reading that they can try <u>in their own reading work</u> .	
Turn and talk... Now it’s your turn... Stopping Point	As I was listening, some great reading work that I noticed was...
<b>Link:</b> The teacher reiterates what has been taught, adding it to student’s growing repertoire. Students are reminded that todzzay’s lesson pertains not only to today, but to every day.	Mid-workshop teaching point:
Today and every day as readers you may...	Readers, listen to how _____... Readers, I want to remind you that... Readers, check to see if you...
<b>Focus of Share:</b> Readers, share your reading work with your partner... Turn and talk... Readers, listen to the really smart thing that _____ did to help him understand the story/figure out a word. Do you see how he/she...	

**Appendix C- Sample Workshop Conferring Log**

**Student's Name:** \_\_\_\_\_

<b>Date of Conference</b>	<b>What I noticed... [Compliment]</b>	<b>What I taught... [Teaching Point]</b>	<b>Possible next steps...</b>

## Appendix D- Partnership/Small-Group Conversation Support

### These are some things to say to keep your conversation going and to grow ideas!

- Something I think is \_\_\_\_\_. I know this because (give examples from the text)
- Something I'm wondering about is \_\_\_\_\_.
- That reminds me of my book because \_\_\_\_\_.
- So, what you're saying is (say what you think they said).
- This is important because \_\_\_\_\_.
- That makes me think \_\_\_\_\_.
- Here's a place in the book that shows that. (Show them).
- I agree with you because \_\_\_\_\_.
- I disagree with you because \_\_\_\_\_.

### You can also ask questions.

- What do you mean?
- Why do you think that?
- What does that make you think?
- What does that have to do with the story?
- Can you please say more about that?
- Why do you think that?
- How do you know?
- Could you please show me a place in the story where that happens?
- Why do you think that's true?

## Appendix E- Instructional Skeleton for Guided Reading

<p>Book Introduction (Before Reading)</p>	<p>Teacher provides a brief summary of the book. He/She may lead a picture walk. Difficult vocabulary is introduced.</p> <p>Teacher sets the purpose for reading by teaching into the level characteristics of the instructional text.</p>	<ul style="list-style-type: none"> <li>• “Today we’ll be reading. It’s a book all about...”</li> <li>• “Let’s look through the pages and say how the story might go...”</li> <li>• “Some tricky words you might meet in your reading are... Look at the page, frame the word _____ with your finger.”</li> <li>• “As we explore ___ books, something you may notice is...”</li> </ul>
<p>Independent Reading</p>	<p>Students read while teacher confers one-on-one</p> <p>Teacher takes conferring notes</p>	<ul style="list-style-type: none"> <li>• Follow conferring prompts...</li> <li>• “I can see you are the kind of reader who (compliment),,,” or “I like how you”</li> <li>• “Something I’d like to teach you is...”</li> <li>• “Something good readers do is...”(teach)</li> <li>• “As you read, remember to...” (link)</li> </ul>
<p>Link</p>	<p>Discuss the common teaching point that would benefit the whole group. (You may rely on some specific examples from your conferences.)</p>	<ul style="list-style-type: none"> <li>• “Something we’ve encountered today in our reading is...”</li> <li>• “Whenever you’re reading...”</li> <li>• “How did your strategy help you in your reading work today?”</li> </ul>

## Appendix F- Book Club Log

Club Name \_\_\_\_\_ Date \_\_\_\_\_

Members \_\_\_\_\_

How much did you read?

Page Started	Time Started
Page Finished	Time Finished
Total Pages Read	Total Minutes Read

What did you talk about? What was the idea you were discussing?

Is there anything important the teacher needs to know?

Tonight's Homework

Pages to be read	Minutes to be read
Ideas we'll explore	

Signature \_\_\_\_\_

## Appendix G- The Structure of a Writing Conference

Conferences follow a predictable pattern. This pattern allows teachers to truly get to know each child as an author, and then to provide ongoing support for each child’s writing. With this in mind, every conference should consist of the following four components: research, decide, teach, and link. The terminology and strategies are based on *The Conferring Handbook within the Lucy Calkins Writing Workshop*.

### Research:

The term simply refers to a teacher observing a child and noting, “What is this child accomplishing successfully, and what can I do to bring him/her one step further?” Although the research component of a conference is extremely valuable, it should only take up a couple of moments. The following are some of the vital components to the researching segment of a writing conference:

<b>Observation:</b>	<ul style="list-style-type: none"><li>- Take a few moments to stand back and watch the student before approaching him or her. This will allow you to note some writing behaviors and estimate what you think he or she is trying to accomplish as a writer that day.</li></ul>
<b>Establish a comfortable atmosphere:</b>	<ul style="list-style-type: none"><li>- Grab a chair and sit next to the child so that you are eye to eye and knee to knee.</li><li>- Ask the child to hold his/her piece out so that you can both see the writing, but not removing it from his/her grasp.</li></ul>
<b>Identifying the goal the child has set for his/her work:</b>	<ul style="list-style-type: none"><li>- Ask specifically, “What are you working on as a writer today?”</li><li>- Have the child read his work to you, or read it together. Then, discuss the progress and give the child a compliment on one aspect of his/her writing that you would like the child to carry over to future pieces.</li></ul>

By asking, “What are you doing as an author today?” conversations take on a whole new depth. Students are asked to name their intentions to give teachers an understanding of what a child is trying to accomplish (even if that was not apparent by looking at the paper). This also gives each child the opportunity to express his/her thinking about writing.

## Appendix G- The Structure of a Writing Conference (Continued)

### Decide:

The next part of the conference can definitely be the hardest. The key is to choose a teaching point that will help the child's writing abilities as a whole, not just on this one piece. Listed below are just a few common teaching points that will help children become skilled independent writers in the primary grades:

<b>"What story does this picture tell?"</b>	<b>"Just like a camera, let's zoom in on exactly what happened in that moment."</b>
<b>"How can you help tell your story with words?"</b>	<b>"Can you paint that picture in my mind with words?"</b>
<b>"Let me show you how to add that with words."</b>	<b>"Let me show you how spaces help the reader read your work."</b>
<b>"Wow, your reader definitely needs to hear that."</b>	<b>"Does that sound right to you? Can you think of a way to make it more clear for your reader?"</b>
<b>"Let me help you stretch that out."</b>	<b>"How can we add to that piece to make it even better?"</b>
<b>"Writers use the resources around them to make their writing easier for their reader to read." (word wall words)</b>	<b>"Let me show you how re-reading helps me as an author."</b>
<b>"Authors use punctuation to tell their readers how the words should sound when you read them."</b>	<b>"Did you know famous authors re-read their words to make a plan for what's coming next?"</b>
<b>"What did you do to show that you felt ____? Can you put that down in words?"</b>	<b>"Let me show you how authors make a plan before they put their pencils on the paper."</b>

## Appendix G- The Structure of a Writing Conference (Continued)

### Teach

The following sentence stems provide a basis for coaching student writers:

- "It would really help the reader of your story if..."

- "I've been watching all of the wonderful things you've been doing as a writer, and I think I have one more thing that could help you."

- "I think that \_\_\_\_\_ would make that great thought much more clear for your reader."

## Appendix E- The Structure of a Writing Conference (Continued)

### Link:

The link is our way of ending a conferring conversation. The primary goal for a writing conference is to always have the child use the skills were modeled in their future writing, so when exiting a conference, it is important to define how the child has made the piece better and to remind him/her to continue to use this skill as an author.



## Appendix H- The Instructional Skeleton for Interactive Writing

<b>Part</b>	<b>Brief Description</b>	<b>Language Prompts</b>
Setting Purpose	Students and teacher decide what to write, the structure of the piece, and the audience	“What’s the big message?” “Today, let’s...” “Turn and talk...”
Oral Rehearsal Model Planning	Model types of thinking a write would include in text structure  Touch the page to plan where the words will go (Count each word across your fingers or make lines for each word)	“What should/could this message say?” “How could we say...” (Allow time for turn and talk) “Where are the words going to start?”
Write/Engagement	Teacher and student write together. Students are called up to write on the paper. Other students use a white board.	“Let’s think about how that word goes...” “What sounds do we hear?” “Can we find a place in our room where that word lives?”
Closure	Read the message together and decide how to deliver it.	“Let’s read our writing to make sure it sounds just the way we’d like it to.”

Appendix I- The Instructional Skeleton for Close Reading

Part	Brief Description	Language Prompts
First Read	Read the text/view the video to get a first impression or first thoughts about the content.	“What does this make you think?” (Turn and Talk)
Reread through specific lenses.	Reread/view the same small portion of text or video looking through a very specific lens, noting particular types of details or structures. Record those details. This highlights text evidence first.	“Let’s watch this through the lens of...” “Pay attention to the _____ details in this section.” “Record or highlight the details that fit _____ lens.” “Turn and tell your partner the parts that you noted and why.”
Find patterns in the details.	Look for ways that the details or parts of the text highlighted fit together.	“Which details seem to fit with each other?” “Can you find a pattern across those details?” “Talk to you partner about the details that seem to fit together.”
Grow new ideas	By studying the details that fit together, grow a new idea about the text. (Many times these theories or ideas may be about character feelings or characteristics, themes, new understandings about a topic...)	“How do this all go together?” “What does that make you think about _____?” “What do you now understand about?” “Tell your partner about a new idea you’ve grown from this reading.”

## Appendix J- Course of Study Alignment to the Grade-Specific Common Core State Standards (CCSS)

The CCSS (<http://www.corestandards.org/ELA-Literacy>) are aligned within each reading and writing unit and noted within each district-based curriculum document.

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### Reading Units

Unit R1:	Agency and Independence
Unit R2:	Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret
Unit R3:	Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction; Expository Texts and Biography Book Clubs
Unit R4:	Poetry Reading
Unit R5:	Timed Reading
Unit R6:	Historical Fiction Book Talk and American Reading Integrated Unit: Westward Expansion
Unit R7:	Nonfiction Research Projects or Social Issues: Teaching Students to Navigate Complex Nonfiction Text Sets Using Critical Analytical Lenses

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### Writing Units by Outcomes

Unit W1:	Writing Fundamentals: How Writers Work and Personal Narrative Writing
Unit W2:	Literary Essay and Comparison/Contrast Essay
Unit W3:	Information Writing and Research
Unit W4:	Poetry Writing
Unit W5:	Realistic Fiction and Narrative Structures
Unit W6:	Informational Picture Book
Unit W7:	Argument-based Writing or Biography Writing or Personal Essay

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**Vocabulary and Grammar Programs = Continuous**

**Read Aloud Work = Continuous**

**Small Group or Conferring Work = Continuous**

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### Key Ideas and Details

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[CCSS.ELA-Literacy.RL.5.1](#) Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

[CCSS.ELA-Literacy.RL.5.2](#) Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

[CCSS.ELA-Literacy.RL.5.3](#) Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### Craft and Structure

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[CCSS.ELA-Literacy.RL.5.4](#) Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

[CCSS.ELA-Literacy.RL.5.5](#) Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

[CCSS.ELA-Literacy.RL.5.6](#) Describe how a narrator’s or speaker’s point of view influences how events are described.

### Integration of Knowledge and Ideas

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[CCSS.ELA-Literacy.RL.5.7](#) Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

(RL.5.8 not applicable to literature)

[CCSS.ELA-Literacy.RL.5.9](#) Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

### Range of Reading and Level of Text Complexity

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[CCSS.ELA-Literacy.RL.5.10](#) By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Key Ideas and Details**

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[CCSS.ELA-Literacy.RI.5.1](#) Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

[CCSS.ELA-Literacy.RI.5.2](#) Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

[CCSS.ELA-Literacy.RI.5.3](#) Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

### **Craft and Structure**

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[CCSS.ELA-Literacy.RI.5.4](#) Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

[CCSS.ELA-Literacy.RI.5.5](#) Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

[CCSS.ELA-Literacy.RI.5.6](#) Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

### **Integration of Knowledge and Ideas**

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[CCSS.ELA-Literacy.RI.5.7](#) Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

[CCSS.ELA-Literacy.RI.5.8](#) Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

[CCSS.ELA-Literacy.RI.5.9](#) Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

### **Range of Reading and Level of Text Complexity**

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[CCSS.ELA-Literacy.RI.5.10](#) By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

### Phonics and Word Recognition

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[CCSS.ELA-Literacy.RF.5.3](#) Know and apply grade-level phonics and word analysis skills in decoding words.

[CCSS.ELA-Literacy.RF.5.3a](#) Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

### Fluency

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[CCSS.ELA-Literacy.RF.5.4](#) Read with sufficient accuracy and fluency to support comprehension.

[CCSS.ELA-Literacy.RF.5.4a](#) Read grade-level text with purpose and understanding.

[CCSS.ELA-Literacy.RF.5.4b](#) Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.

[CCSS.ELA-Literacy.RF.5.4c](#) Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

## Text Types and Purposes

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[CCSS.ELA-Literacy.W.5.1](#) Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

[CCSS.ELA-Literacy.W.5.1a](#) Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.

[CCSS.ELA-Literacy.W.5.1b](#) Provide logically ordered reasons that are supported by facts and details.

[CCSS.ELA-Literacy.W.5.1c](#) Link opinion and reasons using words, phrases, and clauses (e.g., *consequently*, *specifically*).

[CCSS.ELA-Literacy.W.5.1d](#) Provide a concluding statement or section related to the opinion presented.

[CCSS.ELA-Literacy.W.5.2](#) Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[CCSS.ELA-Literacy.W.5.2a](#) Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

[CCSS.ELA-Literacy.W.5.2b](#) Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

[CCSS.ELA-Literacy.W.5.2c](#) Link ideas within and across categories of information using words, phrases, and clauses (e.g., *in contrast*, *especially*).

[CCSS.ELA-Literacy.W.5.2d](#) Use precise language and domain-specific vocabulary to inform about or explain the topic.

[CCSS.ELA-Literacy.W.5.2e](#) Provide a concluding statement or section related to the information or explanation presented.

[CCSS.ELA-Literacy.W.5.3](#) Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

[CCSS.ELA-Literacy.W.5.3a](#) Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

[CCSS.ELA-Literacy.W.5.3b](#) Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

[CCSS.ELA-Literacy.W.5.3c](#) Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

[CCSS.ELA-Literacy.W.5.3d](#) Use concrete words and phrases and sensory details to convey experiences and events precisely.

[CCSS.ELA-Literacy.W.5.3e](#) Provide a conclusion that follows from the narrated experiences or events.

### **Production and Distribution of Writing**

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

[CCSS.ELA-Literacy.W.5.5](#) With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

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

### **Research to Build and Present Knowledge**

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[CCSS.ELA-Literacy.W.5.7](#) Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

[CCSS.ELA-Literacy.W.5.8](#) Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

[CCSS.ELA-Literacy.W.5.9](#) Draw evidence from literary or informational texts to support analysis, reflection, and research.

[CCSS.ELA-Literacy.W.5.9a](#) Apply *grade 5 Reading standards* to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

[CCSS.ELA-Literacy.W.5.9b](#) Apply *grade 5 Reading standards* to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).



## Range of Writing

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[CCSS.ELA-Literacy.W.5.10](#) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Comprehension and Collaboration

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

[CCSS.ELA-Literacy.SL.5.1a](#) Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

[CCSS.ELA-Literacy.SL.5.1b](#) Follow agreed-upon rules for discussions and carry out assigned roles.

[CCSS.ELA-Literacy.SL.5.1c](#) Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

[CCSS.ELA-Literacy.SL.5.1d](#) Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

[CCSS.ELA-Literacy.SL.5.2](#) Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

[CCSS.ELA-Literacy.SL.5.3](#) Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

### Presentation of Knowledge and Ideas

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[CCSS.ELA-Literacy.SL.5.4](#) Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

[CCSS.ELA-Literacy.SL.5.6](#) Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

### Conventions of Standard English

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[CCSS.ELA-Literacy.L.5.1](#) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

[CCSS.ELA-Literacy.L.5.1a](#) Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.

[CCSS.ELA-Literacy.L.5.1b](#) Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.

[CCSS.ELA-Literacy.L.5.1c](#) Use verb tense to convey various times, sequences, states, and conditions.

[CCSS.ELA-Literacy.L.5.1d](#) Recognize and correct inappropriate shifts in verb tense.\*

[CCSS.ELA-Literacy.L.5.1e](#) Use correlative conjunctions (e.g., *either/or*, *neither/nor*).

[CCSS.ELA-Literacy.L.5.2](#) Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

[CCSS.ELA-Literacy.L.5.2a](#) Use punctuation to separate items in a series.\*

[CCSS.ELA-Literacy.L.5.2b](#) Use a comma to separate an introductory element from the rest of the sentence.

[CCSS.ELA-Literacy.L.5.2c](#) Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).

[CCSS.ELA-Literacy.L.5.2d](#) Use underlining, quotation marks, or italics to indicate titles of works.

[CCSS.ELA-Literacy.L.5.2e](#) Spell grade-appropriate words correctly, consulting references as needed.

### Knowledge of Language

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[CCSS.ELA-Literacy.L.5.3](#) Use knowledge of language and its conventions when writing, speaking, reading, or listening.

[CCSS.ELA-Literacy.L.5.3a](#) Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.

[CCSS.ELA-Literacy.L.5.3b](#) Compare and contrast the varieties of English (e.g., *dialects, registers*) used in stories, dramas, or poems.

## Vocabulary Acquisition and Use

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[CCSS.ELA-Literacy.L.5.4](#) Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

[CCSS.ELA-Literacy.L.5.4a](#) Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

[CCSS.ELA-Literacy.L.5.4b](#) Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph, photosynthesis*).

[CCSS.ELA-Literacy.L.5.4c](#) Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

[CCSS.ELA-Literacy.L.5.5](#) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[CCSS.ELA-Literacy.L.5.5a](#) Interpret figurative language, including similes and metaphors, in context.

[CCSS.ELA-Literacy.L.5.5b](#) Recognize and explain the meaning of common idioms, adages, and proverbs.

[CCSS.ELA-Literacy.L.5.5c](#) Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

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