

Fair Lawn Public Schools

Fair Lawn, NJ

**Language
Arts Literacy
Grade 3**

August

2017

**Aligned to NJSL 2017
Revised August 2015
Developed August 2012**

The Grade 3 Language Arts Literacy Curriculum was developed by the Fair Lawn Language Arts Literacy Team and aligned to the Grade 3 New Jersey Student Learning Standards.

Fair Lawn School District

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I. Course Synopsis

Grade 3 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 Aligned to the New Jersey Student Learning Standards (NJSLS):

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 NJSLS Reading Foundational Skills standards) while making meaning (as per the NJSLS Reading Literature and Reading Informational Texts). In writing, one must write correctly (as per the NJSLS Language standards) with well-thought content and style (as per the NJSLS 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 & 2015) 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.

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

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; 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 New Jersey Student Learning Standards. Teachers have access to each district unit plan through the district computer-based shared drive. 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 Three: Reading Unit 2: Following Characters into Meaning

Essential Question:

How do readers grow ideas about characters? How does our thinking about characters deepen understanding?

Enduring Understandings:

Through the exploration of trade fictional texts, students will make inferences about characters based on text evidence. They will develop and revise theories about characters across books in collaboration with their peers.

Learning Objectives:

Teachers use New Jersey Student Learning Standards (NJSLS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 3 standards. In turn, specific New Jersey Student Learning Standards have been designated as learning targets for this unit. The comprehensive NJSLS are available at: <http://www.state.nj.us/education/cccs/2016/ela/>. 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 New Jersey Student Learning Standards” at: <http://www.state.nj.us/education/modelcurriculum/success/ela/35/>.

Learning Targets Aligned to Grade-Specific New Jersey Student Learning Standards:

- Students will ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. RL.3.1
- Students will recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. RL.3.2
- Students will describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. RL.3.3
- Students will determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language. RL.3.4
- Students will refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. RL.3.5
- Students will distinguish their own point of view from that of the narrator or those of the characters. RL.3.6
- Students will explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). RL.3.7
- Students will compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). RL.3.9

- By the end of the year, students will read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently. RL.3.10
- Students will engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others’ ideas and expressing their own clearly. SL.3.1
- Students will report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.SL.3.4
- Students will ask and answer questions about information from a speaker, offering appropriate elaboration and detail. Presentation of Knowledge and Ideas SL.3.3

<p>Structures:</p> <ul style="list-style-type: none"> • Whole group mini-lessons • Independent reading time • Partner reading time • Reading conferences • Share • Strategy lessons and guided reading groups (as needed) 	<p>Materials:</p> <ul style="list-style-type: none"> • Leveled texts • Notebooks • Chart paper • Post-its • Reading logs • Shared reading texts • Read-aloud texts
<p>Skills Addressed in Unit:</p> <ul style="list-style-type: none"> • Envisioning • Retelling • Text connections • Inferring • Analyzing 	<p>Ongoing Assessment</p> <ul style="list-style-type: none"> • Teacher observations • Conferring notes • Running records • Small group conference notes • Reading logs

Week	Sample Objectives	Suggested Mini-lessons
1	<p>Students will ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers in a reader’s notebook. RL.3.1</p> <p>Students will describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events in student notes. RL.3.3</p> <p>Students will participate in partner conversations about parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. RL.3.5</p> <p>Students will distinguish their own point of view from that of the narrator or those of the characters in a T-chart. RL.3.6</p>	<p><u>Living the book through the eyes of the character</u> RL.3.1, RL.3.3</p> <p>“Today I want to teach you that if we read well, we become the character in a book. We are transported from our chairs to new worlds, experiencing the joys and trials across the pages of the book. While reading the story of Rosa Parks, we become the one walking onto the hot crowded bus, feeling the hard work of the day in the souls of our feet, desperate to rest for a while. Readers come to truly know the characters when they empathize with them, sharing their thoughts and feelings with them through the story.”</p> <p>See: https://www.youtube.com/watch?v=0epTt3lqKfQ</p> <p><u>Adding schema</u> RL.3.1, RL.3.3, RL.3.6</p> <p>Today I want to teach you that when we step into the characters shoes, living each moment with him/her, we find ourselves remembering times in our lives when we experienced similar things. When those connections or memories float into your mind, hold onto them and think about how the feelings and insights we can remember can deepen our understanding of the character and how the character may be dealing with a particular situation.</p> <p><u>Revising our mental movies</u> RL.3.1, RL.3.5</p> <p>“Today I want to teach you that a reader not only sees, hears, and imagines as I in the story, making a movie in the mind. A reader also revises that mental movie. Often when we read on, the story provides</p>

	<p>Students will explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story in text annotations or reading notes (e.g., create mood, emphasize aspects of a character or setting). RL.3.7</p>	<p>details that nudge us to say, ‘Oops, I’ll have to change what I’m thinking.’”</p> <p><u>Envisioning leads to understanding</u> RL.3.1, RL.3.3, RL.3.7</p> <p>Readers, today I want to teach you that as you travel through your stories, it is important to notice when you maybe understanding the text, but not taking it in. When that happens we need to say, ‘Stop the car. Pause the reading.’ When we read, we need to see not just words, but also the world of the story through the eyes of the character. There is a rap on the door, and we hear it. Even before the character calls, ‘Come in,’ we practically call out a greeting ourselves.”</p> <p>To help us envision we may ask:</p> <ul style="list-style-type: none"> ✓ What do the places in the book look like? ✓ What have I seen before that can help me picture the character, the character’s home, or the locale in which the book is situated? ✓ What’s going on around the character? ✓ How is your character standing or moving in this scene? ✓ What do you see his face looking like in this moment? ✓ Who else is in the scene with the main character? ✓ What’s the scene like?
<p>Assessment:</p> <ul style="list-style-type: none"> • Teacher observations • Conferring notes • Small group conference notes • Running records • Reading logs 		<p>Suggested texts to support mini-lessons:</p> <ul style="list-style-type: none"> • <i>Javed’s Pet</i> (SR) • <i>The Wednesday Surprise</i> by Eve Bunting (RA) • <i>The Old Woman Who Named Things</i> by Cynthia Rylant (RA)

Week	Goals	Suggested Mini-lessons
2/3	<p>Students will ask and answer questions to demonstrate understanding of a text in a reader’s notebook, referring explicitly to the text as the basis for the answers. RL.3.1</p> <p>Students will describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events in a graphic organizer. RL.3.3</p> <p>Students will participate in partner conversations about parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. RL.3.5</p> <p>Students will distinguish their own point of view from that of the narrator or those of the characters in a T-chart. RL.3.6</p>	<p><u>Empathy leading to prediction</u> RL.3.1</p> <p>“Readers, have you ever known someone so well that you were able to predict what he/she might do or say next? (Tell a story similar to this one.) I was just thinking about my dad and how there have been moments when I knew exactly how he would react to something because I understand him and the way he feels about certain things. Like one time, my father was sitting with me outside and we saw a bird fall out of the tree. It was flapping around in the street but it couldn’t fly because its wing was injured. I knew at that moment that my dad would try to help it because I know my father loves animals. My father bent over the bird, tears running down his cheeks, and gently wrapped a towel around it. My dad cared for the bird, nursing it back to health and I knew he would because I felt the pain my father felt when he saw the bird lying in the road. I knew he’d never let it die there so I was able to predict some of his actions.</p> <p>Readers, we can also make those types of predictions by knowing the characters in a book. We can empathize with those characters, feeling what they feel, in a way that leads us to anticipate what they will do next.</p> <p><u>Revising predictions</u> RL.3.1, RL.3.5</p> <p>Readers, today I want to teach you that readers read expecting to be surprised, knowing that they will sometimes have to revise their predictions—or grow new ones—based on new information they learn as they read. As authors create twists and turns in the story, our predictions must change along with them.</p>

	<p>Students will make inferences about characters and support their inferences in small-group discussion.</p> <p>Students will develop and revise theories about characters across books in a reader’s notebook response.</p>	<p><u>Envisioning predictions</u> RL 3.3 “Today I want to teach you that to predict well, it helps to make a movie in your mind of what has yet to happen. Those movies need to show not only what will happen next, but also <i>how it will happen</i>. People, and characters too, don’t just do one thing, then another, then another in an automated way. There are reasons behind their motivations and actions, and, usually, these are linked to who they are as people. We can anticipate how things will happen by remembering what we already know of our characters.” When predicting, our mental movies might include: small actions that show underlying feelings; reactions to events in the story that are based in previous knowledge of the character (Will he back away? Yell? Cry?); dialogue.</p> <p><u>Growing ideas about characters</u> RL.3.3, RL3.6 Readers, as I’ve watched you read, something I’ve noticed is that you are reading in a wide awake way, living the book as you walk in the character’s shoes. That is such important work because in order to truly understand the characters and their motivations, we must read in the moment with them. However, today I want to teach you that another thing that really great readers do is to step out of the moment and read like a professor, growing intellectual ideas about the characters. We analyze what the characters are doing, why they are making particular choices, and how they are changing throughout the book and use that information to think up a big idea about those characters.</p> <p>To grow big ideas about characters, readers think about:</p> <ul style="list-style-type: none"> ✓ Notice what kind of people they are. ✓ Notice how characters interact with each other ✓ Notice how characters are starting to change and what is causing the change. ✓ Notice characters are dealing with the problem.
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Assessment:

- Teacher observations
- Conferring notes
- Running records
- Small group conference notes
- Reading logs

Suggested texts to support mini-lessons:

- *Grandpa at the Beach* (SR)
- *The One in the Middle is the Green Kangaroo* by Judy Blume (RA)
- *My Rotten Redheaded Older Brother* by Patricia Polacco (RA)
- *Because of Winn-Dixie* by Kate DiCamillo (RA)

Week	Goals	Suggested Mini-lessons
3/4	<p>Students will make inferences about characters and support their inferences with text evidence in a reader’s notebook response.</p> <p>Students will develop and revise theories about characters across books in a reader’s notebook response.</p> <p>Students will work with partners to develop ideas about their books.</p> <p>Students will ask and answer questions to demonstrate understanding of a text in a reader’s notebook, referring explicitly to the text as the basis for the answers. RL.3.1</p> <p>Students will recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text in conference with the teacher. RL.3.2</p>	<p><u>Windows into the character</u> RL.3.1, RL.3.3 “Researchers have found that some people are good at reading people, and those who can read people in real life can also read people in stories. Today I want to teach you that to read people—in life and in stories—it is important to remember that actions can be windows to the person. In life and as we read, we can pause after a character has done something and say, ‘Let me use what just happened as a window to help me understand this person.’”</p> <p><u>Using secondary characters</u> RL.3.3</p> <p>Readers, today I want to teach you that the main character doesn’t operate alone in books. Secondary characters often play important roles in the lives of main characters—and are especially influential during moments when the main character is on the path to facing or tackling something big—or learning a lesson. Secondary characters can pose challenges for the main character, forcing the main character to stand up for something or resolve to make a change; they can act as advisers, offering encouragement and nuggets of wisdom or saying something truthful that is difficult but necessary for the main character to hear. Sometimes secondary characters are sidekicks to the main character—they are literally side-by-side with the main character during much of the story and perhaps offer humor, a listening ear, or a new perspective. As readers, we must study how the main characters interact with, response to, and work with the secondary characters in the story.</p>

	<p>Students will describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events in small-group discussion. RL.3.3</p> <p>Students will determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language in a T-chart. RL.3.4</p> <p>Students will participate in partner conversations about parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. RL.3.5</p> <p>Students will distinguish their own point of view from that of the narrator or those of the characters in a T-chart. RL.3.6</p>	<p><u>Recording our thoughts RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.9</u></p> <p>Readers, today I want to remind you that it is important to keep track of your thoughts as you read. Recording ideas about our reading on paper can help us to analyze when changes in our characters took place and how we've revised our thinking throughout the book. It also helps us to discuss our reading in our shares. Readers keep Post-its about their characters, as they read and "talk off" their Post-its with their reading partners:</p> <ul style="list-style-type: none"> ○ Record observations on a two-part Post-it that records the surprising or important action of a character and what that teaches about him or her. ○ Record observations on how a character acts when he or she is in trouble. ○ Record observations on how a character acts when around another character. ○ Readers use all of their Post-its to put their thinking together and write long in their notebooks to develop ideas and stretch the writing using words like, "For example," "That must mean," or "This is important because." <p><u>Readers talk to partners about what they are noticing about their characters: RL.3.3, RL.3.5, RL.3.6, RL.3.7, RL.3.9, SL.3.1, SL.3.3, SL.3.4</u></p> <p>Readers, today I want to remind you that one of the best resources that you have available to help you grow ideas about your books, is your reading partner. Talking about our reading and getting someone else's point of view is a great way to revise our theories. (Continued on the next page...)</p>
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	<p>Students will explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting) in text annotations or reading notes. RL.3.7</p> <p>Students will compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series) in a T-chart. RL.3.9</p> <p>Students will read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently as assessed in performance assessment activities. RL.3.10</p> <p>Students will engage effectively in collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 3 topics and texts</i>, building on others’ ideas and expressing their own clearly. L.3.1</p>	<p><u>Partners can help each other grow ideas about characters by:</u></p> <ul style="list-style-type: none"> ○ Preparing for the partnership by rereading their Post-its and selecting the one(s) to help them “talk long” about an idea. ○ Provide conversation prompts: “What in the text makes you say that?” “I thought that, too, because...” “Wait, I am confused. Are you saying...?” “Have you found the same thing with the character in your story?” ○ Respond to partner’s thoughts on a character by asking follow-up questions including, “What do you mean?” “Can you say more about that?” <p><u>Making inferences about characters based on their dialogue</u> RL.3.3</p> <p>RL.3.6</p> <p>Readers think deeply about the words characters use to express their feelings and their thinking. Conversations can often lead readers to understanding a character’s actions and motivations. So today, I want to teach you that readers must think about the dialogue in their books because it can lead to a deeper understand of the characters.</p> <p>As we read, it is important to notice:</p> <ul style="list-style-type: none"> ○ Pay attention to the way in which characters do and say things, and ask, “What does that teach me about the character?” ○ Read the dialogue between characters with feeling, and ask, “What does that teach me about the character?” ○ Ask, “What words did the character choose?” “What was his/her tone of voice?” “Were there any emotional cues?”
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	<p>Students will report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace in a reading conference. SL.3.4</p> <p>Students will ask and answer questions about information from a speaker, offering appropriate elaboration and detail in a written response to an open-ended question. SL.3.3</p>	<p><u>Finding patterns in behavior</u> RL.3.3, RL.3.9</p> <p>“Today I want to teach you that when readers want to think deeply about a character, we examine the ways that people around the character treat that person, looking especially for patterns of behavior. We not only notice how other people, other characters, treat and view the main character; we also notice what character and voice and body language other people assume when talking to the character.”</p> <ul style="list-style-type: none"> ○ Sort the Post-its according to similarities in the thought section of the Post-it. ○ Look across the thought section of the Post-its; look for a pattern and talk long about it. ○ Revise theories about characters based on situations in which characters find themselves.
<p>Assessment:</p> <ul style="list-style-type: none"> ● Teacher observations ● Conferring notes ● Running records ● Small group conference notes ● Reading logs 		<p>Suggested texts to support mini-lessons:</p> <ul style="list-style-type: none"> ● <i>Ivy’s Journal</i> (SR) ● Folk literature (specific for teaching about the role of secondary characters) (RA) ● <i>Thunder Cake</i> by Patricia Polacco (RA) ● <i>Because of Winn-Dixie</i> by Kate DiCamillo (RA)

Week	Goals	Suggested Mini-lessons
5	<p>Students will describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events in a graphic organizer. RL.3.3</p> <p>Students will distinguish their own point of view from that of the narrator or those of the characters in a partner conversation. RL.3.6</p> <p>Students will compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series) in T-chart. RL.3.9</p> <p>By the end of the year, students will read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently through shared reading activities. RL.3.10</p>	<p><u>When the actions don't seem to fit the character</u> RL.3.3, RL.3.9 Readers, today I want to teach you although it is important to notice patterns in character behavior, it is equally important to notice when characters are acting in ways that don't fit those patterns. For example, when your bubbly and fun best friend shows up at school and stays in the back of the line, holding her head down and shuffling her feet, it is usually a clue that something is wrong. The same idea can be used for the characters that we are reading about in books. When they are acting in ways that just don't fit, our ideas about those characters can grow and change. Breaks in behavior patterns are clues about changes in a character's thoughts or feelings.</p> <p><u>Reading at the edge of our seats</u> RL.3.3 "Today I want to teach you that when readers come to a part of the story that makes our hearts race, we know these are apt to be turning points, and we expect that our characters will face a test." Often in moments like these—when the action speeds up and we sit on the edge of our seat, worrying, hoping, cheering—the character is facing something big, the outcome of which will have big consequences.</p> <p><u>From a change in character to a change in me</u> RL.3.1, RL.3.3, RL.3.6, RL.3.9, RL.3.10 "Today I want to teach you that as a character resolves a problem, we ask what the character knows now that he or she didn't know at the start of the story. We think of the lesson our character has learned, wondering how this book might change the way we behave in our own lives."</p>

Assessment:

- Teacher observations
- Conferring notes
- Running records
- Reading logs
- Small group conference notes

Suggested texts to support mini-lessons:

- *An Angel for Solomon Singer* by Cynthia Rylant
- *The Rag Coat* by Lauren Mills
- *The Hundred Dresses* by Eleanor Estes
- *Because of Winn-Dixie* by Kate DiCamillo

Guided Reading/Book Club Suggestions for Character Study

- *Grandpa at the Beach* (K)
- *Lucy Takes a Holiday* (K)
- *Edgar Badger's Butterfly Day* (L)
- *Little Brown Jay* (L)
- *Ivy's Journal* (N)
- *The Breakfast Bird and Other Animal Stories* (O)
- *Folktales From Asia* (O)
- *Take a Bow, Winky Blue!* (P)

Grade 3: Writing Unit 2: Raising the Quality of Personal Narrative Writing

Essential Question:

How do writers write a focused story that reflects on their lives?

Enduring Understandings:

While immersed in exploration of model narrative texts, students will develop their process-approach to personal narrative writing.

Learning Objectives:

Teachers use New Jersey Student Learning Standards (NJSLS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 3 standards. In turn, specific New Jersey Student Learning Standards have been designated as learning targets for this unit. The comprehensive NJSLS are available at: <http://www.state.nj.us/education/cccs/2016/ela/>. 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 New Jersey Student Learning Standards” at: <http://www.state.nj.us/education/modelcurriculum/success/ela/35/>.

Learning Targets Aligned to Grade-Specific New Jersey Student Learning Standards:

- Students will establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. W.3.3
- Students will use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations. W.3.3
- Students will use temporal words and phrases to signal event order. W.3.3
- Students will provide a sense of closure. W.3.3
- Students will learn to focus on one event to determine significance.
- 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
- With guidance and support from peers and adults, students will develop and strengthen writing as needed by planning, revising, and editing. W.3.5
- Students will 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. W.3.10

<p>Structures:</p> <ul style="list-style-type: none"> • Whole group mini-lessons • Small group strategy lessons • Partnerships • Independent writing • Conferring • Whole group share 	<p>Materials:</p> <ul style="list-style-type: none"> • Student samples (for modeling) • Writers notebooks • Chart paper/Post-its • Writing folders • Drafting paper
<p>Skills Addressed in Unit:</p> <ul style="list-style-type: none"> • Zoom in to small moments • Develop entries in writer's notebooks • Writing with tension • Writing with significance 	<p>Ongoing Assessment:</p> <ul style="list-style-type: none"> • Teacher observations • Conference notes • Partner conversation • Random collection of notebooks

Week	Goals	Suggested Mini-lessons
<p>1</p> <p>Formative Assessment, Generating Ideas, and Prewriting</p>	<p>Benchmark: Students will evidence their current skills and knowledge about the current writing unit by completing an in-class writing piece.</p> <p>Students will use a variety of rehearsal strategies to generate prewriting.</p> <p>With guidance and support from peers and adults in conferences and partnerships, students will develop and strengthen writing as needed by planning, revising, and editing.</p> <p>Students will use a variety of rehearsal strategies to plan their writing of a draft essay.</p>	<p>“Writers, you have been learning so much about how authors bring their real life joys, sorrows, and problems to life on paper. Across the next few weeks, we will learn how authors push themselves to raise the quality of their writing by extending a study of one genre. Today, I want you to write a personal narrative story. Write long, thinking about all that you’ve learned about this genre so far this year.”</p> <p><u>Keeping our learning close to our hearts and pencils</u> W.3.3, W.3.5</p> <ul style="list-style-type: none"> ○ CORE <p>“Writers hold on to the strategies they have learned along the way. They don’t just forget them after a unit of study comes to a close. Today, I want to teach you that you already have a whole repertoire of strategies for generating narrative writing. You can use those strategies to get started collecting entries.”</p> <ul style="list-style-type: none"> ○ Review anchor charts from Unit One <p><u>Topics that touch our hearts</u> W.3.3, W.3.5</p> <ul style="list-style-type: none"> ○ See CORE <p>Writers, today I want to teach you that as we generate seed stories, we want to think about the stories that will touch our reader’s souls and most often those stories involve heartbreak or trouble. The best stories from our lives may not be our happiest moments but some of our most troubled.</p> <ul style="list-style-type: none"> ○ Writers think of strong emotions and then remember the moments in their lives when they have experienced those emotions. ○ Writers know that the best stories must have a problem. They think of moments in their lives when big problems became stumbling blocks and how they overcame those problems.

	<p>Students will establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally in a revised essay draft.</p> <p>With guidance and support from adults, students will produce writing in which the development and organization are appropriate to task and purpose.</p>	<p><u>Finding Inspiration in our Classroom Library</u> W.3.3, W.3.4, W.3.5</p> <ul style="list-style-type: none"> ○ See session 1 (Raising the Quality of Narrative Writing) <p>“Today, what I want to teach you is this: when we want to write powerfully, one strategy we can use is to study the writing of authors we admire. We can read their writing and ask, ‘What did this author do that I could also do to make my own writing more powerful?’” (Choose a mentor text)</p> <p>Possibilities for anchor chart:</p> <ul style="list-style-type: none"> ○ Writers often write about a seeming small episode—yet it has big meaning for the writer. ○ Writers often tell the story in such a way that the reader can almost experience it from start to finish. It helps to record words a character uses. ○ Writers often convey strong feelings, and they often show rather than tell about those feelings. <p>Choose a seed story for drafting- “Once writers have accumulated a mass of seed ideas, we search for one that we care about so deeply we know we need to develop it into the best story we can. We choose a seed idea that calls to us because it carries such strong meaning for us, we can’t help but develop it to bring out the beauty of the story.”</p>
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Assessment:

- Benchmark
- Teacher observations
- Conference notes
- Partner conversation
- Random collection of notebooks

Week	Goals	Suggested Mini-lessons
<p>2</p> <p>Drafting</p>	<p>[Through processed essay writing...]</p> <p>Students will establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>Students will learn to focus on one event to determine significance.</p> <p>Students will use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</p> <p>With guidance and support from adults, students will produce writing in which the development and organization are appropriate to task and purpose.</p>	<p><u>What Am I Really Trying To Say? W.3.3 W.3.5</u></p> <ul style="list-style-type: none"> ○ See sessions 6 (Raising the Quality of Narrative Writing) <p>“Before you can decide which lead will work best for your story or whether you want to stretch out one section or another, you need to decide what you really want to say in your story. You need to ask, ‘What is my story <i>really</i> about?’ and to realize that the same story could be written to show very different things. You could write about going on a Ferris wheel, and your story could show that you conquered your fear of heights. Or you could write about the same ride on the Ferris wheel and show that when you are in a crowd of people, you always find ways to be alone. As a writer, once you have chosen the entry that will be your seed idea, you need to pause and think, ‘What am I <i>really</i> trying to say in this story?’ and then let your answer to that question guide your work as a writer.”</p> <ul style="list-style-type: none"> ○ Writers angle the retelling of the moment bring specific meaning to the event ○ To do this they may focus on different details that emphasize a certain feeling or point <p><u>Telling the Story From Inside It W.3.3, W.3.5</u></p> <ul style="list-style-type: none"> ○ See session 8 (Raising the Quality of Narrative Writing) <p>“As you work on your drafts, I have one bit of advice that I think can set you up to write an especially true story. This is it: you need to put yourself inside the skin of the main character. (The character is you, of course, just you in a different time and place.) Your job as a writer is to tell the story as you see it unfolding, looking through the narrator’s eyes. Then, write on and on, letting your pen fly.”</p> <ul style="list-style-type: none"> ○ Writers must stay inside the constraints of your particular perspective. ○ Writers think about setting, actions, and sides of conversation specific to one perspective.

	<p>With guidance and support from peers and adults, students will develop and strengthen writing as needed by planning, revising, and editing.</p>	<p><u>Bringing Forth The Internal Story</u> W.3.3, W.3.4, W.3.10</p> <ul style="list-style-type: none"> ○ See session 9 (Raising the Quality of Narrative Writing) Writers, as I have read so many of your stories and you have been thoughtful about the actions and conversations that will help to reveal the heart of your stories. Today I want to teach you that another way to bring out the internal story, or the deeper meaning, is to not just write what happens to us, but also our response to what happens to us. ○ Writers study mentor texts, thinking, “How has this author written the story of what she was thinking and feeling?” ○ Writers use the external story to carry the internal. For example he may write something like, “I let the door slam behind me, the screen repeatedly bashing into metal doorframe that it didn’t quite fit into anymore. ‘I can’t believe I didn’t make it, I thought. What good is it being an understudy?’ Grabbing a glass and pounding it down on the counter, I swung the refrigerator door open to get the Coke. ‘Having to put in all of the work and getting none of the glory? I don’t think so..’
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Assessment:

- Teacher observations
- Conference notes
- Partner conversation
- Random collection of notebooks

Week	Goals	Suggested Mini-lessons
<p>3</p> <p>Revising</p>	<p>[Through processed essay writing...]</p> <p>With guidance and support from peers and adults, students will develop and strengthen writing as needed by planning, revising, and editing</p> <p>Students will use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</p> <p>Students will establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>Students will use temporal words and phrases to signal event order.</p>	<p><u>Finding a Balance</u> W.3.3, W.3.5, W.3.5, W.3.10</p> <ul style="list-style-type: none"> ○ See CORE <p>Writers, as we’ve been studying great writing we’ve seen that the best stories come from a combination of thought, action, and dialogue. Just like going to a play, the story only truly comes to life when there is a combination of beautiful scenery, lively actors, and narration bringing us behind the scenes. As authors we must do that too. We must use words to set the scene, action and dialogue to help our readers jump into the story, and narration to bring the reader into the character’s heart and mind.</p> <ul style="list-style-type: none"> ○ Reread with the lens of balance ○ Include dialogue and response to dialogue (narrate the conversation with character’s thoughts) ○ Includes small or specific actions that create vivid mental images ○ Sets the scene with descriptive language- also sets the mood/tone of the story <p><u>Bringing Forth the Story Arc</u> W.3.3</p> <ul style="list-style-type: none"> ○ See session 11 (Raising the Quality of Narrative Writing) <p>Writers, today I want to teach you that the noticings of a reader can help a writer mold and shape his/her story. As readers, we know that when reading narrative stories there is a ‘way they usually go’. There is a beginning, where we meet the characters and learn about their surroundings. Then there is a problem and some events that lead the characters to the resolution. Some writers call this a story</p>

mountain or story arc. One way to revise is to bring out the story structure, or story arc, that is hiding underneath our personal narratives.

- Authors study the story structure of well-known stories
- (Possible anchor chart) Writers think about how stories tend to go.
 - Main characters tell their wants, hope, desires,
 - Problems surface (trouble or emotional response)
 - Things happen related to the problem (the problem gets bigger or changes)
 - Resolution

Writing For the Reader W.3.3, W.3.4, W.3.5

- See CORE
“Today I want to teach you that writers orient their readers from the very start by establishing the situation and introducing the narrator or characters in the story. When you reread your writing, think, ‘Is the situation clear to my reader? Do they know not only when and where this is happening, but also why it matters?’”

Ending Stories W.3.3, W.3.5, W.3.5, W.3.10

	<p>Students will provide a sense of closure.</p> <p>With guidance and support from adults, students will produce writing in which the development and organization are appropriate to task and purpose.</p> <p>With guidance and support from peers and adults, students will develop and strengthen writing as needed by planning, revising, and editing.</p> <p>Students will 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.</p>	<ul style="list-style-type: none"> ○ See session 12 (Raising the Quality of Narrative Writing) Writers, have you ever went to the movies and gotten so wrapped up in the story that you were literally sitting on the edge of your seat sending silent cheers and wishes to the screen, wishing for the end to turn out a certain way? Then, the movie ends with a blah ending and you deflate. What a bummer! Today, I want to teach you that the end of your story is in many ways the most important part and you must spend time thinking about whether or not we resolved our problems, showed the change in our characters, and learned lessons. <ul style="list-style-type: none"> ○ Ask yourself, “What is my story really, really about? What was I wanting or struggling to achieve or reaching towards in my story? How does that story end? And what is it I want to say to my readers about this struggle, this journey?” ○ Writers write many possible endings
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Assessment:

- Teacher observations
- Conference notes
- Partner conversation
- Random collection of notebooks

Week	Goals	Suggested Mini-lessons
4	<p>[Through processed essay writing...]</p> <p>With guidance and support from peers and adults, students will develop and strengthen writing as needed by planning, revising, and editing</p>	<p><u>Editing: The Power of Commas</u> W.3.5</p> <ul style="list-style-type: none"> ○ See session 13 (Raising the Quality of Narrative Writing) <p>“Whenever you want to learn a punctuation mark’s secret, when you are ready to add its power to your writing, what you have to do is study that mark. You have to scrutinize it, examine it, and study it with both your eyes and your whole mind, to figure out what it does. Today, what I want to teach you is this: you can figure out any punctuation mark’s secrets by studying it in great writing.”</p> <p><u>Eyes For Editing</u> W.3.5</p> <ul style="list-style-type: none"> ○ See CORE <p>“As with most situations, when we are looking for something in particular in our writing, we will find it. Today I want to teach you, as you are editing, it is important to look at your work through many different lenses. Read and reread your work, each time focusing on one particular convention. One time, you may look for spelling. Another, you may look for fragments or run-on sentences. By dedicating each reading to one convention, your mind will be clear and focused, allowing you to clarify your writing through smart edits.”</p> <p>Rewrite and publish</p> <p>Celebration: “Today, we’ll hear a few stories together as a community. And then we’ll disperse to our story corners. It is here where we can have a more intimate audience.”</p> <p>Final Assessment: Narrative rewrite. See next page.</p>

Assessment:

- Teacher observations
- Conference notes
- Partner conversation

Benchmark:

“Writers, you’ve grown so much as authors during our study of personal narratives. Today we will reflect on all of the writing work that we have done during this unit of study. I would like you to look once again at the piece you wrote on our first day together and rewrite it long, thinking about all that you’ve learned about this genre so far this year.”

Mechanics- See mechanics connections in Raising The Quality of Narrative Writing

Addressing needs through small group instruction p. 55

Addressing dialogue p. 114

Addressing punctuation/grammatical structures p. 154

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 Schoolwide 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:	Grade K Phonics First Program <i>Grade K Handwriting</i> (Zaner-Blouser, 2012)
Grade 1:	Grade 1 Phonics First Program <i>Grade 1 Phonics Lessons</i> (Fountas & Pinnell, 2003) <i>Grade 1 Handwriting</i> (Zaner-Blouser, 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>Grade 3 Handwriting</i> (Zaner-Blouser, 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 New Jersey Student Learning Standards
- Time for Kids online access: Interactive Digital Editions and archive 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).

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 nonfiction reading and writing units
- English/Media Arts technology units
- See District Standards Alignment to the following:
 - Technology standards, <http://www.state.nj.us/education/cccs/2014/tech/8.pdf>
 - Career Awareness, Exploration, Preparation Standards, <http://www.state.nj.us/education/cccs/2014/career/92.pdf>
 - 21st Century Content Standards, <http://www.state.nj.us/education/cccs/2014/career/91.pdf>

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

Focus:	
<p>Connection: 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.</p>	<p>Named teaching point:</p>
<p>As readers we’ve been working on... Something I’ve noticed... Good readers often...</p>	<p>Today I want to teach/show you...</p>
<p>Teach: 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.</p>	
<p>When I read... Watch me as I... Readers sometimes stop and...</p>	<p>Think aloud for demonstration... Stopping points</p>
<p>Active Engagement/Involvement: 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>.</p>	
<p>Turn and talk... Now it’s your turn... Stopping Point</p>	<p>As I was listening, some great reading work that I noticed was...</p>
<p>Link: 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.</p>	<p>Mid-workshop teaching point:</p>
<p>Today and every day as readers you may...</p>	<p>Readers, listen to how _____... Readers, I want to remind you that... Readers, check to see if you...</p>
<p>Focus of Share: 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...</p>	

Appendix C- Sample Workshop Conferring Log

Student's Name: _____

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

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"> • “Today we’ll be reading. It’s a book all about...” • “Let’s look through the pages and say how the story might go...” • “Some tricky words you might meet in your reading are... Look at the page, frame the word _____ with your finger.” • “As we explore ___ books, something you may notice is...”
<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"> • Follow conferring prompts... • “I can see you are the kind of reader who (compliment),,,” or “I like how you” • “Something I’d like to teach you is...” • “Something good readers do is...”(teach) • “As you read, remember to...” (link)
<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"> • “Something we’ve encountered today in our reading is...” • “Whenever you’re reading...” • “How did your strategy help you in your reading work today?”

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:

Observation:	<ul style="list-style-type: none">- 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.
Establish a comfortable atmosphere:	<ul style="list-style-type: none">- Grab a chair and sit next to the child so that you are eye to eye and knee to knee.- 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.
Identifying the goal the child has set for his/her work:	<ul style="list-style-type: none">- Ask specifically, “What are you working on as a writer today?”- 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.

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:

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

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

Part	Brief Description	Language Prompts
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 New Jersey Student Learning Standards (NJSLs)

NJSLs: <http://www.state.nj.us/education/cccs/2016/ela/>

The following numbers listed after each NJSLs note the unit where the standard is addressed within the curriculum:

Reading Units

- Unit R1: Building a Reading Life
- Unit R2: Following Characters into Meaning: Envision, Predict
- Unit R3: Deepening Comprehension as We Follow Characters through a Series
- Unit R5: Biography Book Clubs
- Unit R6: Timed Reading
- Unit R7: Informational Reading: Reading, Research, and Writing in Content Areas
- Unit R8: Learning about Life through the Eyes of a Reader: Exploring Social Issues

Writing Units

- Unit W1: Launching the Writing Workshop
- Unit W2: Raising the Quality of Personal Narrative
- Unit W3: Realistic Fiction
- Unit W4: Opinion Writing: Persuasive Reviews and Speeches
- Unit W5: Information Writing
- Unit W6: Test Writing
- Unit W7: Informational Writing: Reading, Research, and Writing in the Content Areas
- Unit W8: Poetry

Instructional Spelling Program = IS

Read Aloud work = RA

Small Group or Conferring Work = SG or CW

Grade 3

Progress Indicators for Reading Literature

Key Ideas and Details

RL.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.3.2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message/theme, lesson, or moral and explain how it is revealed through key details in the text.

RL.3.3. Describe the characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.

Craft and Structure

RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

RL.3.5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.

Integration of Knowledge and Ideas

RL.3.7. Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

RL.3.8. (Not applicable to literature)

RL.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the central message/theme, lesson, and/ or moral, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

Range of Reading and Complexity of Text

RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

Progress Indicators for Reading Informational Text

Key Ideas and Details

RI.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RI.3.2. Determine the main idea of a text; recount the key details and explain how they support the main idea.

RI.3.3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Craft and Structure

RI.3.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.

RI.3.5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

RI.3.6. Distinguish their own point of view from that of the author of a text.

Integration of Knowledge and Ideas

RI.3.7. Use information gained from text features (e.g., illustrations, maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

RI.3.8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence) to support specific points the author makes in a text.

RI.3.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the most important points and key details presented in two texts on the same topic.

Range of Reading and Complexity of Text

RI.3.10. By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Grade 3

Reading Foundational Skills

Phonics and Word Recognition

RF.3.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.

- A. Identify and know the meaning of the most common prefixes and derivational suffixes.
- B. Decode words with common Latin suffixes.
- C. Decode multisyllable words.
- D. Read grade-appropriate irregularly spelled words.

Fluency

RF.3.4. Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Progress Indicators for Writing

Text Types and Purposes

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

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

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

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

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

- A. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
- C. Use temporal words and phrases to signal event order.
- D. Provide a sense of closure.

Production and Distribution of Writing

W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.3.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.

Research to Build and Present Knowledge

W.3.7. Conduct short research projects that build knowledge about a topic.

W.3.8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

W.3.9. (Begins in grade 4)

Range of Writing

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

Progress Indicators for Speaking and Listening

Comprehension and Collaboration

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- C. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- D. Explain their own ideas and understanding in light of the discussion.

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

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

Presentation of Knowledge and Ideas

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

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

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

Progress Indicators for Language

L.3.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
- B. Form and use regular and irregular plural nouns.
- C. Use abstract nouns (e.g., *childhood*).
- D. Form and use regular and irregular verbs.
- E. Form and use the simple (e.g., *I walked; I walk; I will walk*) verb tenses.
- F. Ensure subject-verb and pronoun-antecedent agreement.

- G. Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.
- H. Use coordinating and subordinating conjunctions.
- I. Produce simple, compound, and complex sentences.

L.3.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Capitalize appropriate words in titles.
- B. Use commas in addresses.
- C. Use commas and quotation marks in dialogue.
- D. Form and use possessives.
- E. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., *sitting, smiled, cries, happiness*).
- F. Use spelling patterns and generalizations (e.g., *word families, position-based spellings, syllable patterns, ending rules, meaningful word parts*) in writing words.
- G. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Knowledge of Language

L.3.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases for effect.
- B. Recognize and observe differences between the conventions of spoken and written standard English.

Vocabulary Acquisition and Use

L.3.4. Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

- A. Use sentence-level context as a clue to the meaning of a word or phrase.
- B. Determine the meaning of the new word formed when a known affix is added to a known word (e.g., *agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat*).
- C. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *company, companion*).
- D. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.

L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- A. Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., *take steps*).
- B. Identify real-life connections between words and their use (e.g., describe people who are *friendly* or *helpful*).
- C. Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., *knew, believed, suspected, heard, wondered*).

L.3.6. Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., *After dinner that night we went looking for them*).