



## English/Language Arts Department

### Grade 6 - English Language Arts

Developed by: Brooke Benavides, Katherine Andrews, Samantha Parigi, Stephanie Mercogliano

Effective Date: September 2022

#### Scope and Sequence

Month	Reading Workshop	Writing Workshop	Word Study
Sept-Oct	<a href="#">Unit 1a: Launching Reading Workshop</a> (Micro Unit)	<a href="#">Unit 1b: Exploring the Writing Process Through Mini Stories</a> (Micro Unit)	Teachers should support word study in the following ways throughout the school year. <ol style="list-style-type: none"> <li>1. Mini lessons</li> <li>2. Shared reading</li> <li>3. Shared writing</li> <li>4. Interactive read aloud</li> </ol> In the reading units below, there will be a section with some unit expectations for word study; however, in addition to the grade level expectations, please support your students based upon individual needs in small group and one-on-one conferences.
Oct-Dec	<a href="#">Unit 2a: Fiction: Character Complexity</a>	<a href="#">Unit 2b: Literary Essay: From Character to Compare/Contrast</a> (Book 2)	
Dec-Feb	<a href="#">Unit 3a: Nonfiction: Learning About Change-Makers</a>	<a href="#">Unit 3b: Research-Based Information Writing</a> (Book 3)	
Feb-April	<a href="#">Unit 4a: Fiction: Interpreting Short Stories - Book Clubs</a>	<a href="#">Unit 4b: Narrative Short Stories</a> (If...Then Curriculum)	
April-June	<a href="#">Unit 5a: Nonfiction: Becoming a Changemaker</a>	<a href="#">Unit 5b: Making Social Change (Persuasive Writing/PSAs)</a>	

## Unit 1a

### Launching Reading Workshop (Micro Unit)

#### Summary and Rationale

The purpose of this unit is to ensure that all students understand the expectations and procedures of reading workshop and provide them with some introductory lessons as groundwork for the reading work that will come later in the year. During this unit, students should find just-right books, either fiction or nonfiction, and by the end of the unit, your readers should have been assessed using TC Running Records and placed into effective partnerships. Reading partnerships should continue throughout the year, but may shift or change from unit to unit.

#### Recommended Pacing

4-5 weeks (September/October)

#### Standards

##### Reading: Literature

RL.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.2.	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RL.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on the meaning and tone
RL.6.5.	Analyze how a particular sentence, chapter, scene or stanza fits into the overall structure of a text and contributes to the development of the theme, setting or plot
RL.6.6.	Explain how an author develops the point of view of the narrator or speaker in a text

##### Writing

W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.6.10.	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

SL.6.1.	<p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.</p> <p>A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p>
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SL.6.4.	<p>Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).</p>
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Language

L.6.3.	<p>Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p>
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Social Justice

ID.6-8.1	<p>I know and like who I am and can comfortably talk about my family and myself and describe our various group identities.</p>
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ID.6-8.3	<p>I know that overlapping identities combine to make me who I am and that none of my group identities on their own fully defines me or any other person</p>
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DI.6-8.8	<p>I am curious and want to know more about other people’s histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally</p>
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Instructional Focus

<b>Enduring Understandings:</b>	<b>Essential Questions:</b>
<ul style="list-style-type: none"> <li>Readers develop agency (independence) over their reading by choosing just right books, setting goals for their reading, and reading with independence and commitment.</li> </ul>	<ul style="list-style-type: none"> <li>How do readers develop agency (independence) over their reading?</li> <li>Why and how do readers read between the lines?</li> </ul>

<ul style="list-style-type: none"> <li>• Readers read between the lines by thinking deeply about what a text means and looking for patterns in texts.</li> <li>• Readers engage in literary conversation by engaging in effective discussions with peers, exchanging ideas, and revising their thinking.</li> </ul>	<ul style="list-style-type: none"> <li>• Why and how do readers engage in literary conversation?</li> </ul>
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**Evidence of Learning (Assessments)**

<p>Baseline Common Assessment A</p> <p>TC Running Record Reading Assessments</p> <p>Reading Learning Progression- Narrative Reading</p> <ul style="list-style-type: none"> <li>○ Grades 2-6</li> </ul> <p>Reading Learning Progression- Information Reading</p> <ul style="list-style-type: none"> <li>○ Grades 2-6</li> </ul>
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**Objectives (SLO)**

Students will know: (Goals)	Students will be able to: (Teaching Points)
<p>Readers develop agency (independence) over their reading.</p>	<ul style="list-style-type: none"> <li>• Session II: “Reading with Agency.” <ul style="list-style-type: none"> <li>○ “Today I want to teach you that one way we can read actively and with agency is by relying on our knowledge of how stories go. Because we know a lot about stories, we know it is important that as we read, we get to know our characters and look for the problems they face, including the nuances of these problems, as well as remain alert to how problems are resolved and how characters change.”Session I: “Taking Charge of Our Reading Lives and Becoming Active Learners.” <ul style="list-style-type: none"> <li>■ “The most important thing I can teach you today, then, is that whenever a person wants to really become more powerful at something—anything—the learner needs to consciously take hold of his own life and say, ‘I can decide to work hard at this. I’m in charge of this. Starting today, I’m going to make deliberate decisions that help me learn this skill in leaps and bounds so that I can be as powerful as possible.’ That’s called learners having agency. People who have agency strive— they work independently and incredibly hard at something in order to achieve.”</li> </ul> </li> </ul> </li> </ul>

- You may want to model this skill through diverse read alouds like “Dreamers” by Yuyi Morales, “Planting Stories: The Life of Librarian and Storyteller Pura Belpré” by Anika Denise, or “The Name Jar” by Yangsook Choi. (Social Justice Standards: ID.6-8.1, ID.6-8.3, & DI.6-8.8)
- Session III: “Choosing Books Wisely.”
  - “Today I want to teach you that we need to work hard to make smart choices about what we read to build an extraordinary reading life. One way we work at making smart choices is to research the books we plan to read so that we choose wisely.”
  - As a part of choosing books wisely, teachers should encourage students to select books of interest to them. This can be a book that reflects a part of their own identity. Reading is an opportunity to also learn about others who are different. Books can be mirrors, windows, and sliding glass doors. (Social Justice Standards: ID.6-8.1, ID.6-8.3, & DI.6-8.8)
- Session IV: “Using the Reading Log as an Artifact to Help Us Reflect On and Improve Our Reading.”
  - “Readers, today I want to teach you that powerful readers use artifacts to help us reflect on and improve our reading lives. One artifact that is incredibly useful as a tool for reflection is the reading log, which helps us keep track of how reading is going for us. It’s concise, it’s easy to sustain, and it has tons of information that lets us reflect wisely on ourselves as readers.”
- Session V: “Making Purposeful Choices about Our Methods for Retelling.”
  - “Readers, today I want to teach you that telling someone else or ourselves what has happened so far in our story is a crucial way to make sense of and hold on to that story. It may be some of the most important reading work we do, because we have to think back over the parts of the story, decide what’s important so far, and then make decisions about what to share. One way we can work harder at this important work is to make conscious decisions about how to retell a story—it’s part of having agency as a reader, matching our method for retelling to the reading work we want to do.”
  - Readers craft summaries, including central idea and particular details, that are distinct from personal opinion or judgements.

Readers read between the lines.

- Session VI: “Reading between the Lines.”
  - “Readers, today I want to teach you that one way to lift our reading to the next level is to concentrate on reading for subtext as well as for text. One way to do this at the start of a story is to work really hard to read between the lines, to imagine what the details suggest, or imply, about the characters or the place. Stories tend to start by giving lots of details either about the characters or about the place.”
- Session VII: “Imagining the Scenes in Our Stories.”
  - “Readers, today I want to teach you that the kinds of books you are reading now demand imaginative readers, readers who will pause and create those vivid images. One way we construct those images is to work hard at releasing our imaginations as we read, paying attention to details in the story and filling in with more imagined sights, sounds, and atmosphere until it’s as if we can envision the moment as a scene in a film.”
- Session VIII: “Imagining the Moments in between the Scenes.”
  - “So what’s important is that today I want to teach you that strong readers are alert to shifts in time and place, and we imagine the moments in between the scenes that are written in the stories we are reading. Readers often find it helpful to turn to setting clues to see if time has passed or the setting has changed—then we know that we have imaginative work to do if we want the story to keep making sense.”
- Session IX: “Understanding References and Connecting the Parts of Our Stories.”
  - “Readers, today I want to teach you that one way the stories you are reading will get more complicated is that there will be references to other parts of the book or to an earlier book in the series, and readers need to work harder to understand the references and see the meaningful connections between parts of a story. Things that are said or that happen in one part of the story may refer to earlier events, earlier parts—and these events or parts may be separated by many pages. They may even refer to something in another book in the series.”
- Session X: “Working Harder When the Book Gets Hard.”
  - “Today I want to teach you that when a book gets hard, readers work even harder. One way we do this is to use the repertoire of crucial strategies we already know that help us work

through difficulty.”

Readers understand the art of literary conversation.

- Session XI: “Writing Short and Writing Long in Response to Books.”
  - “Readers, today I want to teach you that readers develop a variety of ways to use writing to respond to their books. Sometimes we write short and sometimes long. We make purposeful decisions about what to write and how much to write.”
- Session XII: “Talking about Books with Passion and Insight.”
  - “Today I want to teach you that just as there is writing craft, there is craft for talking about books. It mostly involves two things—passion and insight. You know what passion is. Anyone who passionately adores a book will probably talk about it well. Insight is literally seeing inside the heart of the story in the same way you do when you read between the lines.”
- Session XIII: “Talking about More Than One Book at a Time—The Art of the Allusion.”
  - “Today I want to teach you that readers talk about more than one book at a time as part of the art of literary conversation. One way we do this is to work hard at reaching back to recall stories we’ve read so that we can make comparisons. Sometimes these are deep comparisons, and we do a fair amount of retelling and analyzing. Other times we make allusions, which are quick comparisons to familiar texts—characters and stories that a community knows.”
- Session XIV: “Reading Aloud with Power and Grace.”
  - “Today I want to teach you that readers study how to read aloud with power and grace as an essential reading skill. One way we do this is to choose a small section of a familiar text and really rehearse it, living within the lines of the story and thinking about how to use our voice to enhance the meaning and emotions of the story.”
- Session XV: “Using Artifacts to Reflect on Our Reading, and Making Plans to Outgrow Ourselves as Readers.”
  - “Today I want to teach you that good readers use artifacts, such as reading logs, to reflect on their reading lives and make plans for how to

outgrow themselves as readers. One way we do this work is to analyze our reading logs like researchers, studying what kinds of books are getting us to read more, which genres or authors we are becoming passionate about, and how our reading habits are supporting our endeavors to become more powerful—and if there are any we need to fix up!”

### Suggested Resources/Technology Tools

Launching Unit Overview from Lucy Calkins, Grade 6

<https://docs.google.com/a/nutleyschools.org/document/d/1cnDlR4m5UDmfZ7Z3Rl8nVPJtt0iL02jmZhTuqpZFA/edit?usp=sharing>

Suggested Read Alouds:

“Dreamers” by Yuyi Morales

“Planting Stories: The Life of Librarian and Storyteller Pura Belpré” by Anika Denise

“The Name Jar” by Yangsook Choi

“The Oldest Student How Mary Walker Learned to Read” by Rita Lorraine Hubbard

“Front Desk” by Kelly Yang

“Wishtree” by Katherine Applegate

“Clean Getaway” by Nic Stone

### Modifications

**Please note:** The teaching points above may be taught to the whole class, small groups, or individual students. They do not have to be taught in order. Teachers should utilize the pre-assessment and formative assessments in class to inform their instructional planning. They should be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, or Shared Writing.

**NOTES FOR DIFFERENTIATION:** These suggestions can be used to support students who need accommodations, modifications, and/or extensions.

If these objectives are utilized as whole class lessons, students do not have to all be in the same place as readers. The teacher should provide a whole class, mini-lesson, and then invite students to continue working on reading at their own pace. Some students might apply this lesson to their reading work on the same day, but the others may be in different places in their instruction so they should work on what they need. If need be, the teacher may have to pull small groups and/or confer with writers depending on where they are in the process. These lessons can be recycled or provided for a second time to support students in small groups that might need additional practice or guidance. Additionally, readers who are ready for challenges, should be provided with additional instruction in small groups.

### Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- Act as a responsible and contributing community members and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.



- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence

## Unit 1b

### [Exploring the Writing Process Through Mini Stories \(Micro Unit\)](#)

#### Summary and Rationale

The unit's purpose is to ensure that all students understand the expectations and procedures of the writing workshop and provide them with some introductory lessons as groundwork for the writing work that will come later in the year and the subsequent unit. During this unit, students should have opportunities to tell stories, generate ideas for writing, create various entries, and reflect and revise using specific feedback. Students will experience the entire workshop process. The intention is to better understand their own identities and build community through sharing their identities with others. By the end of this unit, students will produce 1-2 personal narrative mini stories.

#### Recommended Pacing

4-5 weeks (September/October)

#### Standards

##### Writing

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|--------|--|
| W.6.1. | <p>Write arguments to support claims with clear reasons and relevant evidence.</p> <p>A. Introduce claim(s) and organize the reasons and evidence clearly.</p> <p>B. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</p> <p>C. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</p> <p>D. Establish and maintain a formal/academic style, approach, and form.</p> <p>E. Provide a concluding statement or section that follows from the argument presented.</p> |
|--------|--|

W.6.2.	<p>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aiding comprehension.</p> <p>B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>C. Use appropriate transitions to clarify the relationships among ideas and concepts.</p> <p>D. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>E. Establish and maintain a formal/academic style, approach, and form.</p> <p>F. Provide a concluding statement or section that follows from the information or explanation presented.</p>
W.6.3.	<p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>A. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p>B. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p>C. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>D. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p>E. Provide a conclusion that follows from the narrated experiences or events.</p>
W.6.4.	<p>Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>
W.6.5.	<p>With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>
W.6.10.	<p>Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>
Speaking and Listening	

SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Language	
L.6.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.6.3.	Use knowledge of language and its conventions when writing, speaking, reading, or listening. A. Vary sentence patterns for meaning (syntax), reader/listener interest, and style/voice. B. Maintain consistency in style and tone.
Social Justice	
ID.6-8.1	I know and like who I am and can comfortably talk about my family and myself and describe our various group identities.
ID.6-8.3	I know that overlapping identities combine to make me who I am and that none of my group identities on their own fully defines me or any other person
DI.6-8.8	I am curious and want to know more about other people’s histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally
<b>Instructional Focus</b>	
<b>Enduring Understandings:</b>	<b>Essential Questions:</b>
<ul style="list-style-type: none"> <li>Writers generate meaningful ideas for writing through gathering meaningful episodes and moments that matter, storytelling, and making lists.</li> <li>Writers imitate mentor authors.</li> <li>Writers use the workshop model to produce a piece of writing.</li> <li>Writers deepen their writing by revising with purpose in order to ensure that the story is encapsulated in the most effective manner.</li> </ul>	<ul style="list-style-type: none"> <li>How do writers generate meaningful ideas for writing?</li> <li>How do writers deepen their writing by revising with purpose?</li> <li>How do writers use mentor texts for inspiration?</li> <li>How do writers produce writing using the workshop model?</li> </ul>
<b>Evidence of Learning (Assessments)</b>	
<p><b>Pre-Assessment: <i>On-Demand Performance Assessment Prompt</i></b> (Personal Narrative)  <i>There is no post assessment in this unit. You should give this pre-assessment at the beginning of the unit and use it to inform your work in this unit. It doesn’t need to formally be assessed on the rubric, unless you are utilizing it as your fall SGO, if you so choose.</i></p>	
<p><b>Rubrics/Checklists:</b>  <i>Narrative Writing</i></p>	

Learning Progression, Grades 3-9

Narrative Writing Rubrics

Grade 6

Narrative Writing Checklists

Grade 5 and Grade 6

Grade 6

Grade 6 and Grade 7

Student Writing Samples

Grade 5

Grade 6

Grade 7

Writing Developed Through the Progression

Grade 5

Grade 6

Grade 7

*Additional Materials*

On-Demand Student Scores Recording Sheet

Chart: Unpack Your Evidence

Writing Process Learning Progression, 5-8

Sample On-Demand Performance Assessment, Grade 7

**Objectives (SLO)**

Students will know: (Goals)

Students will be able to: (Teaching Points)

**Bend I Launching Independent Writing Lives and Generating Personal Narratives**

Writers generate meaningful ideas for writing.

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**IMPORTANT TIPS FOR IMMERSION:**

During the first few days, you should plan time for shared reading lessons so that students can all explore a common text together and study personal narratives. By starting with personal narrative, students will begin to reflect on how smaller moments can be used as parts of their larger identities. You may choose to utilize *Marshfield Dreams* by Ralph Fletcher ([possible chapters to use](#)), *Looking Back* by Lois Lowry, *Knucklehead* by Jon

- Writers begin to see that a Writer’s Notebook is an essential tool in a writer’s life.
  - Writers personalize the notebooks to make them their own.
    - Students can reflect on their identities in the personalization of their notebook. (Social Justice Standard ID.6-8.1)
  - Writers consider how to set up and organize the notebook.
    - They may want to write on one page and revise on another.
  - Writers consider how they share their writing notebook ideas with others.
- Writers study stories that matter by reading mentor texts. (See note on shared reading for additional details.)

<p>Scieszka, and/or <a href="#">Fish Cheeks</a> by Amy Tan. During this shared reading exploration, you may want to focus on these questions...</p> <ul style="list-style-type: none"> <li>● What is the impact that the story had on the reader?</li> <li>● Why is this a story that matters?</li> <li>● How did the author take you into the moment? (structure, word choice, narration, etc...)</li> <li>● Which details stood out and why do you think the author included them?</li> <li>● What does this story possibly suggest about the identity of the author?</li> </ul> <p>By the end of Bend I, students should have a few personal narrative/small moment entries in their notebook.</p>	<ul style="list-style-type: none"> <li>● Writers generate ideas for stories that matter by thinking about ... (This should also be explored as a whole class during shared writing.) <ul style="list-style-type: none"> <li>○ people that matter and the moments with them</li> <li>○ things that matter and the moments with them</li> <li>○ places that matter and the moments at them (sketch)</li> <li>○ moments of strong emotion (A moment where a feeling/emotion triggers a memory or story.) <ul style="list-style-type: none"> <li>■ Have students look at a list or generate a list of emotions</li> <li>■ Circle emotions you feel often</li> <li>■ Pick an emotion or two</li> <li>■ Think of moments from your life that make you feel that way</li> </ul> </li> <li>○ Generating ideas for stories can connect to identity and the sharing of identity with others. (Social Justice Standards ID.6-8.1, ID.6-8.3, &amp; DI.6-8.8)</li> </ul> </li> <li>● Writers tell stories that matter using storytelling strategies and sharing their stories verbally with a partner. (Up the Ladder, Bend III - Session 14)</li> <li>● Writers generate entries about moments in their lives.</li> </ul>
<p>Bend II - Drafting</p> <p>By the end of Bend II, students should have a completed personal narrative draft (not yet revised/edited).</p>	<ul style="list-style-type: none"> <li>● Writers study personal narrative stories, unpacking the characteristics of the genre and imagining the strategies that other writers used.</li> <li>● Writers write effective narratives by reimagining the episode as they put it on paper, so that readers will be able to experience it too (drafting).</li> <li>● Writers raise the level of their own writing by imitating the personal narrative writing that inspires and moves them.</li> <li>● Writers pause to consider their progress, using a checklist to assess their own growth and set new goals.</li> </ul>
<p>Bend III - Meaningful Revision</p> <p>By the end of Bend III, students should have completed the writing process. They should have a final personal narrative piece, ready to share and celebrate.</p>	<ul style="list-style-type: none"> <li>● Writers reread personal narrative mini stories (draft) and ask themselves what the story is really about? What does this show about the type of person I am?.</li> <li>● Writers revise the heart of the story to hint at the deeper meaning (identity). (Up the Ladder, Bend III - Session 16)</li> <li>● Writers revise/edit using the narrative checklist. <ul style="list-style-type: none"> <li>○ Possible anchor chart: <a href="#">Click here</a></li> </ul> </li> <li>● Writers share their final personal narratives with their writing colleagues.</li> </ul>
<p>Grammar Focus Overview:</p> <ul style="list-style-type: none"> <li>● Command of punctuation</li> <li>● Compound sentences</li> <li>● Coordinate adjectives</li> </ul>	<p>Command of punctuation</p> <ul style="list-style-type: none"> <li>● Writers demonstrate command of punctuation when writing. (<i>Patterns of Power</i>, Lesson 10.12, p. 328)</li> </ul> <p>Compound sentences</p> <ul style="list-style-type: none"> <li>● Writers use compound sentences to show relationships</li> </ul>

- Prepositional phrases

These grammar topics are meant to be integrated into the writing unit. They intentionally coincide with the genre of the unit but can be utilized based on student need. Additional language standards can be taught based on individual need, as well.

among ideas. (using a comma and a but) (*Patterns of Power*, Lesson 5.1, p.130)

- Writers use compound sentences to show relationships among ideas. (using a comma and an and) (*Patterns of Power*, Lesson 5.2, p. 136)
- Writers choose compound sentences to signify relationships among ideas. (*Patterns of Power*, Lesson 5.3, p. 140)

Coordinate adjectives

- Writers use a comma to separate coordinate adjectives. They use commas to separate items in a series. (*Patterns of Power*, Lesson 13.2, p. 387)
- Writers use a comma to separate coordinate adjectives. (*Patterns of Power*, Lesson 13.3, p. 392)

Prepositional phrases

- Writers use prepositional phrases. (*Patterns of Power*, Lesson 7.5, p.209)

### Suggested Resources/Technology Tools

[Launching Writing Lesson Ideas](#)

Up the Ladder, Narrative Unit (3-6)

“Marshfield Dreams: When I was a Kid” by Ralph Fletcher

- [Excerpts: Bobby & Jonathan Miller](#)
  - Possible claim used to develop personal essay and connect these two narratives...
    - Someone can have a profound impact on your life, even in a short amount of time.

“Looking Back: A Book of Memories” by Lois Lowry

“Knucklehead” by Jon Scieszka

“Chicken Soup for the Kid’s Soul Stories of Courage, Hope and Laughter for Kids ages 8-12”

“Bookmarked: Teen Essays on Life and Literature from Tolkien to Twilight”

[“Fish Cheeks” by Amy Tan](#)

“Island Born” by Junot Diaz

[Writing Workshop in the Secondary Classroom](#)

[Small Group Staircase for Transitional Words and Phrases](#)

[Planning Sheet for Small Group Lessons](#)

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### **Career Readiness, Life Literacies, and Key Skills Practices (June 2020)**

- Act as a responsible and contributing community member and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence

## Unit 2a

### Fiction: Character Complexity

#### Summary and Rationale

In this unit, an important message to convey to readers is that good readers pay attention to the details that an author includes to uncover a deep understanding of characters in stories. Character development is often intertwined with plot development, so readers will pay close attention to multiple literary elements that impact characters. To support this work, students would benefit from working in consistent partnerships to think deeply about characters, track their thinking about characters overtime, and refine or change their thinking through reflective conversations. Readers can further their thinking by comparing characters within and across books by using notebook entries and having conversations with their peers.

#### Recommended Pacing

7-8 weeks (October-December)

#### Standards

##### Reading: Literature

RL.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.2.	Determine a theme or central idea of a text how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgements
RL.6.3.	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution
RL.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings, analyze the impact of a specific word choice on the meaning and



	tone
RL.6.5.	Analyze how a particular sentence, chapter, scene or stanza fits into the overall structure of a text and contributes to the development of the theme, setting or plot
RL.6.6.	Explain how an author develops the point of view of the narrator or speaker in a text
RL.6.7.	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.
RL.6.9.	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.
RI.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.6.2.	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RI.6.6.	Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.
Writing	
W.6.2.	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.6.5.	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
W.6.6.	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
W.6.10.	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening	
SL.6.1.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’

	<p>ideas and expressing their own clearly.</p> <p>A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p>
SL.6.2.	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.6.4.	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
SL.6.5.	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Language	
L.6.1.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.6.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.6.3.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.

L.6.4.	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.</p> <p>A. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>B. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>audience, auditory, audible</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.</p> <p>D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>
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L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
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Social Justice	
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ID.6-8.5	I know there are similarities and differences between my home culture and the other environments and cultures I encounter, and I can be myself in a diversity of settings.
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DI.6-8.7	I can accurately and respectfully describe ways that people (including myself ) are similar to and different from each other and others in their identity groups
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DI.6-8.9	I know I am connected to other people and can relate to them even when we are different or when we disagree.
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Instructional Focus	
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<b>Enduring Understandings:</b>	<b>Essential Questions:</b>
<ul style="list-style-type: none"> <li>● Readers think deeply about characters by noticing and tracking explicit and implicit details.</li> <li>● Readers refine their thinking about characters by taking new information and revisiting previous thoughts and thinking.</li> <li>● Readers compare characters within and across books by analyzing their similarities and differences as well as their role and impact within the text.</li> </ul>	<ul style="list-style-type: none"> <li>● How do readers think deeply about characters in a text?</li> <li>● How do readers think overtime and refine their thinking about characters?</li> <li>● How do readers compare characters within and across books?</li> <li>● How do readers think deeply about characters over time and generate themes to support their interpretation?</li> <li>● How do readers use reading notebook entries to understand characters?</li> </ul>

- Readers think deeply about characters over time and generate themes to support their interpretation by looking for what characters teach us and each other as well as studying what the author leaves us with (final words).
- Readers use notebook entries to understand characters by using various types of entries to track and record their thinking.

## Evidence of Learning (Assessments)

### Unit Common Assessment

- Post Assessment

### Other Assessments:

- TC Running Record Reading Assessments
- Reading Learning Progression- Narrative Reading
  - Grades 2-6
- Formative assessments
- One-on-one conferences
- Reading notebook entries

## Objectives (SLO)

### **Word Study/Vocabulary Focus \*Taken from The Continuum of Literacy Learning Fountas & Pinnell**

- Develop interest in vocabulary by recognizing and appreciating aspects of words and by “collecting” and discussing interesting words and using them in conversation
- Recognize and use synonyms (words that have almost the same meaning)
  - Ex: (synonyms) mistake/error, destroy/demolish
- Recognize and use antonyms (words that have opposite meaning) and uncover semantic gradients (lists of related words that have similar meanings that increases by degree)
  - Ex: (antonyms) cold/hot, appear/vanish, abundant/scare, fantasy/reality
  - Ex: (semantic gradients) freezing, cold, cool, warm, hot, roasting, and sweltering
  - Use this link to support your understanding: <http://www.reallygoodstuff.com/community/semantic-gradients-and-the-common-core-standards/>
- Recognize and use homophones (words that have the same sound, different spellings, and different meanings)
  - Ex: blue/blew, higher/hire, patience/patients, principal/principle
- Recognize and use homographs (words that have the same spelling, different meanings and origins, and may have different pronunciations)
  - Ex: content, duck, invalid, present, pupil, temple

The grade level expectations above should be integrated into your planning. You may want to teach word study/vocabulary through mini-lessons to the whole class, small groups, and/or individuals during reading workshop time or provide exposure through shared reading or interactive read aloud experiences outside of reading workshop. Additionally, students should have the opportunity to practice using the words in writing during writing workshop time. In addition to the grade level expectations above, students may need additional word study support based upon their

individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Please keep in mind, if students are recognizing words in texts and uncovering the impact/meaning, this is reading workshop work. If they are utilizing words or applying them to their writing, this is writing workshop work. Ensure to understand the distinct difference when planning and not confuse where specific elements belong.

Students will know: (GOALS)	Students will be able to: (TEACHING POINTS)
<p>Readers think deeply about characters in a text.</p> <p>--</p> <p><b>IMPORTANT TIPS FOR IMMERSION:</b>            During the first few days of this unit, you should plan time for shared reading lessons so that students can all explore a common text together and study character. You may want to explore:</p> <ul style="list-style-type: none"> <li>● Character traits (conflicting character traits, situational character traits, etc.)</li> <li>● How characters respond to a conflict</li> <li>● How characters interact with others</li> <li>● How a character is impacted by the setting (setting can be physical, emotional, or psychological - see <a href="#">A Deep Study of Character Bend II Session 12</a>)</li> </ul>	<ul style="list-style-type: none"> <li>● Readers interpret characters’ feelings and also the feelings of people in our lives. (What Do I Teach Readers Tomorrow? Lesson 1 pg.157 and The Reading Strategies Book: 6.9 Text Clues/Background Knowledge Addition pg. 174)</li> <li>● Readers form opinions about characters by paying attention to a dialogue, actions, narration, and thoughts in texts. (What Do I Teach Readers Tomorrow? Lesson 1 pg.157, The Reading Strategies Book: 6.15 Talk and Actions as Windows pg. 180 and The Reading Strategies Book: What’s in the Character’s Heart 6.23 pg. 188)</li> <li>● Readers think deeply about not only what a character does, says and thinks but what motivates them to do it. (The Reading Strategies Book: 6.13 Yes, But Why? pg. 178)</li> <li>● Readers use character trait lists to further analyze their characters. (The Reading Strategies Book: 6.19 More than One Side pg. 184)</li> <li>● Readers form opinions about characters by paying attention to how the character is portrayed by the author. (What Do I Teach Readers Tomorrow? Lesson 2 pg.161)</li> <li>● Readers form opinions about characters based on the author’s point of view and word choice. (What Do I Teach Readers Tomorrow? Lesson 2 pg. 161, (The Reading Strategies Book: Blind Spots 6.24 pg. 168)</li> <li>● Readers get to know characters by standing in their shoes, notice what’s happening with them, what is going right or wrong with them and discussing or recording how they might feel. (The Reading Strategies Book: 6.12 Empathize to Understand pg, 177, What Do I Teach Readers Tomorrow? Lesson 4 pg. 187)</li> </ul>
<p>Readers think overtime and refine their thinking about characters.</p>	<ul style="list-style-type: none"> <li>● Readers notice and track character’s behaviors and learn how actions and choices impact characters. (What Do I Teach Readers Tomorrow? Lesson 1 pg. 157)</li> </ul>

	<ul style="list-style-type: none"> <li>● Readers notice if the character acts differently before and after the point of conflict in the story. (The Reading Strategies Book: 6.20 Conflict Brings Complexity pg. 185)</li> <li>● Readers compare what a character says and/does in a present scene to what the character says and does in a past or future scene. (The Reading Strategies Book: 6.16 Out of Character - Character pg. 181)</li> <li>● Readers consider all influences on a character and how the character acts earlier and later in the story? (The Reading Strategies Book: 6.17 The Influences on a Character pg. 182, <a href="#">A Deep Study of Character Bend I Session 7</a>)</li> <li>● Readers notice and track their thinking about characters over time using their “right-now thinking”, “over-time thinking”, and their “refined thinking”. (What Do I Teach Readers Tomorrow? Lesson 3 pg. 164) * see additional resources for anchor chart example</li> <li>● Readers notice how a character acts in one situation or scene compared to a time when the character acts or thinks differently. (The Reading Strategies Book: 6.18 Complex Characters pg. 183)</li> <li>● Readers notice what happens to characters throughout the book and how what happens causes feelings to change. (The Reading Strategies Book: 6.4 Feelings Change pg. 169)</li> <li>● Readers notice similarities and differences between their home culture and other cultures they encounter. They can accurately and respectfully describe ways that people are similar to and different from each other and others in their identity groups. (Social Justice Standards ID.6-8.5, DI.6-8.7) <ul style="list-style-type: none"> <li>○ At the end of this bend is an excellent time to introduce Social Justice Standards ID.6-8.5 &amp; DI.6-8.7. Students should notice the identity characteristics of a character while comparing the character(s) to themselves.</li> </ul> </li> </ul>
<p>Readers compare characters within and across books.</p>	<ul style="list-style-type: none"> <li>● Readers compare characters by analyzing the roles they play in the text. (What Do I Teach Readers Tomorrow? Lesson 4 pg. 187)</li> <li>● Readers examine how characters impact and influence one another. (What Do I Teach Readers Tomorrow? Lesson 5 pg. 191, The Reading Strategies Book: 6.14 Interaction Can Lead to Inferences pg. 179)</li> <li>● Readers compare characters from different short stories or books and think about how they are similar and</li> </ul>

	<p>different. (What Do I Teach Readers Tomorrow? Lesson 6 pg. 195)</p> <ul style="list-style-type: none"> <li>● Readers notice similarities and differences between the home cultures of various characters. They can accurately and respectfully describe ways that people are similar to and different from each other. (Social Justice Standards ID.6-8.5, DI.6-8.7, DI.6-8.9) <ul style="list-style-type: none"> <li>○ At the end of this bend is an excellent time to introduce Social Justice Standards ID.6-8.5, DI.6-8.7, &amp; DI.6-8.9. Students should notice the identity characteristics of a character while comparing them to another character.</li> </ul> </li> </ul>
<p>Readers think deeply about characters over time and generate themes to support their interpretation.</p>	<ul style="list-style-type: none"> <li>● Readers look for themes in texts by identifying and analyzing the problems characters face.</li> <li>● Readers can learn from characters based on how they treat each other, what they learn from each other and what they teach us. (The Reading Strategies Book: Lessons 7.3 - 7.5 pgs. 196 -198)</li> <li>● Readers can think about what the author leaves you to think about by studying the narrator’s or character’s final words. (The Reading Strategies Book: Lesson 7.6 What are You Left With? pg. 199)</li> </ul>
<p>Readers use reading notebook entries to understand characters.</p>	<ul style="list-style-type: none"> <li>● Readers track and record behaviors a character repeats again and again. (The Reading Strategies Book: 6.8 Look for a Pattern pg. 173)</li> <li>● Readers compare characters by thinking of categories and explaining what’s similar within each category and/or what’s different. (The Reading Strategies Book: 6.11 Character Comparisons pg. 176)</li> <li>● Readers consider various ways to create notebook entries and choose one to try. Ex: T-Charts, Collections, Timeline/Mountain Boxe and Bullets, Columns or Conversations (What Do I Teach Readers Tomorrow? Lesson 3 pg. 164)</li> </ul>
<p>Suggested Resources/Technology Tools</p>	
<p>What Do I Teach Readers Tomorrow? Fiction - by Gravity Goldberg &amp; Renee Houser  The Reading Strategies Book by Jennifer Serravallo  A Deep Study of Character - Lucy Calkins</p> <p>What Do I Teach Readers Tomorrow? (Fiction) Pg.199  <a href="https://docs.google.com/document/d/1d3qwqUJK0OLjLY502dD_F9PbvLIKkE1bJJKSOFFcc5M/edit">https://docs.google.com/document/d/1d3qwqUJK0OLjLY502dD_F9PbvLIKkE1bJJKSOFFcc5M/edit</a></p>	

Showcase Typical Entries About Characters-Understanding Characters (Fiction) pg, 167

<https://docs.google.com/document/d/11AYqIfArNRitLEL7cJKEyOM7TNW7ZCYaawya001Pd3c/edit>

Suggested Mentor Texts:

“Front Desk” by Kelly Yang

“[The Marble Champ](#)” by Gary Soto

“[Thank You Ma’am](#)” by Langston Hughes

“[The Scholarship Jacket](#)” by Martha Salinas

“[Raymond’s Run](#)” by Toni Cade Bambara

“[The Other Side](#)” by Jacqueline Woodson

“[Fireflies](#)” by Julie Brinckloe

“[Mother and Daughter](#)” by Gary Soto

## Modifications

**Please note:** The teaching points above may be taught to the whole class, small groups, or individual students. They do not have to be taught in order. Teachers should utilize the pre-assessment and formative assessments in class to inform their instructional planning. They should be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, or Shared Writing.

**NOTES FOR DIFFERENTIATION:** These suggestions can be used to support students who need accommodations, modifications, and/or extensions.

If these objectives are utilized as whole class lessons, students do not have to all be in the same place as readers. The teacher should provide a whole class, mini-lesson, and then invite students to continue working on reading at their own pace. Some students might apply this lesson to their reading work on the same day, but the others may be in different places in their instruction so they should work on what they need. If need be, the teacher may have to pull small groups and/or confer with writers depending on where they are in the process. These lessons can be recycled or provided for a second time to support students in small groups that might need additional practice or guidance. Additionally, readers who are ready for challenges, should be provided with additional instruction in small groups.

## [Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)

- Act as a responsible and contributing community member and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence



## Unit 2b

### The Literary Essay: From Character to Compare and Contrast

#### Summary and Rationale

In this unit, the important message to convey to literary essayists is that essays have structure that is common, that there are claims, with support and evidence, and they can elaborate on their thinking. In the first bend, writers will develop a foundation for claims by reading closely about characters and examining them deeply considering their motivations and desires. Writers will develop a claim, plan for their essay, and learn the art of writing evidence that supports their thinking. In the second bend, writers will use what they learned in the first bend to begin a new piece considering the theme of a text they are analyzing, craft powerful introductions, conclusions and reflect using checklists and mentor texts. In the final bend, writers will compare two texts for a common theme considering their similarities and differences in the ways the two texts deal with an issue or problem.

#### Recommended Pacing

7-8 weeks (October-December)

#### Standards

##### Reading: Literature

RL.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.2.	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RL.6.3.	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
RL.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
RL.6.5.	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
RL.6.10.	By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.

Writing	
W.6.1.	<p>Write arguments to support claims with clear reasons and relevant evidence.</p> <p>A. Introduce claim(s) and organize the reasons and evidence clearly.</p> <p>B. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</p> <p>C. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</p> <p>D. Establish and maintain a formal/academic style, approach, and form.</p> <p>E. Provide a concluding statement or section that follows from the argument presented.</p>
W.6.2.	<p>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aiding comprehension.</p> <p>B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>C. Use appropriate transitions to clarify the relationships among ideas and concepts.</p> <p>D. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>E. Establish and maintain a formal/academic style, approach, and form.</p> <p>F. Provide a concluding statement or section that follows from the information or explanation presented.</p>
W.6.3.B.	<p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>B. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p>
W.6.4.	<p>Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.</p>
W.6.5.	<p>With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>
W.6.6.	<p>Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p>
W.6.9.A.	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>A. Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).</p>
W.6.10.	<p>Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>

Speaking and Listening

SL.6.1.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
SL.6.2.	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.6.3.	Deconstruct a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
SL.6.4.	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language

L.6.1.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.6.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. A. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. B. Spell correctly.
L.6.3.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
L.6.5.	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Social Justice

DI.6-8.7	I can accurately and respectfully describe ways that people (including myself ) are similar to and different from each other and others in their identity groups.
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Instructional Focus

<b>Enduring Understandings:</b>	<b>Essential Questions:</b>
<ul style="list-style-type: none"> <li>● Writers write strong literary essays by generating ideas for an essay about literature, rereading the text very closely, paying attention to important details about characters, thinking about the author's intention, and crafting claims and citing evidence.</li> <li>● Writers elevate the complexity of their literary essays by looking for themes in texts by identifying and analyzing the problems that characters face, draft quickly, drawing on everything they know, crafting first impressions, quoting text, and studying mentor text.</li> <li>● Writers compare and contrast themes across texts by thinking across texts about similarities and differences among themes, teaching students to use what they already know about essay writing, as well as a variety of resources to revise their compare-and-contrast essays.</li> </ul>	<ul style="list-style-type: none"> <li>● How do writers write strong literary essays?</li> <li>● How do writers evaluate the complexity of their literary essay?</li> <li>● How do writers compare and contrast themes across texts?</li> </ul>
<b>Evidence of Learning (Assessments)</b>	
<p><b>Post-Assessment</b></p> <ul style="list-style-type: none"> <li>● POST ON-DEMAND ASSESSMENT <ul style="list-style-type: none"> <li>○ A scoring guide/rubric for the literary essay is included in the link above.</li> </ul> </li> </ul> <p><i>Argument Writing</i></p> <p><b>Learning Progression, Grades 3-9</b></p> <p><b>Argument Writing Rubrics</b></p> <p>Grade 6 Grade 7 Grade 8</p> <p><b>Argument Writing Checklists</b></p> <p>Grade 5 Grade 5 and Grade 6 Grade 6 Grade 6 and Grade 7 Grade 7</p> <p><b>Student Writing Samples</b></p> <p>Grade 5 Grade 6 Grade 7</p>	

## Writing Developed Through the Progression

Grade 5  
Grade 6  
Grade 7  
Grade 8

### Objectives (SLO)

#### Grammar Focus

- Writers ensure that pronouns are in the proper case.
- Writers use intensive pronouns.
- Writers recognize and correct inappropriate shifts in pronoun number and person.
- Writers recognize and correct vague pronouns.
- Writers recognize variations in their own writing and others' writing.
- Writers use punctuation (commas, parentheses, dashes) to set off restrictive/parenthetical elements.

The grade level language standards above should be integrated into your planning. You may want to teach grammar mini-lessons to the whole class, small groups, and/or individuals. In addition to the grade level expectations above, students may need additional grammar instruction based upon their individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Students will know: (Goals)

Students will be able to: (Teaching Points)

#### **Bend I: Writing Strong Literary Essays**

Goal: As writers of literary essays, we write strong literary essays by generating ideas for an essay about literature, rereading text very closely, paying attention to important details about characters, thinking about the author's intention, and crafting claims and citing evidence.

#### IMPORTANT TIPS FOR SHARED WRITING:

During the first few days of this unit, you should plan time for shared writing lessons so that students can all have a common experience and study literary essays.

You may want to:

- Use a character from read aloud
- Have a shared pre-writing experience
  - Boxes and bullets
  - Power I/Pillar
- Use different colors to show the different components of the essay structure
  - Claim
  - Reason statement
  - Evidence
  - Tie back to claim

- Writers start with a clear sense of structure in which they'll be writing then shape the content to fit into that structure, changing the structure around if the content requires them to do so.
- Writers reread a text very closely, paying attention to important details about the characters and thinking about the author's intention.
- Writers think and write about what motivates characters and what characters really want, and then they use this writing as the basis for their essays.
- Writers mull over their ideas about the character and then choose one they can craft into a claim that feels worth thinking and writing about that may eventually drive an essay.
- Writers reread the text through the lens of the claim, searching for the most compelling evidence that can support it.
- Writers study published literary essays to learn techniques and structures to bring to the work of drafting their own essays.
- Writers often revise their essays to make sure they explain why and how the evidence connects with, or supports, their claim.

- Post a copy of the shared writing on Google Classroom once completed, so students have it as a model throughout the unit

***Suggestions for Differentiation***

*Conferring/Small Group Instruction*

*(This list can be used to provide accommodations, modifications, and/or extensions for individual students.)*

- Ratchet up the level of student work. (Session 1)
- Generate meaningful ideas, right from the start. (Session 2)
- Help students write with engagement and precision. (Session 3)
- Strengthen claims and support them with compelling evidence. (Session 4)
- Use small groups to support students as they draft. (Session 6)
- Troubleshoot common problems with analysis of evidence. (Session 7)

**Bend II: Elevating Complexity of Literary Essays**

Goal: As writers of literary essays we elevate the complexity of their literary essays by looking for themes in texts by identifying and analyzing the problems that characters face, draft quickly, drawing on everything they know, crafting first impressions, quoting text, and studying mentor text.

***Suggestions for Differentiation***

*Conferring/Small Group Instruction*

*(This list can be used to provide accommodations, modifications, and/or extensions for individual students.)*

- Use the power of compliments. (Session 8)
- Address struggles. (Session 10)
- Find and select powerful quotes. (Session 11)

- Writers look for themes in texts by identifying and analyzing the problems that characters face and considering the inherent lessons.
- Writer's draft quickly, piecing together all the necessary parts and drawing on everything they know.
- Writers begin their essays with a universal statement about life and then transition to the text-based claim itself, by narrowing their focuses to the particular story are they are writing about. Writers make sure they end their essays with power and voice, leaving their reader with a strong final impression that concludes their journey of thought.
- Writers use quotations from the text to support their ideas, choosing just key parts of a quotation and providing the context for how that bit of text supports their thinking.
- Writers learn about conventions by studying mentor texts.

**Bend III: Writing Compare and Contrast Essays**

Goal: As writers of literary essays we compare and contrast themes across text by thinking across texts about similarities and differences among themes, teaching students to use what they already know about essay writing, as well as a variety of resources to revise their compare-and-contrast essays.

***Suggestions for Differentiation***

*Conferring/Small Group Instruction*

*(This list can be used to provide accommodations, modifications, and/or extensions for individual students.)*

- Deepen students’ initial observations. (Session 13)
- Take the bumps in the road in stride. (Session 14).
- Think about how to write an essay, not just what to write. (Session 15)

- Writers notice the similarities and differences between their subjects, noting their significance, and then categorize their observations into patterns or ideas.
  - Writers can accurately and respectfully describe ways that characters are similar to and different from each other and others in their identity groups. (Social Justice Standard DI.6-8.7)
- Writers compare and contrast essays by thinking about similarities and differences among themes.
- Writers teach students that essayists use what they already know about writing to revise their compare and contrast essays.
- Writers teach students that essayists fine-tune their writing by fixing and fixing run-ons and sentence fragments.
- Writers find different ways to share and celebrate their completed literary essays.

Grammar Focus:

- Relationships among ideas
- Punctuation to set off words, phrases, and clauses (including nonessential/parenthetical phrases and clauses)

Relationships among ideas

- Writers choose sentences to signify relationships among ideas. (*Patterns of Power*, Lesson 6.3, p. 166)

Punctuation to set off words, phrases, and clauses

- Writers use commas to set off words, phrases, and clauses. (Use appositive or noun phrases). (*Patterns of Power*, Lesson 7.2, p. 197)
- Writers use commas to set off nonessential/parenthetical phrases and clauses. (*Patterns of Power*, Lesson 7.3, p. 201)
- Writers properly punctuate phrases and clauses. (*Patterns of Power*, Lesson 7.6, p. 214)

**Suggested Resources/Technology Tools**

[Correlations to the Common Core State Standards](#)

[Writing Workshop in the Secondary Classroom](#)

Suggested Mentor Texts:

- “Each Kindness” by Jaqueline Woodson
- “The Marble Champ” by Gary Soto
- “Wilma Unlimited” by Kathleen Krull
- “Slower than the Rest” by Cynthia Rylant
- “Raymond’s Run” by Toni Cade Bambara
- “Thank You, Ma’am” by Langston Hughes
- “Front Desk” by Kelly Yang

***Session 1***

[Chart: Boxes and Bullets for ice cream essay](#)

[Chart: Boxes-and-Bullets Essay Structure](#)

### **Session 2**

[Chart: Boxes-and-Bullets Essay Structure](#)

[Chart: Thought Prompts that Help an Essayist Think and Write](#)

[Mentor text: "Raymond's Run"](#)

[Anchor chart: How to Write a Literary Essay About Character](#)

[FIG. 2-1 Isis writes off a quote in her notebook](#)

[FIG. 2-2 David's notebook entry](#)

### **Session 3**

[Chart: Thought Prompts that Help an Essayist Think and Write](#)

[FIG. 3-1 Natori's writing](#)

[FIG. 3-2 Sarah's piece on "Popularity"](#)

[FIG. 3-3 Crystal's revised entry](#)

[Anchor chart: How to Write a Literary Essay About Character](#)

### **Session 4**

[FIG. 4-1 Frankie pushes to find a claim that encompasses the whole text](#)

[FIG. 4-2 Frankie tries out a structure for his essay](#)

[FIG. 4-3 Annotated and illustrated essay on "The Three Little Pigs"](#)

[Anchor chart: How to Write a Literary Essay About Character](#)

### **Session 5**

[FIG. 5-1 Kevin story-tells his evidence while using quotes](#)

[FIG. 5-2 Denise weighs the evidence for her essay](#)

[Chart: A character is...](#)

[Anchor chart: How to Write a Literary Essay About Character](#)

### **Session 6**

[Chart: Things to Look for When Annotating a Mentor Text](#)

[Teacher writing exemplar: Literary Essay about Character](#)

[Student writing exemplar: Yuko's mentor](#)

[FIG. 6-1 Frankie's body paragraph after studying a mentor essay](#)

[Chart: Essay Outline](#)

[Argument Writing Checklist, Grades 5 and 6](#)

### **Session 7**

[FIG. 7-1 Yeiry works to explain her evidence](#)

[Chart: Ways to Analyze Evidence](#)

### **Session 8**

[Mentor text: "Raymond's Run"](#)

[Student writing exemplar: Yuko's mentor](#)

[Chart: Motivations, Problems, and Lessons](#)

[Anchor chart: How to Write a Theme-Based Literary Essay](#)

[FIG. 8-1 Shakira diagrams possible themes](#)

[FIG. 8-2 Shakira's boxes and bullets](#)



[FIG. 8-3 Jaz's essay structure](#)

### **Session 9**

[Teacher writing exemplar: Theme-based essay](#)  
[Argument Writing Checklist, Grades 5 and 6](#)

### **Session 10**

[Chart: Revision Strategies](#)  
[Chart: Alternative Ways to Conclude an Essay](#)  
[Anchor chart: How to Write a Theme-Based Literary Essay](#)  
[FIG. 10-1 Frankie's revised and original introductions](#)

### **Session 11**

[Two Quotes from "Raymond's Run"](#)  
[FIG. 11-1 Hilda's paragraph, before adding excerpts](#)  
[FIG. 11-2 Hilda's paragraph, after adding excerpts](#)

### **Session 12**

[Chart: Punctuating Quotations](#)

### **Session 13**

[FIG 13-1 Julia's piece on Central Park and Grand Central Station](#)  
[Anchor chart: Tips for Comparing and Contrasting](#)

### **Session 14**

[Teacher writing exemplar: Comparative essay](#)  
[Mentor text: "Raymond's Run"](#)  
[Chart: Literary Language](#)  
[Anchor chart: Tips for Comparing and Contrasting](#)  
[Anchor chart: How to Write a Compare-and-Contrast Literary Essay](#)  
[FIG. 14-1 Jamie's student work](#)

### **Session 15**

[Chart: Revision Strategies](#)  
[Anchor chart: How to Write a Literary Essay About Character](#)  
[Anchor chart: How to Write a Theme-Based Literary Essay](#)  
[Anchor chart: Tips for Comparing and Contrasting](#)  
[Anchor chart: How to Write a Compare-and-Contrast Literary Essay](#)  
[FIG. 15-1 Evmorfia revises her conclusion to bring out a tone of hope](#)

### **Session 17**

[FIG. 17-1 Evmorfia's final essay](#)  
[FIG. 17-2 Sahm's final essay](#)  
[FIG. 17-3 Shakira's final essay](#)  
[FIG. 17-4 Autumn's final essay](#)  
[FIG. 17-5 Amerie's compare/contrast essay](#)  
[FIG. 17-6 Julia's final essay](#)

## Modifications

See suggestions for implementation listed under each goal.

### [Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)

- Act as a responsible and contributing community member and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence

## Unit 3a

### Nonfiction: Learning About Change-Makers

#### Summary and Rationale

In this unit, an important message to convey to readers is that good readers synthesize as they read and after reading when they reflect. When we talk about synthesis in the context of reading, we mean the act of putting pieces together to see the larger picture. The “pieces” might be details taken from text structure, text features or straight from larger parts of the text that a reader notices and connects to arrive at some larger ideas. Synthesis is the combined connections of the reader, text, and big world ideas. Readers will utilize reading notebooks and conversations to deepen and track their thinking. This strategy should be taught in conjunction with Unit 3B utilizing the research and reading they gather for their writing piece.

#### Recommended Pacing

7-8 weeks (December-February)

#### Standards

##### Reading: Literature

RL.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.2.	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RL.6.3.	Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
RL.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

RL.6.5.	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
RL.6.6.	Explain how an author develops the point of view of the narrator or speaker in a text.
RL.6.10.	By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.
Reading: Informational Text	
RI.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.6.2.	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RI.6.3.	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
RI.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
RI.6.5.	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
RI.6.6.	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
RI.6.7.	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
RI.6.8.	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.
RI.6.9.	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
RI.6.10.	By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.
Writing	
W.6.2.	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings,

	<p>graphics, and multimedia) when useful to aiding comprehension.</p> <p>B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>C. Use appropriate transitions to clarify the relationships among ideas and concepts.</p> <p>D. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>E. Establish and maintain a formal/academic style, approach, and form.</p> <p>F. Provide a concluding statement or section that follows from the information or explanation presented.</p>
W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.6.5.	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
W.6.6.	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
W.6.10.	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening	
SL.6.1 A, B, C, D.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.6.2.	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.6.4.	Deconstruct a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
SL.6.5.	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Language	
L.6.1.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.6.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.6.3.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
L.6.4.	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Social Justice

ID.6-8.5	I know there are similarities and differences between my home culture and the other environments and cultures I encounter, and I can be myself in a diversity of settings.
DI.6-8.8	I am curious and want to know more about other people’s histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally
DI.6-8.9	I know I am connected to other people and can relate to them even when we are different or when we disagree.
DI.6-8.10	I can explain how the way groups of people are treated today, and the way they have been treated in the past, shapes their group identity and culture.
JU.6-8.12	I can recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws.
JU.6-8.13	I am aware that biased words and behaviors and unjust practices, laws and institutions limit the rights and freedoms of people based on their identity groups.
JU.6-8.15	I know about some of the people, groups and events in social justice history and about the beliefs and ideas that influenced them.

Instructional Focus

Enduring Understandings:	Essential Questions:
<ul style="list-style-type: none"> <li>● Readers use their prior knowledge of text structure to determine the nonfiction text they're reading.</li> <li>● Readers understand what synthesis means by developing a common definition and applying it to their thinking.</li> </ul>	<ul style="list-style-type: none"> <li>● How do readers identify the type of nonfiction text they are reading?</li> <li>● What is synthesis?</li> <li>● How do readers synthesize?</li> <li>● How do readers use notebook entries to synthesize information?</li> </ul>

- Readers synthesize by thinking over time and refining their thinking about a nonfiction topic.
- Readers synthesize information by using reading notebook entries to track and analyze their thinking using various strategies.
- Readers reveal the process of their thinking and their information read to have discussions about synthesizing.

- How do readers use conversations to synthesize information?

## Evidence of Learning (Assessments)

### Unit Common Assessment

#### Other Assessments:

- TC Running Record Reading Assessments
- Reading Learning Progression- Information Reading
  - Grades 2-6
- Formative assessments
- One-on-one conferences
- Reading notebook entries

## Objectives (SLO)

### Word Study/Vocabulary Focus \*Taken from The Continuum of Literacy Learning Fountas & Pinnell

- Acquire and use grade appropriate academic and domain specific words.
- Recognize and use words with multiple meanings
  - Ex: cover, credit, degree, monitor, organ
- Understand the concept of analogies to determine relationships among words
  - Synonyms - alert: aware; elevate: raise
  - Antonyms - feeble: strong; durable: flimsy
  - Homophones - hoard: horde; cereal: serial
  - object/use - catalog: advertise; goggles: protect
  - part/whole - chapter: book; musician: orchestra
  - cause/effect - comedy: laughter; drought: famine
  - member/category - celery: vegetable; plumber: occupation
  - denotation/connotation - inexpensive: cheap; thin/scrawny
- Recognize and discuss the fact that palindromes are words that are spelled the same in either direction
  - Ex: gag, kayak, noon

The grade level expectations above should be integrated into your planning. You may want to teach word study/vocabulary through mini-lessons to the whole class, small groups, and/or individuals during reading workshop time or provide exposure through shared reading or interactive read aloud experiences outside of reading workshop. Additionally, students should have the opportunity to practice using the words in writing during writing workshop time. In addition to the grade level expectations above, students may need additional word study support based upon their individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Please keep in mind, if students are recognizing words in texts and uncovering the impact/meaning, this is reading workshop work. If they are utilizing words or applying them to their writing, this is writing workshop work. Ensure to understand the distinct difference when planning and not confuse where specific elements belong.

Students will know: (GOALS)	Students will be able to: (TEACHING POINTS)
<p>Readers identify and summarize the type of nonfiction text they are reading.</p> <p><b>IMPORTANT TIPS FOR IMMERSION:</b> During the first few days of this unit, you should plan time for shared reading lessons so that students can all explore a common text together and study how to synthesize and make connections. You may want to explore:</p> <ul style="list-style-type: none"> <li>● One change-maker that you will refer back to throughout the unit</li> <li>● Multiple texts to begin piecing together information (synthesis) <ul style="list-style-type: none"> <li>○ Create shared reading journal entries</li> <li>○ Refine thinking as you read more</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Readers identify different types of text structures within a nonfiction text: description, cause &amp; effect, compare &amp; contrast, sequence, problem &amp; solution. (Reading Strategies 8.19 Consider Structure pg. 240)</li> <li>● Readers identify different types of text features within nonfiction text.</li> <li>● Readers use signal words from the text to determine types of text structure(s).</li> <li>● Readers craft summaries, including central ideas and particular details, that are distinct from personal opinion or judgements.</li> <li>● Readers study the identity of a changemaker, noting their struggles and how they faced these challenges (Social Justice Standards: ID.6-8.5, DI.6-8.8, DI.6-8.9, DI.6-8.10).</li> </ul>
<p>Readers understand what synthesis means.</p>	<ul style="list-style-type: none"> <li>● Readers develop a common term and definition for synthesis. (The ability to put the pieces together to understand the whole.) (What Do I Teach Reader’s Tomorrow? Lesson 1 pg, 157)</li> <li>● Readers understand what synthesis means and apply it to their thinking work.</li> </ul> <p><u>Chart</u> to progression. <a href="#">Link</a> to video of synthesis intro lesson.</p>
<p>Readers think over-time and refine their thinking to gain a deeper understanding about a nonfiction topic.</p> <p>Note: When students have dove deeper into their study of changemakers, they may want to reflect on questions like...</p> <p>“What injustices has this person faced?”</p> <p>“How have they been influenced by other historical events or figures?”</p> <p>“How has their place of birth influenced their circumstances?”</p> <p>Social Justice Standards: (JU.6-8.12, JU.6-8.13, JU.6-8.15).</p>	<ul style="list-style-type: none"> <li>● Readers use pieces of information that go together to form a bigger idea over time. (What Do I Teach Reader’s Tomorrow? Lesson 2 pg, 159)</li> <li>● Readers think about what they can learn by putting together information from words and visuals. (What Do I Teach Reader’s Tomorrow? Lesson 2 pg, 159)</li> <li>● Readers can read across texts and synthesize information from each text to form even bigger ideas about a topic. (What Do I Teach Reader’s Tomorrow? Lesson 2 pg, 186)</li> <li>● Readers closely reread the information within a category and then come up with bigger ideas about that category. (What Do I Teach Reader’s Tomorrow? Lesson 2 pg, 189)</li> <li>● Readers think about what they can learn from the change-maker and how they can use it in their own</li> </ul>



	<p>lives to make change. (Social Justice Standards: DI.6-8.10, JU.6-8.12, JU.6-8.13, JU.6-8.15).</p> <ul style="list-style-type: none"> <li>● Readers reflect on how synthesis helps readers understand. <ul style="list-style-type: none"> <li>○ Why do you choose to synthesize information?</li> <li>○ What strategies help you synthesize information?</li> <li>○ How do you choose the strategies you use?</li> <li>○ What is your research process?</li> <li>○ What have you learned from conducting your research/nonfiction reading?</li> </ul> </li> </ul>
<p>Readers use reading notebook entries to synthesize information.</p>	<ul style="list-style-type: none"> <li>● Readers use notebook entry descriptions such as t-charts, timeline/mountains, box bullet boxes, thinking progressions, and conversations on the page to synthesize information. (What Do I Teach Reader’s Tomorrow? Lesson 3 pg, 162</li> <li>● Readers study the text within text features and think about how they connect to the information in the text by recording in their notebook.(Reading Strategies 10.9-10.13, 10.15-10.16, 10.21)</li> <li>● Readers set up the notebook by categories such as struggles, impact, character traits we can learn from etc.) and then they take notes across sources and put the information under the category where it goes and note the source it came from (idea: label each source A, B, C, etc so they can just put a letter after the note) (Social Justice Standards: ID.6-8.5, DI.6-8.8, DI.6-8.9, DI.6-8.10).</li> </ul>
<p>Readers use conversations to synthesize information.</p>	<ul style="list-style-type: none"> <li>● Readers reveal the process of thinking about their information read in their nonfiction text.</li> <li>● Readers think more deeply by having conversations about their notes and thinking and how they could go together to form a bigger idea.</li> </ul>
<p><b>Suggested Resources/Technology Tools</b></p>	
<p>What Do I Teach Readers Tomorrow, Fiction Grades 3-8 by Gravity Goldberg &amp; Renee Houser  The Reading Strategies Book, Jennifer Serravallo</p> <p>Suggested Read Alouds:  “Hidden Figures-Young Readers’ Edition” by Margot Lee Shetterly  “Refugee” by Alan Gratz  “I am Malala Young Readers Edition” by Malala Yousafzai and Patricia McCormick</p>	

“I am Malala” by Malala Yousafzai  
 “Real Kids, Real Stories, Real Change” by Garth Sundem  
 “Bravo!, Poems About Amazing Hispanics” by Margarita Engle  
 “No Voice Too Small: Fourteen Young Americans Making History” by Lindsay H. Metcalf, Keila V. Dawson, and Jeanette Bradley  
 “Rad Girls Can: Stories of Bold, Brave, and Brilliant Young Women” by Kate Schatz  
 Scholastic Scope- “Helping Animals (One Bow Tie at a Time)”  
 Scholastic Scope- How to be a Changemaker  
 Scholastic Scope- Island of Sorrow  
 “Hurricane: My Story of Resilience” by Salvador Gómez-Colón  
 StoryWorks “Dr. King is My Grandpa” & “These Kids Are Changing the World”  
 Scholastic “From War to America”  
“Malala the Powerful” Scope Reading  
 Sylvia Mendez- “Fight For What’s Right” Scope Reading

## Modifications

**Please note:** The teaching points above may be taught to the whole class, small groups, or individual students. They do not have to be taught in order. Teachers should utilize the pre-assessment and formative assessments in class to inform their instructional planning. They should be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, or Shared Writing.

**NOTES FOR DIFFERENTIATION:** These suggestions can be used to support students who need accommodations, modifications, and/or extensions.

If these objectives are utilized as whole class lessons, students do not have to all be in the same place as readers. The teacher should provide a whole class, mini-lesson, and then invite students to continue working on reading at their own pace. Some students might apply this lesson to their reading work on the same day, but the others may be in different places in their instruction so they should work on what they need. If need be, the teacher may have to pull small groups and/or confer with writers depending on where they are in the process. These lessons can be recycled or provided for a second time to support students in small groups that might need additional practice or guidance. Additionally, readers who are ready for challenges, should be provided with additional instruction in small groups.

## [Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)

- Act as a responsible and contributing community member and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence

## Unit 3b

### Research Based Informational Writing

#### Summary and Rationale

In this unit the important message to convey to writers should take a stance by categorizing, synthesizing, and checking the validity of the information they are exposed to. Writers will learn increasingly sophisticated ways to understand and critique information, to improve upon it, and ways to take actions by explaining it thoroughly in writing. In the first bend, writers will read and analyze a wide variety of sources to develop a big picture view of a topic, and to discover key points and ideas within a larger topic. In the second bend, writers will strengthen their credibility by incorporating solid evidence into their writing, including accurate quotes, supportable facts, and clear statistics. Writers will elaborate on their key points with emblematic, concrete detail to create an accurate picture of a topic for readers. To end the unit, students will take an on-demand assessment where they can apply skills learned throughout the unit to new texts.

#### Recommended Pacing

7-8 weeks (December-February)

#### Standards

##### Reading: Informational Text

RI.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.6.2.	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RI.6.3.	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
RI.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

RI.6.5.	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
RI.6.6.	Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.
RI.6.7.	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
RI.6.9.	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
RI.6.10.	By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.
Writing	
W.6.1.	Write arguments to support claims with clear reasons and relevant evidence.
W.6.2.	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aiding comprehension. B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. C. Use appropriate transitions to clarify the relationships among ideas and concepts. D. Use precise language and domain-specific vocabulary to inform about or explain the topic. E. Establish and maintain a formal/academic style, approach, and form. F. Provide a concluding statement or section that follows from the information or explanation presented.
W.6.3.C.	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. C. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.
W.6.5.	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
W.6.6.	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
W.6.7.	Conduct short research projects to answer a question, drawing on several sources and refocusing the

	inquiry when appropriate.
W.6.8.	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
W.6.9.	Draw evidence from literary or informational texts to support analysis, reflection, and research. A. Apply <i>grade 6 Reading standards</i> to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). B. Apply <i>grade 6 Reading standards</i> to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).
W.6.10.	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening	
SL.6.1.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.6.2.	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.6.3.	Deconstruct a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
SL.6.4.	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
SL.6.5.	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Language	
L.6.2.A.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. A. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.
L.6.3.A.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.

	A. Vary sentence patterns for meaning (syntax), reader/listener interest, and style/voice.	
L.6.4.C.	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	
L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	
Social Justice		
DI.6-8.8	I am curious and want to know more about other people’s histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally	
DI.6-8.9	I know I am connected to other people and can relate to them even when we are different or when we disagree.	
JU.6-8.12	I can recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws.	
JU.6-8.13	I am aware that biased words and behaviors and unjust practices, laws and institutions limit the rights and freedoms of people based on their identity groups.	
<b>Instructional Focus</b>		
<b>Enduring Understandings:</b>		<b>Essential Questions:</b>
<ul style="list-style-type: none"> <li>Writers read and analyze a wide variety of sources to develop a big-picture view of a topic to become an expert.</li> <li>Writers pursue an important topic and combine and use structures to create a working plan with solid bricks of information.</li> </ul>		<ul style="list-style-type: none"> <li>How do we become an expert on a topic?</li> <li>What techniques do writers use to gather information and create meaning?</li> </ul>
<b>Evidence of Learning (Assessments)</b>		

## Unit Common Assessment

- Post-Assessment
  - ***On-Demand Performance Assessment Prompt***
  - You may want to tell students the day before they are going to write on a topic of their choice and they may want to bring in some texts to write off of. You could also give students some articles or a text set that you select to choose from. You may also want to give students the day before to mark up their texts and then a second day to write.
    - Score the following elements using the grade 6 information rubric below.

## Objectives (SLO)

### Grammar Focus

- Writers vary sentence patterns for meaning (syntax), reader/listener interest, style/voice.
- Writers maintain consistency in style and tone.

The grade level language standards above should be integrated into your planning. You may want to teach grammar mini-lessons to the whole class, small groups, and/or individuals. In addition to the grade level expectations above, students may need additional grammar instruction based upon their individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Students will know: (Goals)

Students will be able to: (Teaching Points)

### **BEND 1: Writing Research-Based Informational Essays**

Goal: As writers of informational text we read and analyze a wide variety of sources to develop a big-picture view of a topic to become an expert.

**IMPORTANT TIPS FOR SHARED WRITING:**  
During the first few days of this unit, you should plan time for shared writing lessons so that students can all have a common experience and study research based informational writing. You may want to:

- Begin by analyzing sources based on their credibility as you begin researching as a class for your common writing piece
- Have shared note taking experiences
- Try out different note taking strategies
- Organize information early
- Write long from research to develop a central idea

- Writers research and gather information quickly to be able to teach others.
- Writers read and analyze a wide variety of sources to develop a big-picture view of a topic.
  - While students are researching, you may want to discuss unfairness and injustices changemakers face. Students should be able to connect to other people and relate to them, even when they are different or disagree. (Social Justice Standards: DI.6-8.8, DI.6-8.9, JU.6-8.12, JU.6-8.13)
- Writers analyze each new piece of information to determine how it fits into the topic as a whole.
- Writers rely on structure for their essays that helps them write quickly and efficiently

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***Suggestions for Differentiation***  
*Conferring/Small Group Instruction*

*(This list can be used to provide accommodations, modifications, and/or extensions for individual students.)*

- Compliment conferences can support engagement. (Session 1)
- Use a light touch to keep researchers learning. (Session 2)
- Coach students into bare-bones essay writing. (Session 3)
- Plan for future teaching using student work. (Session 4)

## **Bend II: Drafting and Revising Information Books on More Focused Topics**

Goal: As writers of informational text we pursue an important topic and combine and use structures to create a working plan with solid bricks of information.

### ***Suggestions for Differentiation***

#### *Conferring/Small Group Instruction*

*(This list can be used to provide accommodations, modifications, and/or extensions for individual students.)*

- Channel coalition groups to pursue trails of inquiry. (Session 5)
- Imagine the evolution of your teaching. (Session 6)
- Find ways to revise one chapter and plan for another. (Session 7)
- Revise by reading through particular lenses. (Session 9)
- Bring attention to varying sentence length. (Session 10)
- Build a repertoire of further, related teaching points. (Session 11)
- Support students with trying more than one structure. (Session 12)
- Weave quotations into writing with transitional phrases. (Session 13)

- Writers pursue a research project as a research subject and think about what makes the topic important.
  - Writers recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws. (Social Justice Standard JU.6-8.12)
- Writers' information books envision several possible ways to use or combine structures to create a working plan for a book.
- Writers construct informational writing with solid bricks of information - quotations, facts, anecdotes, and numbers - connecting them with ideas and transitions.
- Writers read with an eye toward collecting specific bits of information.
- Writers write long, with vivid, concrete details that help readers fully understand what the writers are trying to teach.
- Writers make text more authoritative and academic to write more complex sentences.
- Writers create useful, engaging text features to teach information to readers in a variety of ways.
- Writers have to go through the whole writing process in their minds.
- Writers use meaningful quotations with a specific purpose in mind when preparing to write final drafts.
- Writers learn from studying each other's books and sharing feedback, especially when feedback is precise and concrete.



#### Grammar Focus

- Punctuating essential and nonessential clauses
- Using punctuation, including parentheses
- Subordinate clauses and complex sentences

#### Punctuation essential and nonessential clauses

- Writers correctly punctuate essential and nonessential clauses. They correctly punctuate restrictive and nonrestrictive clauses. (*Patterns of Power*, Lesson 7.7, p. 218)
- Writers correctly punctuate essential and nonessential clauses. (*Patterns of Power*, Lesson 7.8, p. 223)

#### Using punctuation, including parentheses

- Writers use punctuation, including parentheses. (*Patterns of Power*, Lesson 10.7, p. 305)
- Writers understand and use parentheses within writing. (*Patterns of Power*, Lesson 10.8, p. 309)

#### Subordinate clauses and complex sentences

- Writers use subordinate clauses. They use subordinating conjunctions. They use complex sentences. Writers use a comma to separate an introductory element from a sentence. (*Patterns of Power*, Lesson 6.1, p. 156)

### Suggested Resources/Technology Tools

#### Conferring Scenarios Chart

[Information Writing](#)

[Correlations to the Common Core State Standards](#)

[Writing Workshop in the Secondary Classroom](#)

#### Suggested Read Alouds:

“Hidden Figures-Young Readers’ Edition” by Margot Lee Shetterly

“Refugee” by Alan Gratz

“I am Malala Young Readers Edition” by Malala Yousafzai and Patricia McCormick

“I am Malala” by Malala Yousafzai

“Real Kids, Real Stories, Real Change” by Garth Sundem

“Bravo!, Poems About Amazing Hispanics” by Margarita Engle

“No Voice Too Small: Fourteen Young Americans Making History” by Lindsay H. Metcalf, Keila V. Dawson, and Jeanette Bradley

“Rad Girls Can: Stories of Bold, Brave, and Brilliant Young Women” by Kate Schatz

Scholastic Scope- “Helping Animals (One Bow Tie at a Time)”

Scholastic Scope- How to be a Changemaker

Scholastic Scope- Island of Sorrow

“Hurricane: My Story of Resilience” by Salvador Gómez-Colón

StoryWorks “Dr. King is My Grandpa” & “These Kids Are Changing the World”

Scholastic “From War to America”

“Malala the Powerful” Scope Reading

Sylvia Mendez- “Fight For What’s Right” Scope Reading

#### *Session 1*

[Teen activist links to video clips](#)  
[Starter Packet Text Set](#)  
[Anchor chart: Power-Learning and Note-Taking](#)  
[FIG. 1-1 Madison's power note-taking](#)  
[FIG. 1-2 Madison's note-taking on the Malala video](#)

### ***Session 2***

[Elephant graphic](#)  
[Starter Packet Text Set](#)  
[Anchor chart: Power-Learning and Note-Taking](#)  
[FIG. 2-1 Nadell's writing](#)  
[FIG. 2-2 Nadell's notes](#)

### ***Session 3***

[FIG. 3-1 Siena's essay](#)  
[Anchor chart: Power-Learning and Note-Taking](#)

### ***Session 4***

[Teacher writing exemplar: Teen activists](#)  
[FIG 4-1 William's flash-draft essay](#)  
[FIG 4-2 Nadell's flash-draft essay](#)  
[Information Writing Checklist, Grade 6](#)

### ***Session 5***

[Text set: Abandoned pets](#)  
[Text set: Bullying](#)  
[Text set: Child labor](#)  
[Text set: Environment](#)  
[Text set: Malala and Girls' Education](#)  
[Anchor chart: Power-Learning and Note-Taking](#)  
[FIG. 5-1 Brandon's trail of research on abandoned animals](#)

### ***Session 6***

[Chart: Table of Contents, Version 1](#)  
[Chart: Table of Contents, Version 2](#)  
[Chart: Writing Information Chapters](#)  
[Chart: Common Structures for Information/Nonfiction Texts](#)  
[FIG. 6-1 Brandon's revised table of contents](#)

### ***Session 7***

[Link to Mentor Text: "Malala the Powerful"](#)  
[Chart: Information Writers Combine a Variety of Information](#)  
[Teacher writing exemplar: Malala](#)  
[Anchor chart: Writing Information Texts Well](#)  
[Chart: Example of Adding Transition Words](#)  
[Chart: Some Recommended Transition Words](#)  
[Chart: Common Structures for Information/Nonfiction Texts](#)

### ***Session 8***

[FIG. 8-1 Estefany's trail of research](#)  
[FIG. 8-2 William's writing](#)  
[Anchor chart: Power-Learning and Note-Taking](#)

### **Session 9**

[Anchor chart: Writing Information Texts Well](#)  
[Teacher writing exemplar: A Global Issue](#)  
[FIG. 9-1 William's draft](#)  
[FIG. 9-2 Brandon's writing](#)  
[Information Writing Checklist, Grade 6](#)  
[Information Writing Checklist, Grade 7](#)

### **Session 10**

[Chart: Excerpt from Cyberbullying](#)  
[Chart: Ways Punctuation Helps Sentences be Clear](#)  
[FIG. 10-1 Steven's writing](#)  
[FIG. 10-2 Siena's sentences](#)  
[Information Writing Checklist, Grade 6](#)  
[Checklist: Questions to Ask Yourself as You Edit](#)

### **Session 11**

[Teacher writing exemplar: Girls Denied Education](#)  
[Link to Mentor Text: "Malala the Powerful"](#)  
[Anchor chart: Writing Information Texts Well](#)  
[FIG. 11-1 Brandon's text features](#)  
[FIG. 11-3 Nadell uses a graph and compelling pictures](#)

### **Session 12**

[Chart: Ready to Go](#)  
[Chart: Common Structures for Information/Nonfiction Texts](#)  
[Chart: Big to Small](#)  
[Chart: Details that Breathe Life into Our Writing](#)  
[Chart: How to Bring Your Chapter Introductions to Life](#)  
[Chart: One Way an Introduction Can Go](#)  
[Anchor chart: Writing Information Texts Well](#)  
[FIG. 12-2 William drafts his chapter in ready-to-go condition](#)

### **Session 13**

[Chart: Information Writers Use Quotations](#)  
[Chart: Adding Quotes Example](#)  
[Chart: Ready to Go](#)  
[Anchor chart: Writing Information Texts Well](#)  
[Chart: Transitional Phrases That Lead Readers into Quotations](#)

### **Session 14**

[Information Writing Checklist, Grade 6](#)  
[FIG. 14-1 Nadell's informational book](#)  
[FIG. 14-2 Estefany's informational book](#)

### **Session 15**

[Information Writing Checklist, Grades 6 and 7](#)  
[Mentor text: Digital slideshow presentation](#)  
[Digital Mentor Webpage and Presentation Text Sets](#)

### **Session 16**

[FIG. 16-1 Prototype of the Girls and Education home page](#)  
[FIG. 16-2 Girls and Education revised home page](#)

### **Session 17**

[Links to resources](#)  
[FIG. 17-1 Steven's page of his presentation](#)  
[FIG. 17-2 Siena's page of her website](#)

### **Session 18**

[FIG. 18-1 Steven's presentation on saving the environment](#)  
[FIG. 18-2 Siena's website on Malala](#)

## **Modifications**

See suggestions for implementation listed under each goal.

### **[Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)**

- Act as a responsible and contributing community member and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence

## Unit 4a

### Fiction: Interpreting Short Stories - Book Clubs

#### Summary and Rationale

In this unit, an important message to convey to readers is that good readers deepen their understanding by interpreting the theme. Readers track their thinking, forming bigger ideas about texts that they can take into their life. There are multiple themes in a well-crafted text that the author either consciously or unconsciously imparts in the narrative, but their prominence, power and contours are subjective to the reader. Although thinking deeply about text may be an enjoyable part of reading literature it is also fair to say that without understanding themes, ideas, symbolism, or social issues that show up in the text, it could be that the reader misunderstands or at the very least misses a lot of what the story is about.

Throughout the unit, students will also work independently to prepare for book club conversations and read the text, both at home and in class, and then they will meet with their book clubs to discuss. The book club should be student-centered and allow students with choice of what to discuss and how much to read, etc. Because book clubs are new to students, you might spend a small amount of time reviewing routines, structures etc. Perhaps have clubs meet off the read aloud and practice with the read aloud text for the first few days as review before beginning their own book club books.

#### Recommended Pacing

7-8 weeks (February-April)

#### Standards

Reading: Literature

RL.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.2.	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RL.6.3.	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
RL.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
RL.6.5.	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.
RL.6.10	By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.
Reading: Informational Text	
RI.6.1	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.6.2.	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RI.6.6.	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
Writing	
W.6.3.A, B, C, D, E.	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. A. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. B. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. C. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. D. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. E. Provide a conclusion that follows from the narrated experiences or events.
W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.6.5.	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
W.6.9.	Draw evidence from literary or informational texts to support analysis, reflection, and research. A. Apply <i>grade 6 Reading standards</i> to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).
W.6.10.	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening	
SL.6.1.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.6.2.	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.6.4.	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Language	
L.6.1.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.6.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.6.3.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
L.6.4.	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Social Justice	

DI.6-8.8	I am curious and want to know more about other people’s histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally
JU.6-8.12	I can recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws.

### Instructional Focus

Enduring Understandings:	Essential Questions
<ul style="list-style-type: none"> <li>● Readers interpret themes by thinking deeply to uncover what is really going on in a text.</li> <li>● Readers use frames and patterns to learn larger life lessons from books by understanding that authors make intentional decisions in their writing to lead to bigger ideas and opportunities to think about and interpret themes.</li> <li>● Readers compare themes across texts by comparing characters and by comparing characters actions and lessons learned .</li> <li>● Readers use conversations in book clubs to utilize respectful collaborative conversation, deepen their understanding, and compare and contrast themes across texts.</li> <li>● Readers use reading notebook entries to interpret themes by recording what the author said and wrote and what we as readers notice and are thinking, including open-ended questions for book club discussions.</li> <li>● Book club members understand the purpose, components and procedures by making plans for their reading, coming to meetings prepared, and contributing in a meaningful way.</li> </ul>	<ul style="list-style-type: none"> <li>● How do readers interpret themes?</li> <li>● How do readers use frames and patterns to learn larger life lessons from books?</li> <li>● How do readers compare themes across different texts?</li> <li>● How do readers use reading notebook entries to interpret themes and prepare for book club discussions?</li> <li>● How do readers use conversations to interpret themes?</li> <li>● How do book club members understand the purpose, components and procedures ?</li> </ul>

### Evidence of Learning (Assessments)

<p><b>Unit Common Assessment</b></p> <p><b>Other Assessments:</b></p> <ul style="list-style-type: none"> <li>● TC Running Record Reading Assessments</li> <li>● Reading Learning Progression- Narrative Reading <ul style="list-style-type: none"> <li>○ Grades 2-6</li> </ul> </li> <li>● Formative assessments</li> <li>● One-on-one conferences</li> </ul>
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- Reading notebook entries

## Objectives (SLO)

### **Word Study/Vocabulary Focus \*Taken from The Continuum of Literacy Learning Fountas & Pinnell**

- Recognize and use similes to make a comparison
  - *The child's lovely eyes shone like a pair of moons in the evening sky.*
  - *The police officer's mood seemed as light as an autumn breeze.*
- Recognize and use metaphors to make a comparison
  - *My heart became a block of ice.*
  - *He glimpsed the silver lace of frost on the window.*
  - *She is a sparkling star.*
- Recognize and use the suffixes -al, ial, ian, ic, and -ical, meaning "like," "related to," or "suitable for," to form an adjective
  - -al (globe/global, refer/feral, ceremony/ceremonial, loc/local)
  - -ial (part/partial, editor/editorial, spec/special)
  - -ian (civil/civilian, reptile/reptilian, grammar/grammarian)
  - -ic (hero/heroic, athlete/athletic, magnet/magnetic)
  - -ical (myth/mythical, type/typical, biography/biographical)
- Recognize and use the suffixes -ant and -ent, meaning "someone or something that performs an action," to form a noun
  - -ant (assist/assistant, inhabit/inhabitant, occupy/occupant)
  - -end (correspond/correspondent)
- Recognize and use the suffixes -ance and -ence, meaning "state of" or "quality of," to form a noun
  - -ance (attend/attendance, rely/reliance, annoy/annoyance)
  - -ence (exist/existence)
- Understand and discuss the concept of roots and recognize their use in determining the meaning of some English words
  - aud (hear or listen) audible, audio
  - bene (good or well) beneficial, benevolent,
  - cred (believe) credit, discredit, incredible, credulous
  - dict (say) diction, dictionary
  - grad (step) graduation, gradual
  - mal (bad or evil) maleficent, malice, malformed
  - mit (send) emit, transmit, commit, omit
  - terr (earth) terrain, terrarium, Mediterranean
    - To support your word study in roots, you may want to create a vocabulary tree, placing the root word in the trunk, and building other words on the branches. See the following resource to support your planning: <http://membean.com/wrotds/mit-send>

The grade level expectations above should be integrated into your planning. You may want to teach word study/vocabulary through mini-lessons to the whole class, small groups, and/or individuals during reading workshop time or provide exposure through shared reading or interactive read aloud experiences outside of reading workshop. Additionally, students should have the opportunity to practice using the words in writing during writing workshop time. In addition to the grade level expectations above, students may need additional word study support based upon their

individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Please keep in mind, if students are recognizing words in texts and uncovering the impact/meaning, this is reading workshop work. If they are utilizing words or applying them to their writing, this is writing workshop work. Ensure to understand the distinct difference when planning and not confuse where specific elements belong.

Students will know: (Goals)

Book club members understand the purpose, components and procedures of a book club.

Note: Book club teaching points are integrated into this unit to provide students with the opportunity to take ownership over their learning and apply literary skills.

Students will be able to: (Teaching Points)

- Book club members make plans for their reading. They discuss
  - book choice
  - club guidelines
  - meeting agendas
  - reading focus
  - reading amounts
  - supplemental reading or research
- Book club members come to their meetings prepared. They have original ideas in their notebooks with evidence from the text cited. Club members don't just discuss their ideas. They return to their notebooks and jot down how their ideas have grown from having discussions with their club. Jot - Discuss - Jot.
- Book club members ensure that all members follow the club guidelines, come prepared for conversations, and contribute in a meaningful way.
- Book club members utilize respectful, collaborative conversations (accountable talk) to support members, share insights, and debate ideas.
  - I agree because...
  - I disagree because...
  - I hadn't thought about it that way, but now I understand...
  - So what I hear you saying is...
  - That is an interesting observation because...
  - What I think is important about what you said is...
  - What you said made me think about...
- Book club members understand that not all conversations have to focus on a right answer and there could be multiple possibilities as they explore ideas in a text. They might say: Maybe...or maybe...

Readers understand what interpreting themes means.

[Link to progression](#)

**IMPORTANT TIPS FOR IMMERSION:**

During the first few days of this unit, you should plan time for shared reading lessons so that students can all explore a common text together and study themes. You may want to explore:

- Common “big topics” and what an author can say *about* that topic (theme)  
Example:
  - ★ Big topic: Trust
  - ★ Possible theme: In life, you can’t always trust everyone you meet.
  - ★ Possible theme: In life, trust is something that must be earned.
- Briefly - How the author develops theme (to be explored further during the unit)
  - “Gasp!” moments
  - patterns/broken patterns
  - character mistakes
  - conflict

- Readers think deeply about themes, and uncover what’s really going on in a text. (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 pg. 208)
  - Step 1: What is going on?
  - Step 2: What’s really going on?
  - Step 3: What can I learn about what is really going on?
  - Step 4: How did the author create all of this?
- Readers stop and jot an important note about what’s happening in the plot and then infer by asking “What’s the big idea about what’s happening in the story?” (The Reading Strategies Book Lesson 7.2 pg. 195)

Readers use frames and patterns to learn larger life lessons from books.

- Readers use gasp moments to uncover themes or big ideas within the texts. (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 Lesson 3 pg. 213)
- Readers understand that authors make intentional decisions in their writing (**Pattern**) so that we as readers have opportunities to imagine the scenes and create ideas about the characters that, when added up, lead to bigger ideas and opportunities to think about and interpret themes. (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 Lesson 4 pg. 216)
- Readers understand that having a specific lens through which to read and reread texts often helps us think about the text in meaningful ways. (**Frame**) (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 Lesson 8 pg. 231)
  - Readers may choose to look through the lens of culture, diversity, or identity when examining a story. How does the meaning of the text change when looking through these lenses? (Social Justice Standard: DI.6-8.8)
- Book club members make inferences and read between the lines as they develop theories.
  - STEP 1: Choose a lens of focus.
    - Conflict (big & small)
    - Point of View/Perspective
    - Mood

- Tone (word choice)
- Symbolism
- Author's craft
- Theme
- Setting
- Plot
- Characters
- STEP 2: Collect evidence from the text that supports or refutes your idea
- STEP 3: Analyze what the evidence shows
- STEP 4: Develop a theory
- Readers can observe what mistakes the character has made and think about what they have learned from that. (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 Lesson 5 pg. 218, The Reading Strategies Book Lesson 7.7 pg. 200)
  - Revisit from unit 2a
- Readers understand turning points as important parts of the plot that serve as opportunities for readers to think about big ideas and themes. (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 Lesson 6 pg. 220)
- Readers understand that a symbol is something that stands for something beyond itself. The interpretation of these symbols create symbolism. The symbolic aspects of texts are often connected to themes. (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 Lesson 7 pg. 223, A Deep Study of Character Bend III Session 18)
- Book club members notice rhetorical devices such as:
  - metaphor
  - simile
  - personification
  - imagery

We consider why the characters (and author) made those word choices. We might ask, *What is the motivation of the character or group? How does this rhetorical device move the character's (or group's) message or lesson?* We jot our thinking in our notebooks and discuss with our groups.
- Readers pause in a place where the character's feelings change and notice what causes the change to learn more about character(s) in a story. (The Reading Strategies Book 7.8 pg. 201)

<p>Readers uncover theme within and across texts.</p>	<ul style="list-style-type: none"> <li>● Readers compare what a character learned in one short story to what the character learned in another short story. (The Reading Strategies Book Lesson 7.9 pg. 202)</li> <li>● Readers understand the actions of one character can have effects on other characters throughout and across short stories. (The Reading Strategies Book Lesson 7.10 pg. 203)</li> <li>● Readers think about books/stories to remind themselves of what they learned from those other books/stories and apply it to the book they are reading now. (The Reading Strategies Book Lesson 7.11 pg. 204)</li> <li>● Readers determine a story's theme by first naming some topics, issues, ideas or concepts. It is likely that any one story will connect to more than one topic.(The Reading Strategies Book Lesson 7.12 pg. 205)</li> <li>● Readers can uncover real-world issues in the stories they are reading to think more deeply about their lives. Readers think about what the author might want us to think about, what the author might be trying to say, and then consider what's important. (The Reading Strategies Book Lesson 7.15 pg. 208) <ul style="list-style-type: none"> <li>○ Real world issues connect to Social Justice Standard JU.6-8.12</li> </ul> </li> </ul>
<p>Readers use reading notebook entries to interpret themes.</p>	<ul style="list-style-type: none"> <li>● Readers interpret themes by recording what the author said/wrote, what we as readers notice and are thinking. (Why Do I Teach Readers Tomorrow? Fiction Chapter 6 Lesson 8 pg. 234-236)</li> <li>● Book club members generate open-ended questions to bring back to their clubs for further discussion. <ul style="list-style-type: none"> <li>○ Questions might be about ideas they want to explore, things that confuse them, etc.</li> </ul> </li> <li>● Readers write about the themes in a text to elaborate on their thinking.</li> </ul>
<p>Readers use conversations to interpret themes.</p>	<ul style="list-style-type: none"> <li>● Readers have discussions about the theme to deepen their understanding. (What does this story teach me?)</li> <li>● Readers have conversations to compare and contrast themes within and across texts.</li> </ul>
<p><b>Suggested Resources/Technology Tools</b></p>	
<p>What Do I Teach Readers Tomorrow - Fiction - by Gravity Goldberg &amp; Renee Houser  The Reading Strategies Book by Jennifer Serravallo  The Fountas &amp; Pinnell Literacy Continuum, K-8</p>	

## Booksource Mentor Texts

**Frames:** a frame is a way of zooming in and looking closely at a particular aspect of the story

**Patterns:** the intentional decisions made by the author to create an experience for the reader

**Lessons Learned:** when characters develop awareness or a realization as a true learning experience. The lessons happening in the book also impact the lessons happening out of the book.

**Possible Short Stories** - When choosing texts with your readers, ensure the level of text complexity is appropriate. Ideally in interactive read aloud or shared reading, you should be choosing texts at higher text complexity. These texts are best suited for independent work, when the skill itself is rigorous.

- “Papa’s Parrot” by Cynthia Rylant
- “Birthday Box” by Jane Yolen
- “Roberto Ignacio Torres Bakes” by Steven Frank
- “The Dreamer” by Pam Munoz Ryan
- “Fireflies” by Julie Brinckloe
- “Peter’s Chair” by Ezra Jack Keats
- “The Other Side” by Jacqueline Woodson
- “Fox” by Margaret Wild and Ron Brooks
- “The Catfish” by Cale (See Session 17 in Personal Narrative Unit of Study)
- “The Unexpected Brother” by Gracie (See Session 17 in Personal Narrative Unit of Study)
- “Shells” by Cynthia Rylant
- [“The Scholarship Jacket”](#) by Marta Salinas
- “The Amigo Brothers” by Piri Thomas
- [“No Guitar Blues”](#) by Gary Soto
- [“Names/Nombres”](#) by Julia Alvarez
- [“Seventh Grade”](#) by Gary Soto
- [“Sometimes a Dream Needs a Push”](#) by Walter Dean Myers
- [“The Party”](#) by Pam Munoz Ryan

You can also look at released PARCC/NJSLA items to find grade level short stories.

[Strategy](#) for comparing themes across texts

### Modifications

**Please note:** The teaching points above may be taught to the whole class, small groups, or individual students. They do not have to be taught in order. Teachers should utilize the pre-assessment and formative assessments in class to inform their instructional planning. They should be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, or Shared Writing.

**NOTES FOR DIFFERENTIATION:** These suggestions can be used to support students who need accommodations, modifications, and/or extensions.

If these objectives are utilized as whole class lessons, students do not have to all be in the same place as readers. The teacher should provide a whole class, mini-lesson, and then invite students to continue working on reading at their own pace. Some students might apply this lesson to their reading work on the same day, but the others may be in different places in their instruction so they should work on what they need. If need be, the teacher may have to pull small groups and/or confer with writers depending on where they are in the process. These lessons can be recycled or provided for a second time to support students in small groups that might need additional practice or guidance. Additionally, readers who are ready for challenges, should be provided with additional instruction in small groups.

## Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- Act as a responsible and contributing community members and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence

## Unit 4b

### [Narrative Short Stories](#)

#### Summary and Rationale

In this unit, short story writers will write using effective techniques, relevant descriptive details and well structured event sequences. They will learn to craft and revise scenes, create well-developed characters that respond to conflict and realistic ways and to use tension and pacing to draw readers into their unfolding plot. In Bend I, students will collect multiple story ideas, blurbs, and scenes in their notebooks, drawing on what they know about strong narrative writing. In Bend II, short story writers will draft a first version of their story and revise in meaningful ways to further develop their character consistently across their series. In Bend III, short story writers will continue to revise their story in more nuanced ways. In Bend IV, short story writers will prepare for publication and celebration by considering who their audience is and how and where they will publish their writing.

#### Recommended Pacing

7-8 weeks (February-April)

#### Standards

Reading: Literature

RL.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.2.	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RL.6.3.	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
RL.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.



RL.6.5.	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
RL.6.6.	Explain how an author develops the point of view of the narrator or speaker in a text.
RL.6.10..	By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.
Writing	
W.6.1 A, B, C, D, E.	Write arguments to support claims with clear reasons and relevant evidence. A. Introduce claim(s) and organize the reasons and evidence clearly. B. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text. C. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons. D. Establish and maintain a formal/academic style, approach, and form. E. Provide a concluding statement or section that follows from the argument presented.
W.6.2.	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
W.6.3.	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. A. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. B. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. C. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. D. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. E. Provide a conclusion that follows from the narrated experiences or events.
W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.
W.6.5.	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
W.6.6.	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
W.6.9.A.	Draw evidence from literary or informational texts to support analysis, reflection, and research. A. Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to

	similar themes and topics”).
W.6.10.	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.
Language	
L.6.1.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. A. Ensure that pronouns are in the proper case (subjective, objective, possessive). B. Use intensive pronouns (e.g., myself, ourselves). C. Recognize and correct inappropriate shifts in pronoun number and person. D. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents). E. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.
L.6.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. A. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. B. Spell correctly.
L.6.3.	Use knowledge of language and its conventions when writing, speaking, reading, or listening. A. Vary sentence patterns for meaning (syntax), reader/listener interest, and style/voice. B. Maintain consistency in style and tone.
L.6.4.A.	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. A. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.6.5.	L.6.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. A. Interpret figures of speech (e.g., personification) in context. B. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words. C. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., stingy, scrimping, economical, un wasteful, thrifty).
L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Speaking & Listening	

SL.6.1.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
SL.6.4.	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
SL.6.5.	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate

### Instructional Focus

Enduring Understandings:	Essential Questions:
<ul style="list-style-type: none"> <li>● Writers of short stories collect and rehearse story ideas by collecting ideas, blurbs and scenes and drawing on what they know about narrative writing, come up with ideas for conflicts, and develop character setting and plots.</li> <li>● Writers of short stories draft with a strong purpose and revise in deep meaningful ways by not waiting until the draft is complete before engaging in revision. Writers will study mentor texts for good qualities of writing and experiment with different leads, endings and resolutions to central conflict.</li> <li>● Writers revise and edit with an eye towards publication by revising in smaller ways and using editing techniques. Writers will craft setting, convey passage of time and write dialogue to convey meaning, mood and tension.</li> <li>● Writers of short stories publish and celebrate for an audience by considering who their audience is to guide their choice about how and where they publish their writing.</li> </ul>	<ul style="list-style-type: none"> <li>● How do writers of short stories collect and rehearse story ideas while checking in on writing goals?</li> <li>● How do writers of short stories draft with a strong purpose and revise in deep meaningful ways?</li> <li>● How do writers of short stories revise and edit with an eye towards publication?</li> <li>● How do writers of short stories publish and celebrate for their audience?</li> </ul>

### Evidence of Learning (Assessments)

**Common Assessment**

- Post Assessment (after the final bend)
  - Utilize the narrative writing rubric, grade six, to score each student’s short story series writing on all elements

**Rubrics/Checklists:**

*Narrative Writing*

Learning Progression, Grades 3-9

Narrative Writing Rubrics

Grade 6

Narrative Writing Checklists

Grade 5 and Grade 6

Grade 6

Grade 6 and Grade 7

Student Writing Samples

Grade 5

Grade 6

Grade 7

Writing Developed Through the Progression

Grade 5

Grade 6

Grade 7

*Additional Materials*

On-Demand Student Scores Recording Sheet

Chart: Unpack Your Evidence

Writing Process Learning Progression, 5-8

Sample On-Demand Performance Assessment, Grade 7

**Objectives (SLO)**

Grammar Focus

- Writers recognize and correct inappropriate shifts in verb tense
- Writers use punctuation for effect
- Writers vary sentences structure, especially sentence beginnings
- Writers revise for stronger verbs

The grade level language standards above should be integrated into your planning. You may want to teach grammar mini-lessons to the whole class, small groups, and/or individuals. In addition to the grade level expectations above,

students may need additional grammar instruction based upon their individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Students will know:(GOALS)	Students will be able to: (TEACHING POINTS)
<p><b>BEND I: Collecting and Rehearsing Story Ideas While Checking In on Writing Goals</b>  <b>(*If Then...Curriculum, Fiction, Writing Bend I)</b></p> <p>Goal: As writers of short stories we collect and rehearse story ideas that develop a character’s small moments in which trouble grows.</p> <p>IMPORTANT TIPS FOR SHARED WRITING:            During the first few days of this unit, you should plan time for shared writing lessons so that students can all have a common experience and study short story writing. You may want to:</p> <ul style="list-style-type: none"> <li>● Choose a common character               <ul style="list-style-type: none"> <li>○ From read aloud</li> <li>○ Inspired by your own life</li> <li>○ Inspired by someone you all know</li> </ul> </li> <li>● Draw on the previous narrative unit as you are drafting</li> </ul> <p>Goal: By the end Bend I, students should have multiple stories ideas to work with. At the start of Bend II, they should select one idea to turn into a writing piece.</p>	<ul style="list-style-type: none"> <li>● Short story writers study narrative stories, unpacking the characteristics of the genre and imagining the strategies that other writers use.               <ul style="list-style-type: none"> <li>○ <a href="#">Suggested chart</a></li> </ul> </li> <li>● Short story writers consider the similarities and differences between personal narrative and fiction writing. (Bend I: Session I, pg. 19)</li> <li>● Short story writers generate fiction ideas by looking at moments of trouble from their lives and then projecting those onto a character. *(Bend I : Session I, pg. 18 -19)</li> <li>● Short story writers study mentor texts/back covers of books (blurbs) to envision and draft blurbs about their character. *(Bend I: Session I, pg. 19)</li> <li>● Short story writers try out various ideas by writing just a scene from one of their many story ideas. * (Bend I: Session I, pg. 19)</li> <li>● Short story writers can write a fictional trouble/conflict scene about their character by taking something real that happened to them and changing it from first person to third person. *(Bend I: Session II, pg.19)</li> <li>● Short story writers use narrative craft “show not tell” as they write, using dialogue, detail, inner thinking and action to craft the scene. * (Bend I: Session II, pg. 20)</li> <li>● Short story writers commit to their own story idea/conflict that they will write long about. (homegrown lesson)</li> </ul>
<p><b>BEND II: Drafting With a Strong Purpose and Revising in Deep, Meaningful Ways</b>  <b>(*If Then...Curriculum, Fiction, Writing Bend II)</b>  <b>(**Up the Ladder Accessing Grades 3-6 Narrative Units of Study)</b></p> <hr style="border-top: 1px dashed black;"/> <p style="text-align: center;"><b><i>Suggestions for Differentiation</i></b>  <i>Conferring/Small Group Instruction</i>  <i>(This list can be used to provide accommodations, modifications, and/or extensions for individual students.)</i></p> <ul style="list-style-type: none"> <li>● Get students started on their first fiction story.</li> </ul>	<ul style="list-style-type: none"> <li>● Short story writers plan a storyline (imagining and sketching) of a small moment, a scene in which the character does and says things that shows the character’s wants and troubles keeping in mind the trouble gets worse in the middle of the story. **(Session 7 pg. 49, *additional resource Bend II pg, 23)               <ul style="list-style-type: none"> <li>○ You might want to remind students about slowing down the heart of the story (reference unit 1b).</li> </ul> </li> <li>● Short story writers set themselves the task of drafting the problem scene first -- the one in which the character faces the central problem (Bend II Session 1, pg. 23).</li> <li>● Short story writers use mentor text to notice and jot lists of the moves these writers have made and will try out</li> </ul>

- Confer with writers in ways that give them goals to work toward.
- Help students make stories that are a joy to read.
- Provide quick, in-the-moment assessment and response.

Goal: By the end of Bend II, students should have a completed draft (not yet revised and edited).

- similar moves in their own writing. \*( Bend II Session 2 pg. 24)
- Short story writers use mentor texts when making choices about narrative (first person, third person, etc.)
  - Short story writers write and rewrite different leads not just for the opening scene, but for each scene. \* (Bend II Session 3 pg. 25)
  - Short story writers experiment with multiple endings often by jumping ahead to a final small moment that resolves our conflict.\*\* (Session 8 pg. 56)
    - Short story writers consider endings that resolve conflicts in realistic ways. What is the story really about? What do I want my reader to take away? (Bend II, Session 4, pg. 26-27).
  - Short story writers craft every part of the story (beginning, middle, and end) to spotlight what it is they are especially trying to convey (Bend II, Session 4, pg. 27)
  - Short story writers become the boss of their own writing by rereading their work and self assessing for revision and editing, possibly using a checklist. \*\*(Session 9 pg. 63)

**BEND III: Revising and Editing with an Eye toward Publication (If Then...Curriculum, Fiction, Writing Bend III)**

Goal: As writers we revise and edit with an eye towards publication.

- Short story writers develop a sense of time and place by revising their setting to convey larger meanings. (Mood, Tone, Show not Tell) \* (Bend III Session 1 pg, 27)
- Short story writers revise paragraphs to indicate change in setting or time, in action or in mood, or when a new character speaks.\* (Bend III Session 1II pg, 28)
- Writers revise for word choice and consider where figurative language (similes, metaphors, personification, idioms, alliteration, onomatopoeia, hyperbole) may enhance the reader’s experience.
  - Writers use similes to make a comparison
    - *The child’s lovely eyes shone like a pair of moons in the evening sky.*
    - *The police officer’s mood seemed as light as an autumn breeze.*
  - Writers use metaphors to make a comparison
    - *My heart became a block of ice.*
    - *He glimpsed the silver lace of frost on the window.*
    - *She is a sparkling star.*
- Short story writers use a variety of transition words to signal shifts from one timeframe or setting to another.

	<ul style="list-style-type: none"> <li>● Short story writers use dialogue sparingly and intentionally to bring out conflict and show character traits. * (Bend III Session 1I pg, 28)</li> <li>● Short story writers study mentor texts for examples of punctuation to use in their writing and revise and edit accordingly. * (Bend III Session IV pg, 28)</li> </ul>
<p><b>BEND IV: Publishing and a Celebrating (If Then...Curriculum, Fiction, Writing Bend IV)</b></p> <p>Goal: As writers we publish and celebrate for an audience.</p>	<ul style="list-style-type: none"> <li>● Short story writers think carefully about how to publish their writing and set final goals for themselves as writers using a narrative checklist. (publishing formats: short stories, anthologies, podcasts and illustrated books) * (Bend IV Session I pg, 29)</li> <li>● Short story writers welcome opportunities to show off their skills. *(Bend IV Session 2 pg 30)</li> </ul>
<p>Grammar Focus:</p> <ul style="list-style-type: none"> <li>● Using commas correctly</li> <li>● Using colons to introduce a list</li> <li>● Using quotation marks</li> <li>● Using pronouns properly (including possessive and reflexive)</li> </ul>	<p>Using commas correctly</p> <ul style="list-style-type: none"> <li>● Writers understand and use commas correctly in writing. (<i>Patterns of Power</i>, Lesson 10.1, p. 277)</li> </ul> <p>Using colons to introduce a list</p> <ul style="list-style-type: none"> <li>● Writers use a colon to introduce a list. Use commas to set off words, phrases, and clauses. (<i>Patterns of Power</i>, Lesson 10.2, p. 282)</li> </ul> <p>Using quotation marks</p> <ul style="list-style-type: none"> <li>● Writers use quotation marks to enclose speech. (<i>Patterns of Power</i>, Lesson 10.11, p. 323)</li> </ul> <p>Using pronouns properly</p> <ul style="list-style-type: none"> <li>● Writers demonstrate command of pronouns and proper usage. (<i>Patterns of Power</i>, Lesson 11.1, p. 336)</li> <li>● Writers ensure pronouns are in the possessive case. (<i>Patterns of Power</i>, Lesson 11.2, p. 342)</li> <li>● Writers use reflexive pronouns. (Lesson 11.3, p. 351)</li> <li>● Writers use reflexive and intensive pronouns. (<i>Patterns of Power</i>, Lesson 11.4, p. 356)</li> <li>● Writers place clauses within a sentence. Use subordinating conjunctions to form complex sentences. (<i>Patterns of Power</i>, Lesson 6.6, p. 181)</li> </ul>
<p><b>Suggested Resources/Technology Tools</b></p>	
<p><a href="#">Writing Workshop in the Secondary Classroom</a></p> <p>Conferring Scenarios Chart  <a href="#">Narrative Writing</a></p> <p><b>Possible Short Stories</b> - When choosing texts with your readers, ensure the level of text complexity is appropriate. Ideally in interactive read aloud or shared reading, you should be choosing texts at higher text complexity.</p> <ul style="list-style-type: none"> <li>● “Papa’s Parrot” by Cynthia Rylant</li> </ul>	

- “Shells” by Cynthia Rylant
- “Birthday Box” by Jane Yolen
- “Roberto Ignacio Torres Bakes” by Steven Frank
- “The Dreamer” by Pam Munoz Ryan
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- [“The Scholarship Jacket”](#) by Marta Salinas
- “The Amigo Brothers” by Piri Thomas
- [“No Guitar Blues”](#) by Gary Soto
- [“Names/Nombres”](#) by Julia Alvarez
- [“Seventh Grade”](#) by Gary Soto
- [“Sometimes a Dream Needs a Push”](#) by Walter Dean Myers
- [“The Party”](#) by Pam Munoz Ryan

### **Modifications**

See suggestions for implementation listed under each goal.

### [Career Readiness, Life Literacies, and Key Skills Practices \(June 2020\)](#)

- Act as a responsible and contributing community members and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence



## Unit 5a

### Nonfiction: Becoming a Changemaker

#### Summary and Rationale

In this unit, an important message to convey to readers is that good readers understand perspectives as they read and after reading when they reflect. Perspective is the reader's point of view or vantage point. Including the reader's personal experiences, experiences with a topic, personal values and the reader's relationship to the subject. Understanding perspectives allows readers to empathize and connect with others. When readers understand perspectives in non-fiction reading, readers are able to appreciate that their view is one of many. Readers will be able to be more flexible with shifting back and forth between a reader's mindset and a writer's mindset.

#### Recommended Pacing

7-8 weeks (April-June)

#### Standards

##### Reading: Literature

RL.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.2.	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
RL.6.5.	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
RL.6.6.	Explain how an author develops the point of view of the narrator or speaker in a text.
RL.6.10.	By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.
Reading: Informational Text	
RI.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.6.2.	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RI.6.3.	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
RI.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
RI.6.5.	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
RI.6.6.	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
RI.6.8	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.
RI.6.9.	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
RI.6.10.	By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.
Writing	
W.6.2.	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition,

	<p>classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aiding comprehension.</p> <p>B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>C. Use appropriate transitions to clarify the relationships among ideas and concepts.</p> <p>D. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>E. Establish and maintain a formal/academic style, approach, and form.</p> <p>F. Provide a concluding statement or section that follows from the information or explanation presented.</p>
W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.6.5.	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
W.6.6.	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
W.6.10.	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening	
SL.6.1 A, B, C, D.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.6.2.	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.6.4.	Deconstruct a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
SL.6.5.	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Language	

L.6.1.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.6.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.6.3.	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
L.6.4.	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. A. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. B. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., audience, auditory, audible). C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Social Justice

DI.6-8.9	I know I am connected to other people and can relate to them even when we are different or when we disagree.
DI.6-8.10	I can explain how the way groups of people are treated today, and the way they have been treated in the past, shapes their group identity and culture.
JU.6-8.12	I can recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws.
JU.6-8.13	I am aware that biased words and behaviors and unjust practices, laws and institutions limit the rights and freedoms of people based on their identity groups.

Instructional Focus

Enduring Understandings:	Essential Questions:
<ul style="list-style-type: none"> <li>Perspective is a point of view, a vantage point, including personal experiences, readers personal experiences with the topic, readers personal values, and the reader's relationship to the subject that allows readers to connect and</li> </ul>	<ul style="list-style-type: none"> <li>What is perspective?</li> <li>How do readers identify perspectives in their texts along with those that are missing?</li> <li>How do readers compare perspectives on the same topic?</li> </ul>

empathize with others, be open to new ideas, develop our social imaginations, and realize how our experiences shape our views of reality.

- Readers identify perspective by paying attention to the author's intentional decisions in their writing as well as understand that their own personal perspective is influenced by many factors.
- Readers collect multiple sources on a topic to compare perspectives by using reading notebook entries and conversations to deepen their thinking.

- How do readers use reading notebook entries to understand perspectives?
- How do readers use conversations to understand perspectives?

### Evidence of Learning (Assessments)

#### Unit Common Assessment

- Post Assessment

#### Other Assessments:

- TC Running Record Reading Assessments
- Reading Learning Progression- Information Reading
  - Grades 2-6
- Formative assessments
- One-on-one conferences
- Reading notebook entries

### Objectives (SLO)

#### Word Study/Vocabulary Focus \*Taken from The Continuum of Literacy Learning Fountas & Pinnell

- Use context as a clue to the meaning of a word or phrase
- Use relationship between particular words (e.g. cause/effect, part/whole, item/category) to better understand each of the words.
- Distinguish among connotations (associations) of words with similar denotations (definitions) (e.g. stingy, scrimping, economical, un wasteful, thrifty)
- Recognize and use prefixes that refer to sequence
  - pre- (meaning “before”) preheat, predict, prescribe
  - fore- (meaning “before,” “earlier,” or “in front”) forehead, foresee, foretell
  - pro- (meaning “before” or forward”) proclaim, promotion
- Recognize and use prefixes that indicate amount, extent, or location
  - sub- (subway, submarine)
  - super- (supermarket, superpower, supernatural)
- Recognize and use number-related prefixes
  - Ex: uniform, bicycle, triangle, quadrangle, pentagon, octopus, century
- Recognize and use prefixes that mean “with or together” or “between or among”
  - Ex- (explode, export, exclude)
  - In- (inspect, include)

The grade level expectations above should be integrated into your planning. You may want to teach word study/vocabulary through mini-lessons to the whole class, small groups, and/or individuals during reading workshop time or provide exposure through shared reading or interactive read aloud experiences outside of reading workshop. Additionally, students should have the opportunity to practice using the words in writing during writing workshop time. In addition to the grade level expectations above, students may need additional word study support based upon their individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Please keep in mind, if students are recognizing words in texts and uncovering the impact/meaning, this is reading workshop work. If they are utilizing words or applying them to their writing, this is writing workshop work. Ensure to understand the distinct difference when planning and not confuse where specific elements belong.

Students will know: (Goals)	Students will be able to: (Teaching Points)
<p>Readers understand what perspectives means.</p> <p><b>IMPORTANT TIPS FOR IMMERSION:</b> During the first few days of this unit, you should plan time for shared reading lessons so that students can all explore a common text together and study perspective. You may want to explore:</p> <ul style="list-style-type: none"> <li>● How authors make intentional decisions - What moves do they make? (from What do I Teach Readers Tomorrow) <ul style="list-style-type: none"> <li>○ word choice</li> <li>○ visual icons</li> <li>○ details included</li> <li>○ details excluded</li> <li>○ voices represented (quotations, etc.)</li> <li>○ page layout and design</li> </ul> </li> <li>● Multiple perspectives on the same topic</li> <li>● How to begin thinking about making informed opinions on specific topics</li> </ul>	<ul style="list-style-type: none"> <li>● Readers note that perspective is a point of view of vantage point including personal experiences, readers experiences with the topic, readers personal values, and the reader's relationship to the subject. (What do I teach Readers Tomorrow Chapter 6 pg. 203)</li> <li>● Readers understand that understanding perspectives is important because it allows readers to connect and empathize with others, be open to new ideas, develop our social imaginations, and realize how our experiences shape our views of reality. (What do I teach Readers Tomorrow Chapter 6 pg. 203) <ul style="list-style-type: none"> <li>○ This lesson can connect to Social Justice Standards DI.6-8.9, DI.6-8.10, JU.6-8.12, JU.6-8.13. Students' understanding of perspective can help them to empathize with others, especially those with different struggles and experiences.</li> </ul> </li> </ul>
<p>Readers identify the perspective(s) in their texts along with those that are missing.</p>	<ul style="list-style-type: none"> <li>● Readers understand the importance of paying attention to authors' intentional decisions in their writing as a way to look beyond just one perspective and add layers of meaning to their reading. (What do I teach Readers Tomorrow Chapter 6 Lesson 2 pg. 210)</li> <li>● Readers understand that their personal perspective is influenced by many factors. One factor readers should be aware of is how we as readers perceive ourselves, being aware that our perspectives are influenced by our beliefs and relationships. (What do I teach Readers Tomorrow Chapter 6 Lesson 4 pg. 216) <ul style="list-style-type: none"> <li>○ This lesson can connect to Social Justice Standards DI.6-8.9, DI.6-8.10, JU.6-8.12, JU.6-8.13. The way we view our own identity</li> </ul> </li> </ul>

	<p>can affect how we view the world. In this lesson students reflect on parts of their identity “chosen for me, my choice, and how others see me.” This reflective exercise helps them think of their sense of self and how that may impact their reading.</p> <ul style="list-style-type: none"> <li>● Readers are aware of the author’s reason for writing and any potential bias that comes from that. Readers consider what facts are included and excluded as well as consider if there are any “opinion words” being used alongside the factual information. (The Reading Strategies Book, Lesson 8.20 pg . 242)</li> <li>● Readers collect facts and details that connect with the main idea to determine the author’s perspective and what the author is trying to say. (The Reading Strategies Book, Lesson 8.21 pg. 243)</li> <li>● Readers pay close attention to tricks of persuasion by looking not just at the information presented but also at how it’s being presented, especially with the choice of words and voice the author uses. (The Reading Strategies Book, Lesson 8.22 - 8.23 pg. 244)</li> </ul>
<p>Readers compare perspectives on the same topic.</p>	<ul style="list-style-type: none"> <li>● Readers become aware that there are often multiple perspectives about the same topic. Readers should consider those perspectives while they read to either confirm, challenge, or change their thinking. (What do I teach Readers Tomorrow Chapter 6 Lesson 3 pg. 213) <ul style="list-style-type: none"> <li>○ When reading about social change, it’s important to have first hand accounts from people who are affected. It’s key to learn from those who know that social issue best and are a part of the community affected (Social Justice Standards DI.6-8.9, DI.6-8.10, JU.6-8.12, JU.6-8.13).</li> </ul> </li> <li>● Readers collect books on the same topic in which authors have different perspectives and form their own response. (The Reading Strategies Book, Lesson 8.10 pg. 231)</li> <li>● Readers understand that what they think is most important might not always be in agreement with what the author thinks is most important and look back to see which perspective is supported by details from the text. (The Reading Strategies Book, Lesson 8.9 pg 230)</li> </ul>

<p>Readers use reading notebook entries to understand perspectives.</p>	<ul style="list-style-type: none"> <li>• Readers create tools such as “What? How? So What? Chart to help transfer thinking patterns from the whole class read aloud experience to readers independent reading book. (What do I teach Readers Tomorrow Chapter 6 Lesson 3 pg. 215)</li> <li>• Readers note their own perspective by recording the factors that influence their lives and how the beliefs they bring to a text impact their reading. Students create a three column chart “Chosen for Me”, “My Choice,” and “Others See Me” to record their reflections. (What do I teach Readers Tomorrow Chapter 6 Lesson 4 pg. 217)</li> </ul>
<p>Readers use conversations to understand perspectives.</p>	<ul style="list-style-type: none"> <li>• Readers use prompts to push their thinking to spark conversations about perspectives. (I noticed, I’m, surprised that I, I wonder why, I tend to) (What do I teach Readers Tomorrow Chapter 6 Lesson 4 pg. 218)</li> <li>• Readers create independent reading plans that include reading with awareness of their personal perspective. (Let’s read with an awareness of, Let’s ask our reading partners to check in on, Let’s use our reading notebooks to) (What do I teach Readers Tomorrow Chapter 6 Lesson 4 pg. 218)</li> </ul>
<p><b>Suggested Resources/Technology Tools</b></p>	
<p>What Do I Teach Readers Tomorrow - Nonfiction - by Gravity Goldberg &amp; Renee Houser  The Reading Strategies Book by Jennifer Serravallo  Booksource Mentor Texts</p> <p>Suggested Read Alouds:  “Hidden Figures-Young Readers’ Edition” by Margot Lee Shetterly  “Refugee” by Alan Gratz  “I am Malala Young Readers Edition” by Malala Yousafzai and Patricia McCormick  “I am Malala” by Malala Yousafzai  “Real Kids, Real Stories, Real Change” by Garth Sundem  <a href="#">Malala the Powerful (Scope October 2020)</a>  StoryWorks <a href="#">“Dr. King is My Grandpa”</a> &amp; <a href="#">‘These Kids Are Changing the World’</a>  Scholastic <a href="#">“From War to America”</a>  <a href="#">“Malala the Powerful”</a> Scope Reading  <a href="#">Sylvia Mendez- “Fight For What’s Right”</a> Scope Reading</p>	
<p><b>Modifications</b></p>	
<p><b>Please note:</b> The teaching points above may be taught to the whole class, small groups, or individual students. They do not have to be taught in order. Teachers should utilize the pre-assessment and formative assessments in class to inform their instructional planning. They should be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, or Shared Writing.</p>	



**NOTES FOR DIFFERENTIATION:** These suggestions can be used to support students who need accommodations, modifications, and/or extensions.

If these objectives are utilized as whole class lessons, students do not have to all be in the same place as readers. The teacher should provide a whole class, mini-lesson, and then invite students to continue working on reading at their own pace. Some students might apply this lesson to their reading work on the same day, but the others may be in different places in their instruction so they should work on what they need. If need be, the teacher may have to pull small groups and/or confer with writers depending on where they are in the process. These lessons can be recycled or provided for a second time to support students in small groups that might need additional practice or guidance. Additionally, readers who are ready for challenges, should be provided with additional instruction in small groups.

### Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- Act as a responsible and contributing community members and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence

## Unit 5b

### Making Social Change: Persuasive Writing & Digital Projects

#### Summary and Rationale

In this unit, persuasive essayists will understand that having an opinion and supporting it clearly and persuasively is a powerful life skill. In the first bend, writers will develop a plan for a persuasive essay by choosing an issue that matters to them, deciding their stance on it, and developing a claim with support. In the second bend, students will draft and revise their essays and make them more persuasive and powerful by angling stories to make points, paying attention to how they begin and end their essays, introducing counter arguments, and making a plea for an action plan. In the final bend, students will take their persuasive essays and transform them into short, Public Service Announcements (PSAs). Writers will study mentor texts of PSA's and use checklists to set goals for what they can improve. The goal in this bend is to take their expert knowledge on their topic and share it using a digital platform. As they utilize their persuasive essays to create PSAs, writers will decide on which information is most important to include. Finally, students will create a digital writing project that infuses the content of the PSA with a digital publication tool, such as Google Slides, so the information can be delivered in a visually captivating manner as they promote awareness and social change.

#### Recommended Pacing

7-8 weeks (April-June)

#### Standards

Reading: Informational Text

RI.6.1.	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.6.2.	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
RI.6.3.	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
RI.6.4.	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
RI.6.5.	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
RI.6.6.	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
RI.6.7.	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
RI.6.9.	Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
RI.6.10.	By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.
Writing	
W.6.1.	Write arguments to support claims with clear reasons and relevant evidence. A. Introduce claim(s) and organize the reasons and evidence clearly. B. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text. C. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons. D. Establish and maintain a formal/academic style, approach, and form. E. Provide a concluding statement or section that follows from the argument presented.
W.6.2.	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aiding comprehension. B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and

	<p>examples.</p> <p>C. Use appropriate transitions to clarify the relationships among ideas and concepts.</p> <p>D. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>E. Establish and maintain a formal/academic style, approach, and form.</p> <p>F. Provide a concluding statement or section that follows from the information or explanation presented.</p>
W.6.4.	Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above).
W.6.5.	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
W.6.6.	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
W.6.7.	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
W.6.8.	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
W.6.9.	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>A. Apply <i>grade 6 Reading standards</i> to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).</p> <p>B. Apply <i>grade 6 Reading standards</i> to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).</p>
W.6.10.	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

SL.6.1.	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.6.2.	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.6.3.	Deconstruct a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
SL.6.4.	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
SL.6.6.	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language

L.6.1.C.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking C. Recognize and correct inappropriate shifts in pronoun number and person.
L.6.1.D.	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking D. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).
L.6.2.A.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. A. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.
L.6.3.A	Use knowledge of language and its conventions when writing, speaking, reading, or listening. A. Vary sentence patterns for meaning (syntax), reader/listener interest, and style/voice.
L.6.4.C	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
L.6.6.	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Social Justice

DI.6-8.9	I know I am connected to other people and can relate to them even when we are different or when we disagree.
DI.6-8.10	I can explain how the way groups of people are treated today, and the way they have been treated in the past, shapes their group identity and culture.
JU.6-8.12	I can recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws.
JU.6-8.13	I am aware that biased words and behaviors and unjust practices, laws and institutions limit the rights and freedoms of people based on their identity groups.
AC.6-8.16	I am concerned about how people (including myself ) are treated and feel for people when they are excluded or mistreated because of their identities
AC.6-8.19	I will speak up or take action when I see unfairness, even if those around me do not, and I will not let others convince me to go along with injustice.
AC.6-8.20	I will work with friends, family and community members to make our world fairer for everyone, and we will plan and coordinate our actions in order to achieve our goals.
<b>Instructional Focus</b>	
<b>Enduring Understandings:</b>	<b>Essential Questions:</b>

- Writers of persuasion think of basic essay structure, choose an issue, develop a voice and grow ideas on that issue, and develop a claim with supports.
- Writers of persuasion draft and revise their essay by including anecdotes, angling stories to make points, writing introductions and conclusions, studying mentor texts (speeches) and essays against a checklist.
- Writers transition their writing into digital forms by determining what information is important to share, being flexible about formats and spot errors with an editor’s eye and know that they can go back to revise.

- How do writers of persuasion set up for writing a persuasive essay?
- How do writers of persuasive essay draft and revise their essay?
- How do writers transfer their writing into digital forms to share their message with a wider audience?

## Evidence of Learning (Assessments)

### Common Assessments

- Mid-Assessment (score at the end of Bend II)
  - Use the argument rubric, grade 6, to score the persuasive essay on the following components (overall, organization, elaboration, craft, and punctuation/sentence structure)
- Post-Assessment (score at the end of Bend III)
  - Use the argument rubric, grade 6, to score the PSA on all elements

### *Persuasive Writing*

#### Learning Progression, Grades 3-9

#### Persuasive/Argument Writing Rubrics

#### Grade 6

#### Persuasive/Argument Writing Checklists

#### Grade 5

Grade 5 and Grade 6  
 Grade 6  
 Grade 6 and Grade 7  
 Grade 7

**Objectives (SLO)**

Grammar Focus

- Use punctuation to set off nonrestrictive/parenthetical elements.
- Vary sentence patterns for meaning.

The grade level language standards above should be integrated into your planning. You may want to teach grammar mini-lessons to the whole class, small groups, and/or individuals. In addition to the grade level expectations above, students may need additional grammar instruction based upon their individual progress. Please utilize student work to determine what a student knows and is able to do and what a student might need next.

Students will know: (GOALS)

Students will be able to: (TEACHING POINTS)

**BEND I: Developing a Plan for Persuasive Essay (If Then...Curriculum, Persuasive Essays, Bend I)**

Goal: Writers of argument consider various issues that exist and commit to one that matters most.

**IMPORTANT TIPS FOR IMMERSION:**  
 During the first few days of this unit, you should plan time for lessons so that students can all have a common experience and study PSA. You may want to:

- Allow students to choose a class topic of passion (social issues, environmental issues, etc.)
- Immerse students in the genre of PSA by showing PSA videos or listening to PSA audio clips
  - Discuss how a PSA is different than the previous unit of informational writing (element of persuasion)
  - Discuss what makes an effective PSA (serious tone, voice over, images, music, etc.)
- Add elements to the informational writing checklist to encompass the added digital/audio/visual elements of PSA

- Persuasive essay writers want their point of view to be heard, but they must carefully balance emotion and logic. (Bend I, Session 1: Reminding Students about Basic Essay Structures through “Boot Camp”)
- Persuasive essay writers list the issues that matter most and then choose a few they are most compelled to write about. (Bend I, Session 2: Choosing an Issue to Address and Developing Voice on That Issue)
  -
- Persuasive essay writers gather with people who have similar interests to brainstorm and debate issues and develop a big picture view on a topic.\*
- Persuasive essay writers decide to take a stance on issues that matter by picking issues and writing long about why these issues matter.\*
  - This lesson connects to Social Justice Standards DI.6-8.9, DI.6-8.10, JU.6-8.12, JU.6-8.13, AC.6-8.16, AC.6-8.19, AC.6-8.20. In this unit students are thinking deeply about world issues. They are committed to explaining why these issues matter and what actionable steps can be taken to fix them.
- Persuasive essay writers commit to one issue and begin to conduct mini research to gain a deeper perspective on an issue that matters.\*
  - This lesson connects to Social Justice Standards DI.6-8.9, DI.6-8.10, JU.6-8.12, JU.6-8.13. Students are researching to better understand an issue that matters. They are



	<p>collecting facts, quotes, statistics, and first hand accounts to have a clear view of the issue.</p> <ul style="list-style-type: none"> <li>● Persuasive essay writers spend time collecting materials and writing ideas to rethink the essay plan. (Bend I, Session 3: Writing Entries to Grow Ideas about the Issue)</li> <li>● Persuasive essay writers study mentor texts to get a clear image of strong work in the genre. (Bend I, Session 4: Developing an Image of an Argument Essay)</li> <li>● Persuasive essay writers look at both sides of an issue in order to anticipate counter arguments and solidify a claims*.</li> <li>● Persuasive essay writers draft and revise their claims, trying to say what they mean exactly and playing with wording. (Bend I, Session 5: Rethinking a Claim and Supports)</li> </ul>
<p><b>BEND II: Drafting and Revising a Persuasive Essay (If Then...Curriculum, Persuasive Essays, Bend II)</b></p> <p>Goal: Writers of persuasion begin drafting and revising to improve their essay.</p>	<ul style="list-style-type: none"> <li>● Persuasive essay writers revise as they write to make their drafts stronger and apply this knowledge to new body paragraphs. (Bend II, Session 1: Getting In and Out of Illustrative Stories).</li> <li>● Persuasive essay writers make the shift from making a claim to including small vignettes or Small Moment stories that illustrate a reason. (Bend II, Session 2: Angling Stories to Make Points).</li> <li>● Persuasive writers revisit their work and make more robust introductions and conclusions. (Bend II, Session 3: Writing Introductions and Conclusions).</li> <li>● Persuasive writers use speeches as mentor texts to improve their own powers of persuasion. (Bend II, Session 4:Revising with Great Speeches in Mind).</li> <li>● Persuasive writers assess their writing against a checklist. (Bend II, Session 5: Analyzing Essays against a Checklist).</li> </ul>
<p><b>BEND III: Digital Writing Projects - Sharing Expertise Online (Unit 3 - Bend III)</b></p> <p>Goal: Writers of persuasion transition their writing into digital forms to share their message with a wider audience.</p>	<ul style="list-style-type: none"> <li>● Persuasive writers often study mentor texts to get a broad vision of a particular kind of writing and an in-depth look at genre and format. <ul style="list-style-type: none"> <li>○ Keep in mind, in this session, students should be studying Public Service Announcement (PSA) mentor texts and consider how they could integrate their PSA with voiceover into a visually appealing Google Slide presentation, or another digital presentation of choice.</li> </ul> </li> </ul>

- You may want to dedicate a few lessons to studying PSAs and understanding their structure and purpose. During these lessons, students should have an opportunity to practice writing a PSA off of their persuasive essay during independent practice.
- This task connects to Social Justice Standards AC.6-8.16, AC.6-8.19, AC.6-8.20. Students are not just researching an issue, they are taking their newfound knowledge and creating a PSA. This PSA is an actionable product that can be used to bring about change.
- Persuasive writers revise their PSAs with a focus on development and word choice.\*
- Persuasive writers determine what information is most important when they present their work within the constraints of a digital format.
- Persuasive writers make decisions quickly, are flexible about formats, spot errors with an editor’s eye, and know they can go back and revise when they are transitioning their writing into digital formats.
- Persuasive writers want to teach information and ideas to persuade their audience effectively and engagingly whether it’s a printed book, a website, a digital slideshow, and/or a live presentation by the writer.
  - This task connects to Social Justice Standards AC.6-8.16, AC.6-8.19, AC.6-8.20. Students are sharing their PSAs with others. Through educating others, they are sharing ways to make social change.

\* These lessons are not located in the If Then...Curriculum, but were homegrown by the curriculum committee.

Grammar Focus:

- Using the conditional mood

Using the conditional mood

- Writers understand and use the conditional mood. (*Patterns of Power*, Lesson 7.1, p. 193)

### Suggested Resources/Technology Tools

[Writing Workshop in the Secondary Classroom](#)

**Conferring Scenarios Chart**

[Argument Writing](#)

## **How to Write a PSA:**

[LESSON 10: What to Do? PSA Posters - Take The Challenge Now](#)

[https://mail.nutleyschools.org/imp/view.php?actionID=view\\_attach&id=4&muid=%7B5%7DINBOX10055&view\\_token=OnJOZSdmBP-4NJL8vNI4Fg1&uniq=1497992067159](https://mail.nutleyschools.org/imp/view.php?actionID=view_attach&id=4&muid=%7B5%7DINBOX10055&view_token=OnJOZSdmBP-4NJL8vNI4Fg1&uniq=1497992067159)

[https://mail.nutleyschools.org/imp/view.php?actionID=view\\_attach&id=5&muid=%7B5%7DINBOX10055&view\\_token=OnJOZSdmBP-4NJL8vNI4Fg1&uniq=1497992092179](https://mail.nutleyschools.org/imp/view.php?actionID=view_attach&id=5&muid=%7B5%7DINBOX10055&view_token=OnJOZSdmBP-4NJL8vNI4Fg1&uniq=1497992092179)

[Sample PSA Examples:](#)

**Sample PSA Scripts:** <https://docs.google.com/a/nutleyschools.org/document/d/1di9Y6WXuHbI10Hsn0-UywAR330hvO7oae4sb6B4RqY/edit?usp=sharing>

## **Changemakers:**

<https://www.changemakers.com/>

Suggested Read Alouds:

“Hidden Figures-Young Readers’ Edition” by Margot Lee Shetterly

“Refugee” by Alan Gratz

I am Malala Young Readers Edition

“I am Malala” by Malala Yousafzai

“Home of the Brave” by Katherine Applegate

“Real Kids, Real Stories, Real Change” by Garth Sundem

[Malala the Powerful \(Scope October 2020\)](#)

StoryWorks [“Dr. King is My Grandpa”](#) & [“These Kids Are Changing the World”](#)

[Scholastic “From War to America”](#)

[“Malala the Powerful”](#) Scope Reading

[Sylvia Mendez- “Fight For What’s Right”](#) Scope Reading

## **Modifications**

**Please note:** The teaching points above may be taught to the whole class, small groups, or individual students. They do not have to be taught in order. Teachers should utilize the pre-assessment and formative assessments in class to inform their instructional planning. They should be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, or Shared Writing.

**NOTES FOR DIFFERENTIATION:** These suggestions can be used to support students who need accommodations, modifications, and/or extensions.

If these objectives are utilized as whole class lessons, students do not have to all be in the same place as readers. The teacher should provide a whole class, mini-lesson, and then invite students to continue working on reading at their own pace. Some students might apply this lesson to their reading work on the same day, but the others may be in different places in their instruction so they should work on what they need. If need be, the teacher may have to pull small groups and/or confer with writers depending on where they are in the process. These lessons can be recycled or provided for a second time to support students in small groups that might need additional practice or guidance. Additionally, readers who are ready for challenges, should be provided with additional instruction in small groups.

## Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- Act as a responsible and contributing community members and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration, and communicate effectively.
- Work productively in teams while using cultural/global competence