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This document, based on the Virginia Department of Education’s English Standards of Learning Curriculum Framework (2010) provides extensions and additions to form the Loudoun County English Curriculum.
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LCPS English Department Mission Statement

Here are six beliefs that we strive to make true for all of our students:

Students communicate and collaborate effectively in written and oral discourse in ever-changing, real world situations.

*Therefore, we will*
  - develop active and involved listeners
  - teach students to self-advocate and ask for clarification
  - show students how to use the right language and diction for informal and formal situations
  - develop learning activities that encourage students to communicate in authentic contexts
  - provide opportunities for collaborative learning in research and other projects.

Students think critically.

*Therefore, we will*
  - provide opportunities to critically analyze language and media
  - teach processes for critical thinking and making informed decisions
  - show students how to refine their arguments based on new information.

Students understand and respect multiple perspectives and cultures.

*Therefore, we will*
  - explore literature that reflects many cultures
  - engage students in multiple perspectives and ideas.

Students value and appreciate the power of language through reading and writing.

*Therefore, we will*
  - provide opportunities for students to choose and engage in relevant and meaningful texts
  - provide opportunities for students to choose the audience and purpose for their writing.

Students take on challenges and reflect on progress.

*Therefore, we will*
  - provide opportunities for increased rigor in assignments
  - provide frequent opportunities for students to reflect on their growth as communicators.

Students are well versed in technology tools used to help them communicate.

*Therefore, we will*
  - integrate technology tools in our teaching and in student learning.
The Conversation Begins Here...

*Brown Sugar* is a film in which the main character is writing a book that becomes her love letter to hip-hop. It is a book that explains all that she loves and finds interesting about the creation of the music genre of hip-hop. This curriculum guide is the district’s love letter to reading and writing instruction in the middle school. You will notice that it is written in an informal tone. This is intentional. We hope that this guide will become like many of our trusted resource books like Nancy Atwell’s *In the Middle*, Lucy Calkins’ *Units of Study for Teaching Writing*, Katie Wood Ray’s *Study Driven*, Kelly Gallagher’s *Deeper Reading*, Ellin Keene and Susan Zimmermann’s *Mosaic of Thought*, or Nancy Allison’s *Middle School Readers*. What each of these books has in common is that they are the beginnings of a conversation. Each of these authors invites you into his or her classroom and has a conversation with you about reading and writing instruction. We love their books because we can imagine our classrooms and our students being like their classrooms and their students.

This guide is written by many authors from across our school district. In particular, we would like to acknowledge David Arbogast, Michelle Haseltine, Colleen Milligan, Sonja Polcen, Melinda Ramey, Michele Schmidt Moore, Laura Tucker, and Allyson White for their contributions. In it you will find some familiar pieces like benchmark checklists and an updated VDOE curriculum framework. However, you will also find some new pieces like an instructional framework for teaching reading and writing to middle school students and core units of study.

Okay, we saw you cringe when you read “core units of study.” So let’s talk a bit about the elephant in the room, by first stating what this does not mean. It does not mean that you must replicate each minilesson word for word at a specific time on a specific date. Each of the minilessons in a core unit represents a collection of teachers’ thoughts on how this unit might be carried out with students. Can you substitute minilessons? Absolutely! Can you make the unit your own? Most definitely! Creativity in teaching is something we honor and want to foster.

“So what is expected of me?” you might ask. We have aligned each reading and writing unit to a particular quarter that in turn is aligned to skills in the pacing guide for that quarter. We ask that you give your students a common experience that is shared with students across our district and that you honor some basic tenets of reading and writing instruction. We ask that you adhere to the big ideas that guide the unit by using the unit provided for you OR by creating a unit of your own that addresses the rationale, essential questions, knowledge, skills, and summative assessment that are outlined for that unit.

As we generate variations of the core unit as a district we are able to collaborate, share, and strengthen our ideas. As you implement the core units this school year, take note of the variations that you implement. What formative and summative assessments did you use? What minilessons did you add? What minilessons did you remove? How did you integrate technology into the unit? How did you differentiate the unit for all of your students? What record keeping systems did you build to keep track of your conferences, anecdotal notes, and observations? One of the sections in this guide asks you to contribute your ideas to the conversation. We hope that you will do so.
You will also note that each unit does not take the entire quarter. Generally a core unit will take about four weeks on a block schedule. The remaining reading/writing units during that quarter are designed by grade level teams and individual teachers in each school. Are there some instructional practices and philosophies that we will subscribe to district wide? Yes. Will that philosophy and practice look identical in every classroom? Probably not. It is in our diversity of teaching styles that we are able to reach a diverse student body. However, we must come to a consensus on our mission, our instructional practice, and our instructional philosophy and each of these components must be grounded in research and experience.

This curriculum guide is part guide, part reflective journal, and part conversation. In this guide you will gain a better understanding of where we are headed as a district in terms of reading and writing instruction in the middle school. You will probably find that it doesn’t differ much from what you already do every day. However, you may also find that through reflection and experimentation with something new that you challenge yourself and your students.

- Throughout the guide, you will find places to reflect on your practice.

- These places are denoted with this symbol - .

As you are reading take a moment to reflect on that part of the conversation and add your own notes.

In addition, we want to spread the conversation begun in this guide across our district. To that end we would love for you to share how you are implementing the curriculum with your students in your classroom. This year we will be videotaping some of the minilessons and structures of a reading and writing workshop. Invite us to visit your classroom so that we can share the extraordinary work we are doing across our district.

**Middle School English Instructional Framework**

**The Research Behind Writing Workshop**

The purpose of writing workshop is to develop students’ writing skills while fostering inquiry and creativity. Students develop the habit of writing for personal and professional reasons. In a writing workshop, students are exposed to a variety of genres, emphasizing fiction and nonfiction texts that are common in professional publications and media. Students are continually developing their abilities to communicate in writing effectively, taking into consideration audience, purpose, and form. We foster these skills by providing four things:

1. minilessons that model the habits of writers and explore writer’s craft
2. independent writing time during class
3. individual conferences
4. time for sharing and publishing
Studies show that the writing workshop instructional approach promotes engagement in writing for students. After participating in writing workshop students express that they enjoy writing more and are able to choose topics independently more readily (Jasmine et al., 2007, Higgins et al., 2006, Fu et al. 2002 & Stech, 1994). Essential to a writing workshop are time to write, teacher modeling, publication or sharing of work, peer and teacher feedback, and a working portfolio (Graves et al., 2004, Higgins et al. 2006, Fu et al., 2002.) Students need time to practice the craft of writing. They need to see teachers modeling and sharing their writing process. They need authentic audiences for whom they are able to publish their work. This might be sharing with the class, contributing to a class anthology or submitting their work to an outside publisher that publishes children’s work. Creating and continually reflecting upon a portfolio of work helps students grow as writers and strengthens their revision and reflection skills. Portfolios can also serve as an instrument that teachers and students can use to reflect on and evaluate students’ growth in process and products.

Studies also show that students improve their writing ability in a workshop setting (Shelton et al. 2004, Stech 1994). In workshop, students use inquiry strategies to discern the characteristics of genre, theme, writer’s craft, and standard conventions. Writing Workshop provides opportunities for students to make decisions about their writing and to make connections between their work as authors and the work of the authors they have read. Students develop a writer’s stance always adding seed ideas to their writer’s notebook that they might develop later. Students grow as they revise, edit, and share their work with a real audience. Students stretch beyond responding to prompts and initiate independent, original products.

So what are the basic tenets that shape writing instruction in the middle school and what might it look like day to day?

Basic Tenets of Writing Instruction:

- To become a better writer, students need consistent, predictable time to write independently.
- For students to understand the habits of an effective writer, habits of mind must be modeled for them by a writer, their teacher.
- Students must define engaging purposes and real audiences for their writing that help to shape composition, diction, and voice.
- Students need consistent, targeted feedback on their writing skills.
- Individual conferences are one of the essential structures for assessing students’ needs and areas of growth.
- Portfolios are essential structures for students to self-assess and reflect on their needs and growth.
- Consistent minilessons provide targeted instruction to meet the needs of the learners in the writing workshop community.
Building a community of learners builds an environment in which “respect for the intelligence of every learner is the starting place for all activity, and where all learners are expected and required to take responsibility for their own learning as well as for assisting others to learn” (Blau 2000).

Stop & Reflect

Who has influenced the way I teach reading and writing?

How does my philosophy coincide or differ from Atwell, Calkins, Gallagher, Keene, Zimmerman, or Allison?

How does my practice coincide or differ from the basic tenets of writing instruction?

Structures Found in a Writing Workshop

Below are structures found in a writing workshop. This description is not meant to be prescriptive, but it is meant to show how we might encapsulate the tenets of writing instruction into a practical instructional framework. It shows what many have done in creating writing workshops in their classrooms and stems from the work of Nancy Atwell and Lucy Calkins. Writing workshop takes place each class period for about 40-55 minutes depending on the emphasis for that day. The writing workshop is organized into the following components:

- Minilesson
- Independent Writing Time & Conferring
- Share
Minilessons

Minilessons are 10-15 minute lessons that explicitly teach students a strategy that they may use while writing. They are strategically designed to bring students to another level of writing development over time. We draw from our own writing and the writing of published authors to serve as examples for a skill or strategy we are teaching in the minilesson. Minilessons are cyclical. In the beginning of the unit of study, minilessons focus on the collecting phase of writing. Students are brainstorming ideas and reading other author’s texts to inquire into the characteristics of the type of writing on which they are about to embark. As students begin drafting and move into revision, minilessons focus on selecting a text to develop, structuring their writing for their purpose and audience, and craft moves that writers make when communicating with their readers. As students begin editing, minilessons begin to focus on grammatical conventions. The editing phase is an opportune time to weave minilessons about grammar into context of writing. Minilessons have four components:

- **Connection (1-2 min.)**
- **Teaching Point (4-6 min.)**
- **Try it Out (4-5 min.)**
- **Link (1-2 min.)**

In each of these components the teaching point is reiterated. In the **connection**, we state how today’s minilesson and teaching point connect to the repertoire of writing skills that students have developed.

Next, then we state the **teaching point** and demonstrate the strategy or skill in our own writing or in a published author’s writing. Using a think-aloud technique helps the students to see our decision making process at as we write. One strategy to make this less stressful is to write a model piece in its entirety and take out the parts that you want to “write” in front of your students. This way you have already done the thinking and are able to model the writing skill or strategy with confidence.

Another way to demonstrate the teaching point is to explicitly show a craft decision that a published author or a student might have made. Sometimes, we might choose to use an inquiry approach. For instance, in determining the characteristics of a genre, we might share multiple books over a period of days that fit that genre and students may help to add characteristics of that genre to an anchor chart that will be posted as a reference for students or added to their writer’s notebooks. Students are analyzing the characteristics of a genre they are about to begin writing themselves. This provides relevancy and urgency to the study of the genre. Using a variety of ways to illustrate a teaching point from day to day will help us to reach different students based on their readiness and learning styles.

After the teaching point has been demonstrated, it is time for the students to begin guided practice with the new skill or strategy. During the **try it out** part of the minilesson, students try out the new strategy while still grouped in the meeting area. The final part of the minilesson is the **link**. During the link, the teacher reviews the teaching points, clarifies any misunderstandings, and conveys that this strategy can be used in their writing not only today, but every day. This strategy or skill is one of many in a writer’s toolbox.
Independent Writing Time and Conferring Time

During independent writing time students are engaged in writing. They may be adding to their writer’s notebook, starting a new piece, revising an old piece, or completing the final editing on a current piece. While our students are writing, we are engaged in one-on-one or small group conferences. During conference time we gain vital evidence of what a student already knows and what he or she can be taught about his or her writing. The structure of a conference is comprised of four phases.

It is important to take notes during the entire process of the conference. The conference notes act as a record of what a student has mastered and what he or she needs to work on next. During the research phase, we find out what the student already knows and what he or she is planning to do next. Asking an open question such as “What are you doing as a writer today?” invites a student to talk about his or her work. He or she might already know where help is needed. Asking follow-up questions will help the student elaborate and show where he or she has made a specific decision about his or her writing. Once we have figured out what the student knows, we should offer support by way of complimenting what the writer is already doing. This will encourage the student to repeat this skill in his or her writing. Next, based on where we see a need for this student, we teach the writer a new skill using the steps of similar to that of a minilesson. We connect the teaching point to something we have seen in the student’s writing, demonstrate how to carry out the skill, and guide as the student tries the skill or strategy. Lastly, the teacher links by restating the teaching point and encouraging the student to try the skill right now as he or she returns to independent writing time.

There are many ways to keep conference records. Some use preprinted labels with the parts of the conference. When they are finished with the conferences for the day, they move the labels to sheets of paper that have each student’s name on them. This allows them to keep a continuous record of conferences with that student. Some might use index cards to date and jot notes for each student. Some might keep a continuous table on a sheet of paper of what the student knows and where the student is still growing.

Below is an example of one chart that could be used for conference records. If the teacher notices that the student is trying something, but does not do it consistently, he or she might note it in the right column “where the student is still growing...” and it might become a teaching point for that conference or a later conference. As the student internalizes what the teacher has taught him or her during conferencing, it can be moved over to the “What the student already knows...” column.
What the student already knows... | Where the student is still growing...
---|---
**Audience and purpose** | **Beginning to slow down the action in a pivotal part of a story**
Can collect ideas in a variety of ways specific to the genre he is writing | Beginning to show a counter argument in his persuasive piece.

**Share Time**
Share time provides another opportunity to illustrate a teaching point and to create the feeling of a community of writers in the classroom. Perhaps we noticed that a student tried a skill or strategy that was introduced in the minilesson. We might highlight that student’s work during share time and point out what that student did. Another idea for building community during share time is to have each student share one line from what he or she has written. Alternatively invite two or three students to share a favorite piece they have completed. Share time could also used for writing partners to meet and discuss their writing, either based on direction from the teacher or self-directed interaction.

**Assessment**
Assessment is a continuous process during writing workshop. A teacher can find evidence of growth in observations made during minilessons, conference notes, works in progress, and finished products. Conference notes are a vital resource in determining what a student has learned as a writer and give insight into a student’s writing process. Works in progress can show writing process, spelling, grammar and usage development. Finished products can show students’ composing, editing, and revision abilities. With each core unit, you will find a learning progression scale that shows many of the learning targets and their corresponding SOL that can be assessed in each unit of study.
No matter what the tools used to create them—pencils or pixels, word processors or . . .—writing portfolios offer, most importantly, the chance to **collect**, **select**, and **reflect**.

**Portfolios**

Portfolio development puts the ownership on learning and developing as a critical reader, writer, and communicator with the student. It is a conversation between a student and his or her teacher, between a student and his or her parents and a student and his or her peers. It is this ownership that is the magic of portfolios and the magic of reading and writing workshop. Students are at the center of their growth as readers, writers, and communicators. Our role is to act as coaches that help them reach their goals. **Goal setting** is an essential phase of portfolio development in the reading and writing workshop. Students set goals for the quarter and then reflect on their growth toward these goals. You help students with some of their goals; perhaps they will write a “slice of life” piece that is focused on one scene. However, they will also have some choice in their goals. As part of their
independent writing they may also focus on a fantasy story, a website for their band, or a letter to the school cafeteria manager. They may also have specific editing and skill based goals. Portfolios are an integral part of reading and writing workshop. They are an assessment tool for teachers and a reflection and celebration tool for students. Portfolios allow for reflection and allow students and teachers to see their growth as writers and readers. Students maintain a working portfolio that contains all of their works. In many ways portfolios follow the same cycle of bringing a written work to publication. Just like the first phase of writing begins with collecting ideas, so does the one of the phases of portfolio development.

Students spend most of the year in the collecting phase. Students collect work each quarter and throughout the year in a working portfolio in a physical folder or an electronic folder. Students could have their working portfolios in a crate in the classroom or on drives at school or in the cloud. The important aspect of collecting is that students are collecting all that they are writing and thoughts about their reading; this can include, for example, rough drafts, finished pieces, reader notebooks, and writer’s notebooks.

Another phase of portfolio development is the selecting phase. The selecting phase happens at the end of a quarter, at the end of a semester or at the end of the year. Students select pieces that illustrate what they have learned.

Selecting goes hand in hand with reflecting. Students can reflect at the end of a day, at the end of a week, at the end of a piece of writing, at the end of a month, at the end of a quarter, at the end of a semester, and at the end of the year. Reflection is ongoing. Students can reflect on their growth as writers and readers by reflecting on what they have learned and how they have grown and select artifacts from their working portfolio to illustrate the changes that they see in themselves, their writing and the habits as critical readers and writers.

We’ve built reflection into our curriculum because it gives students a powerful tool by which to develop as learners and as communicators. What follows is a description of the reflective writing that students will be engaged in throughout the year and as a result they will know more about themselves, how they learn, and how they have grown as a reader, a writer and a communicator.
REFLECTIVE WRITING

Reflective writing encourages students to think about their development as communicators. Reflection is an ongoing process that begins with periodic goal setting and points of reflection. For instance, at the beginning of a school year, students might—

- choose the genre of a letter, a journal, an essay, or a narrative in which they reflect on a piece of writing that was placed in their portfolio the previous year
- select a favorite piece, a least favorite piece, a piece they would like to explore further, or any piece of their choosing and analyze their approach to the writing process as evidenced in that piece of writing
- reflect on previous errors, development of voice, revision of word choice, sentence variety, and techniques used during the entire writing process, from brainstorming through completion
- identify goals—writing skills they wish to improve—and articulate a plan for achieving those goals

During the year, students should periodically engage in reflective writing. The minimum requirement is that they do this 4 times a year. Teachers may wish to encourage students to engage in reflective writing more often.

Reflective writing ties together all of the other strands of writing. Students set goals for the year, reflect on individual pieces of writing, and reflect on their growth as writers over the course of the year. Guiding questions for students to ask themselves might be—

- What do you want the reader to notice in this piece?
- What part of writing this piece was the most difficult? Why?
- How does this piece compare with other pieces you have written?
- What did you like best about writing this piece?

Mastery of reflective writing in the 6th grade is characterized by writing that—

- demonstrates introspection and self-awareness
- refers to specific passages or writings as evidence of reflections
- articulates reasons for writing decisions
- reflects on specific features of the writing (point of view, diction, tone, form, genre, sentence structure, etc.)
- uses the language of a reader and writer
- identifies areas of future growth
- articulates a plan for attaining goals
- reflects on writing processes as well as products
The Research Behind Reading Workshop

Below are structures found in a reading workshop. This description is not meant to be prescriptive, but it is meant to show how we might encapsulate the tenets of reading instruction into a practical instructional framework. It shows what many have done in creating reading workshops in their classrooms and stems from the work of Nancy Atwell and Lucy Calkins. The purpose of reading workshop is for students to develop as lifelong readers and to promote critical analysis. Students develop the habit of reading for pleasure and reading for information and problem solving. Students are exposed to fiction and non-fiction and should be encouraged to experiment with multiple genres. In reading workshop students are developing their abilities to read critically. We foster these reading habits by providing the following:

- minilesson that model the habits of critical readers
- independent reading time in class
- individual conferences
- opportunities for small group discussions
- book talks and read-alouds

Reading improves with practice. Students who have consistent opportunities to read for a sustained time increase their ability to read and comprehend as well as improve their vocabulary (Lause, 2004, Santman, 2002, Kletzien et al. 1992). Adolescent readers need explicit instruction in comprehension strategies, opportunities for discussion of text meaning and interpretation, and help finding motivation and engagement in texts. These recommendations come from the US Department of Education in their recent report on improving adolescent literacy. A reading workshop instructional framework meets these recommendations.

Studies have stated that students’ motivation to read and comprehend increase when using a reading workshop instructional model (Lause, 2004, Swift, 1993, Kletzien et al., 1992). Reading workshop helps to successfully differentiate instruction for all levels of readers (Towle, 2000, Swift, 1993, Oberlin et al., 1989). This approach incorporates whole group instruction during read-alouds and minilesson. It differentiates instruction by providing choice and guidance to students as they choose their independent reading books and as they form small discussion groups around common texts. It provides opportunities for discussion about commonly studied literature in large group and book club settings. It provides integrated writing in the use of dialogue journals in which students increase their proficiency and depth of thought in writing about what they have read. Critical to reading workshop is time to read, choice for students, and opportunities to enhance the development of metacognition, evaluation, interpretation and other thinking skills. It increases engagement and motivation for students to read (Lause, 2004; Swift, 1993; Kletzien et al., 1992; Oberlin, 1989).

So what are the basic tenets that shape reading instruction in the middle school and what might it look like day to day?
Basic Tenets of Reading Instruction:

- To foster engagement and the ability to choose a text, students need to choose their own independent reading books.
- To become better readers, students must have predictable sustained time for reading.
- For students to understand the habits of an analytical reader, habits of mind must be modeled for them by a reader, their teacher.
- To develop a rich reading life, students need teachers who demonstrate what it means to live a literate life.
- Targeted feedback based on individual needs can help students grow as readers who are better able to understand and analyze complex texts.
- Individual conferences are one of the essential structures for assessing students’ needs and areas of growth.
- Consistent minilessons provide targeted instruction to meet the needs of the learners in the reading workshop community.
- Building a community of learners builds an environment in which, “respect for the intelligence of every learner is the starting place for all activity, and where all learners are expected and required to take responsibility for their own learning as well as for assisting others to learn” (Blau 2000).

Stop & Reflect

How does my practice coincide or differ from the research and the basic tenets of reading instruction?
Structures Found in a Reading Workshop

Reading workshop follows a similar structure to writing workshop. It takes place each class period for about 45-55 minutes, depending on the emphasis for that day. The reading workshop is organized into the following components:

- Read aloud and book talks
- Daily minilessons
- Independent reading time
- Small group and individual conferences
- Share time or book clubs

Read-Alouds

A read-aloud is an oral reading of a core text by the teacher. Nancy Atwell often uses poetry in her read-alouds. Literature and nonfiction texts can be used for read-alouds. Effective read-alouds have the following components:

- The selection is previewed and practiced by the teacher. Reading the text with fluency and animated expression is essential.
- The teacher explicitly sets a purpose for the read-aloud with his or her students. For instance, “We are focusing on character analysis in The Giver,” or “We are focusing on making inferences in Holes today.”
- The teacher stops strategically to ask thoughtful questions about the specifics of the text. Questions are balanced between literal comprehension of the text and the connections and interpretations students might be making.
- The read-aloud is tied to other aspects of the reading or writing workshop. It does not stand in isolation but feels integrated into the unit of study. Often a text that you use in your read-aloud can then be referred to in a writing minilesson (Fisher et al., 2004).

Book talks

The purpose of a book talk is to get students excited about different books. As a result of a good book talk, students might try a new genre or read a book that they might not have read without your intriguing recommendation. Scholastic has a website of book talks that might help to get you started: http://www.scholastic.com/librarians/ab/booktalks.htm. Nevertheless, the best book talks are given about books that you have read and loved. That said, it is also good to incorporate of the interests of a wide range of your students.
Minilessons

Minilessons are 10-15 minute lessons that explicitly teach students a skill or strategy that they may use while reading. They are strategically designed to bring students to another level of reading development over time. Generally minilessons are developed as part of a cohesive unit of study. For instance, students could be in a unit of study on how authors develop characters. Often this unit of study may dovetail with the unit of study that is currently going on in writing workshop. Sometimes the books read in reading workshop as the read aloud may be used as craft models in the writing workshop. Minilessons have four components:

- **Connection (1-2 min.)**
- **Teaching Point (4-6 min.)**
- **Try it Out (4-5 min.)**
- **Link (1-2 min.)**

In each of these components the teaching point is reiterated. In the connection, the teacher states how today’s minilesson and teaching point connect to previous ones to connect today’s teaching point the repertoire habits of effective readers that student have developed.

Next, we state the teaching point and demonstrate the strategy or skill in a short chapter or article. Alternatively, we could refer back to a text we read-aloud. Using a think-aloud technique helps the students to see our decision making process at as we read. To prepare for a think-aloud, pre-read the section and place post-it notes with your “thinking” at the parts of the story or nonfiction piece that helps to illustrate the skill you are modeling. After we have demonstrated the teaching point, it is time for the students to begin guided practice with the new skill or strategy. During the try it out part of the minilesson, students try out the new strategy while still grouped in the meeting area. The final part of the minilesson is the link. During the link, we review the teaching points, clarify any misunderstandings, and conveys that this strategy can be used in their reading not only today, but every day. This strategy or skill is one of many in a reader’s toolbox.

**Independent Reading Time and Conferring Time**

During independent reading time students are engaged in reading books that they have selected themselves. Help them to find a balance of genre and a balance of fiction and nonfiction texts. This can be encouraged in the reading goals that they set for the quarter. At the end of this time or during this time, they may be trying out one of the strategies or analyzing a text based on the reading minilesson from that day or another day. Depending on students’ development in reading, this analysis is differentiated. For example, one student might be looking at the development of a character over the course of his or her novel. Another student might be analyzing how primary and secondary characters interact in a novel, and another student may be comparing and contrasting characters across several based on a literary archetype. While students are reading, we are engaged in one-on-one or small group conferences. During conference time we gain vital evidence of what a student already knows and what he or she can be taught about his or her reading. The structure of a conference is comprised of four phases.
It is important to take notes during the entire process of the conference. The conference notes act as a record of what a student has mastered and on what he or she needs to work. During the research phase, we find out what the student already knows and build on this skill to the next step on the pathway of that particular skill. For example, if a student is able to make basic inferences, we can compliment her or him on this skill to support what he or she is already doing. Then we can teach the reader how to synthesize these inferences to draw a conclusion. You might have taught a skill during the minilesson with which this reader needs help. Alternatively, you may have noticed in her reading log that she is abandoning books often. Asking an open question such as “What are you doing as a reader today?” invites a student to talk about his or her book and his thinking. He or she might already know where help is needed, another skill we want to foster in students, self-reflection.

In teaching the new skill, we use steps very similar to the minilesson, giving our student an opportunity to try the skill out in our presence.

Conference notes are particularly important in a reading workshop. Ways of keeping them are much the same as in writing workshop.

**Share time**

Share time in reading workshop is generally formed around “buzz groups,” as Steven Layne calls them, or book clubs. In buzz groups, students will be reading different books, but will be talking or “buzzing” about a particular strategy, literary analysis, or part of their books. In book clubs there are similar conversations, but students discuss a shared text. Book clubs are also known as literature circles. Another partnership that might exist in reading workshop are reading partners. Sometimes paired students are reading the same book.

**Assessment**

Assessment is a continuous process during reading workshop. A teacher can find evidence of growth for formative and summative assessments in observations made during minilessons, conference notes, small group work, buzz groups, and book clubs. Conference notes are a vital resource in determining what a student has developed as a reader and give insight into a student’s critical reading process.
**Vocabulary Instruction**

Vocabulary Instruction is incorporated into the reading workshop. See the LCPS Vocabulary Framework for an in depth discussion of vocabulary instruction including lesson plans and activities. Please refer to the appendix of this guide for a list of Latin and Greek prefixes and suffixes that might be helpful shaping instruction.

**Instruction in Research Skills**

Instruction in research skills is integrated into reading and writing workshop. During the month that we are focusing on research-based writing in writing workshop, students are reading non-fiction texts to support their research endeavors. Many of our reading workshop minilessons will focus on research skills, nonfiction text structures along with skills such as note-taking, paraphrasing, and summarizing. In writing workshop, students will be looking at published researched works to find the characteristics of the type of writing they will be engaged in. For instance, if students are researching to write feature magazine articles, they will study feature magazine articles in writing workshop. If they are researching to write public service announcements, they are analyzing a variety of public service announcements. If they are researching to write an editorial, they are reading and analyzing editorials. Our instructional framework for teaching research skills focuses on a six-step process (SSP).

---

**Stop & Reflect**

When creating my units of study for reading workshop, what will be my core texts that I use for my read-alouds and minilessons?

What texts will best help me show the skills and strategies that I want to share with my students?

What kinds of assessments will I use in addition to my conference notes to show how my students have developed as readers?
The Six-Step Process Defined

In **Step 1**, students define their research task and identify the kinds of information they will need to complete the task. Why am I researching? What kinds of information do I need to reach my research goal?

**Step 2** asks students to consider and locate all possible sources of information.

**Step 3** requires students to assess the reliability of each source.

In **Step 4** the students extract the information, record it, and compile bibliographic documentation.

In **Step 5** they synthesize the information, choose an appropriate format, construct a product, and present their findings.

Finally, **Step 6** asks that students reflect upon the merits of their research process and their research product.
## 6th Grade Research Skills

### 1. Define Task (6.7b, 6.9)

**What do I need to learn?**

The student:
- develops questioning techniques to clarify requirements of task
- selects from a range of topics
- identifies and interprets key words in task
- draws on prior knowledge to brainstorm and organize ideas
- develops a question to be researched
- develops a time management strategy
- prepares a learning log to use throughout the process

### 2. Find Sources (6.9a,c)

**Where should I look?**

The student:
- understands organization of school/library resources
- predicts likely sources of information
- identifies appropriate print and electronic resources by skimming, scanning
- uses simple and combined terms to search catalogue, Internet, CD ROM
- searches Web to represent a range of views
- practices Internet safety guidelines when accessing sources
- collects information from multiple sources including online, print, and media

### 3. Evaluate Sources (6.6f, i, 6.9b)

**Does this information answer my questions? Is this valid information?**

The student:
- evaluates the quality and accuracy of information
- determines the type of resource most appropriate for the topic
- evaluates Web sites and other sources by using approved evaluation form
- differentiates between fact and opinion

### 4. Record Information (6.9a, c, e)

**How will I record it?**

The student:
- records bibliographic sources of information using author, title, published date, URL, and date of download
- uses note-taking strategies to record information
- addresses correct documentation in terms of plagiarism, Fair Use, copyright, paraphrasing, summarizing, and direct quotation

### 5. Synthesize Product (6.3c, 6.7c, d, e, f, g, h, i, j, 6.9c)

**How will I organize and present what I have learned?**

The student:
- develops skills in desktop publishing
- uses information from various sources to support an argument
- documents sources of information logically (time order, simple cause-and-effect)
- edits and revises drafts using various techniques (e.g., rubric, peer response)
- writes two 1-page research reports that summarize information learned (required)
- crafts and publishes audience-specific media messages
- uses computer technology to plan, draft, revise, edit, and publish writing

### 6. Reflect on Learning (6.6l)

**Was I effective?**

The student:
- using a learning log, assesses how well he or she worked through the process
- using a rubric, self-assesses product
- sets goals for future learning
- accepts feedback from peers and teachers

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*C/T 6-8.5, 6, 7, 8*  
*C/T 6-8.4*  
*C/T 6-8.8, 9*
Communication and Media Literacy

Instruction in communication skills is also taught in the reading and writing workshops. We want to teach our students to be effective communicators in their collaborative groups as well as in formal and informal presentations. During book clubs, with writing partners and in other collaborative groups, students learn to express their opinions and support them with evidence. They also learn to be active listeners and ask probing questions and seek clarification and elaboration of ideas that seem unclear. During book talks and publication events, students learn to orally communicate their ideas succinctly and effectively. Reading and Writing Workshops provide an environment in which students can practice these skills, but they must also be explicitly taught and assessed.

In a world where access to information is pervasive, students must be taught to be critical consumers of information. They need to sift through all of the media messages that they receive on a minute by minute basis. They need a basic understanding at how these messages are crafted as they begin the process of creating media messages themselves. In the middle school core units that focus on research and argumentation at each grade level, students practice analyzing the validity of information as well as crafting persuasive messages. They engage in the technology that is prevalent today.
ENGLISH
Pacing Guide

GRADE SIX

LOUDOUN COUNTY PUBLIC SCHOOLS

2011-2012
Year at a Glance: Core Units

Each core unit focuses on one of our writing strands and with the exception of the launching units which are shorter, should take about one month to complete. Each of the core units gives our students a common experience that is shared with students across our district. The expectation is that you will use the unit as it is OR you will create a similar unit that addresses the same rationale, essential questions, knowledge and skills, and summative assessment that are outlined for that unit. The minilessons in each unit are your colleague’s best thinking or how this particular unit might go. You can add and delete minilessons to fit the needs of your students. Although each of the minilessons has strategies for students to use, the most important activity that students can be doing during independent reading and independent writing time is reading and writing. Students must have time built into their day to read and write pieces of their choice. In addition to time in class, students should be writing for at least 10 minutes each day and reading for 20 minutes each day for homework. Please note that although the core unit for each quarter specifies a particular strand, the teacher choice unit for that quarter can be from the same or a different writing strand.

As we generate variations of the core unit as a district we are able to collaborate, share, and strengthen our ideas. As you implement the core units this school year, take note of the variations that you implement. What formative and assessments did you use? What minilessons did you add? What minilessons did you remove? How did you integrate opportunities for the use of technology into the unit? How did you differentiate the unit for all of your students? What record keeping systems did you build to keep track of your conferences, anecdotal notes, and observations?

You will also notice that there are teacher choice units in the core unit calendar. As you create these units, take note of the format that we have used in the guide and submit them to your SALT to be included as optional units in the guide. Please note they may be revised and/or combined with other units submitted across the district. This will also allow us to expand our resources and collaborate as a district.

<table>
<thead>
<tr>
<th>Sept</th>
<th>Oct</th>
<th>Nov</th>
<th>Dec</th>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>April</th>
<th>May</th>
<th>June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Launching the Writing Workshop</td>
<td>Launching Reading Workshop</td>
<td>Creative Writing Core Unit</td>
<td>Teacher Choice Unit &amp; Launching Book Clubs</td>
<td>Teacher Choice</td>
<td>Research Core Unit</td>
<td>Argumentation Core Unit</td>
<td>Teacher Choice</td>
<td>Literary Analysis Core Unit</td>
<td>Teacher Choice</td>
</tr>
</tbody>
</table>

LCPS MIDDLE SCHOOL CURRICULUM GUIDE
## Core Unit Progression Grade 6-8

<table>
<thead>
<tr>
<th>LCPS 2011-12</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grade 8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Quarter 1</strong></td>
<td><strong>Creative Writing</strong></td>
<td><strong>Creative Writing</strong></td>
<td><strong>Creative Writing</strong></td>
</tr>
<tr>
<td></td>
<td>Slice of Life: A focused story on a small moment that takes place in no longer than the span of an hour or two that may contain small flashbacks or flashforwards.</td>
<td>Memoir: A series of small moments connected by a theme.</td>
<td>Narrative Essay: A personal essay about an issue supported with personal anecdotes, e.g. An essay about seeing a homeless person and the student’s slice of life and reflection coupled with a thesis about the faces of homelessness. Research facts can also be included to help support the thesis.</td>
</tr>
<tr>
<td><strong>Quarter 2</strong></td>
<td><strong>Research</strong></td>
<td><strong>Research</strong></td>
<td><strong>Research</strong></td>
</tr>
<tr>
<td></td>
<td>Focus on research skills outlined for grade 6 in the LCPS Middle School English Instructional Framework</td>
<td>Focus on research skills outlined for grade 7 in the LCPS Middle School Instructional English Framework</td>
<td>Focus on research skills outlined for grade 8 in the LCPS Middle School Instructional English Framework</td>
</tr>
<tr>
<td><strong>Quarter 3</strong></td>
<td><strong>Argumentative</strong></td>
<td><strong>Argumentative</strong></td>
<td><strong>Argumentative</strong></td>
</tr>
<tr>
<td></td>
<td>Persuasive piece with a claim supported with evidence</td>
<td>Persuasive piece with a claim supported with researched evidence</td>
<td>Persuasive piece with a claim and counterargument supported by researched evidence</td>
</tr>
<tr>
<td><strong>Quarter 4</strong></td>
<td><strong>Analysis</strong></td>
<td><strong>Analysis</strong></td>
<td><strong>Analysis</strong></td>
</tr>
<tr>
<td></td>
<td>Literary Analysis: Focus on Character Development with support from one text</td>
<td>Literary Analysis: Focus on Theme with support from one or more texts</td>
<td>Literary Analysis: Focus on providing analysis bridging a text set including a fiction and nonfiction title</td>
</tr>
</tbody>
</table>
**6th Grade 2011-12 Yearlong Checklist**

This checklist indicates the content and skills that are to be taught and practiced throughout the entire year. Teachers should regularly assess and re-teach skills as needed. Use the space in front of each skill to keep track of when it has been taught and practiced.

### COMMUNICATION/MEDIA LITERACY

**6.1 Participate in and contribute to small group activities.**
- _____ a. Communicate as leader and contributor.
- _____ b. Evaluate on contributions to discussions.
- _____ c. Summarize and evaluate group activities.
- _____ d. Analyze the effectiveness of participant interaction.

**6.2 Present, listen critically, and express opinions in oral presentations.**
- _____ a. Distinguish between fact and opinion.
- _____ b. Compare and contrast viewpoints.
- _____ c. Present a convincing argument.
- _____ d. Paraphrase and summarize what is heard.
- _____ e. Use language and vocabulary appropriate to audience, topic, and purpose.

### READING

**6.5 Read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.**
- _____ l. Use reading strategies to monitor comprehension throughout the reading process.

### WRITING

*Each 9 week period should include a core unit focusing on a specific kind of writing. This will ensure a continuity of writing instruction across the district. In addition, teachers should have students write for other purposes in order to address the year-long objectives that are listed below. Throughout the year, students should also be engaged in Reflective Writing.*

**6.7 Write narration, description, exposition, and persuasion.**
- _____ a. Identify audience and purpose.
- _____ b. Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
- _____ c. Organize writing structure to fit mode or topic.
- _____ d. Establish a central idea and organization.
- _____ e. Compose a topic sentence or thesis statement if appropriate.
- _____ f. Write multiparagraph compositions with elaboration and unity.
- _____ g. Select vocabulary and information to enhance the central idea, tone, and voice.
- _____ h. Expand and imbed ideas by using modifiers, standard coordination, and subordination in complete sentences.
- _____ i. Revise sentences for clarity of content including specific vocabulary and information.
- _____ j. Use computer technology to plan, draft, revise, edit, and publish writing.

**6.8 Edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.**
- _____ a. Use a variety of graphic organizers, including sentence diagrams, to analyze and improve sentence formation and paragraph structure.
- _____ b. Use subject-verb agreement with intervening phrases and clauses.
- _____ c. Use pronoun-antecedent agreement to include indefinite pronouns.
- _____ d. Maintain consistent verb tense across paragraphs.
- _____ e. Eliminate double negatives.
- _____ f. Use quotation marks with dialogue.
- _____ g. Choose adverbs to describe verbs, adjectives, and other adverbs.
- _____ h. Use correct spelling for frequently used words.
**SOL Scoring Checklist**

| Student _________________________________ | Paper # __________________ |
| Teacher _________________________________ | Period ____________________ |

<table>
<thead>
<tr>
<th>4 - consistent control</th>
<th>3 - reasonable control</th>
<th>2 - inconsistent control</th>
<th>1 - little or no control</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composing</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>___ unity creates dominant ideas</td>
<td>___ idea is purposeful</td>
<td>___ no one idea is central</td>
<td>___ lacks focus on central idea</td>
</tr>
<tr>
<td>___ idea is fully elaborated with examples, events, details</td>
<td>___ thinness in elaboration</td>
<td>___ unelaborated reasons/examples</td>
<td>___ no elaboration evident</td>
</tr>
<tr>
<td>___ transitions connect ideas</td>
<td>___ minor organizational lapses</td>
<td>___ lack of focus prevents unity</td>
<td>___ jumps from point to point</td>
</tr>
<tr>
<td>___ consistent point of view</td>
<td>___ few shifts in point of view</td>
<td>___ without unifying central idea</td>
<td>___ no organizational strategy</td>
</tr>
<tr>
<td>___ careful logic present</td>
<td>___ transitions are appropriate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>___ strong intro and closure</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **Written Expression** |                        |                          |                         |
| ___ message is clearly presented | ___ specific word choice/info makes message clear at times | ___ imprecise, bland lang. | ___ word choice, information are general, vague, repetitive |
| ___ precise information | ___ few examples of figurative language | ___ no consistent voice | ___ lack of sentence variety makes piece monotonous |
| ___ purposeful word choice | ___ competent sentence variety | ___ uneven information | ___ several awkward constructions reduce stylistic effect |
| ___ figurative language is appropriate | ___ occasional awkward construction – not distracting | ___ lacks sentence variety | ___ no voice emerges |
| ___ varies sentence structure |                         |                          |                         |

| **Usage/Mechanics** |                        |                          |                         |
| Applies thorough knowledge of... | Applies basic knowledge of... | Applies rules inconsistently... |                         |
| ___ capitalization | ___ capitalization | ___ capitalization | ___ frequent errors make writing hard to understand |
| ___ punctuation | ___ punctuation | ___ punctuation | ___ density and variety of errors overwhelm performance |
| ___ usage | ___ usage | ___ usage | ___ does not meet minimum standards of competence |
| ___ sentence formation | ___ sentence formation | ___ sentence formation |                         |
| ___ spelling | ___ spelling | ___ spelling |                         |
| ___ varies sentence structure |                         |                          |                         |
| ___ capitalization |                         |                          |                         |
| ___ punctuation |                         |                          |                         |
| ___ usage |                         |                          |                         |
| ___ sentence formation |                         |                          |                         |
| ___ spelling |                         |                          |                         |
| ___ mistakes are not elementary |                         |                          |                         |
### 2011-12 Middle School Grammar and Editing Checklist - 6th grade

#### REVIEW FROM PREVIOUS YEAR

<table>
<thead>
<tr>
<th>Parts of Speech</th>
<th>Emphasized on the SOL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NOUNS</strong></td>
<td></td>
</tr>
<tr>
<td>– Compound &amp; Collective</td>
<td>– Avoid homophone/ homonym confusion (e.g. their/they're/there)</td>
</tr>
<tr>
<td><strong>VERBS</strong></td>
<td></td>
</tr>
<tr>
<td>– Action</td>
<td>– Avoid dialect errors (e.g. “could of” for “could have”)</td>
</tr>
<tr>
<td>– Linking</td>
<td>– Usage &amp; Mechanics Formatting</td>
</tr>
<tr>
<td>– Tenses</td>
<td>– Italics or underlining for certain titles</td>
</tr>
<tr>
<td><strong>MODIFIERS (ADJECTIVES AND ADVERBS)</strong></td>
<td>– Indenting of paragraphs</td>
</tr>
<tr>
<td><strong>PREPOSITIONS</strong></td>
<td>– Dialogue paragraphing</td>
</tr>
<tr>
<td>– Prepositions</td>
<td>– Capitalization</td>
</tr>
<tr>
<td>– Object of the preposition</td>
<td>– “I”</td>
</tr>
<tr>
<td><strong>CONJUNCTIONS</strong></td>
<td>– Proper nouns and adjectives</td>
</tr>
<tr>
<td>– Coordinating</td>
<td>– Capitalization of family names (e.g. “Hi, Mom” vs. “My mom”)</td>
</tr>
<tr>
<td>– Correlative</td>
<td>– Academic subjects and classes (English vs. social studies)</td>
</tr>
<tr>
<td><strong>INTERJECTIONS</strong></td>
<td>– Punctuation</td>
</tr>
<tr>
<td>– Identification and punctuation</td>
<td>– Periods</td>
</tr>
</tbody>
</table>

#### Parts of Sentences

<table>
<thead>
<tr>
<th>Sentence Types</th>
<th>Editing Skills: Avoiding Problems in Sentence Construction and Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>– Declarative, Interrogative, Imperative, Exclamatory</td>
<td>– Use standard word order</td>
</tr>
<tr>
<td>– Simple sentences</td>
<td>– Use knowledge of common spelling rules</td>
</tr>
<tr>
<td>– Simple subject</td>
<td>– Avoid run-on sentences and comma splices</td>
</tr>
<tr>
<td>– Complete subject</td>
<td>– Avoid sentence fragments</td>
</tr>
<tr>
<td>– Complete predicate</td>
<td>– Avoid beginning sentences with coordinating conjunctions</td>
</tr>
<tr>
<td>– Compound sentences</td>
<td>– Avoid double negatives</td>
</tr>
</tbody>
</table>

**PHRASES AND CLAUSES**

| – Prepositional Phrases | – In a business letter |
| – Titles of works | – In times |
| – Outlining format | – In dates |

Please address these SOL and LCPS required terms throughout the course of the year.
ENGLISH
First Quarter
GRADE SIX

LOUDOUN COUNTY PUBLIC SCHOOLS
2011-2012
6TH GRADE FIRST QUARTER CHECKLIST

This checklist indicates content and skills that are to be covered during the first 9 weeks. Use it to ensure timely coverage of topics. These skills may be assessed on the first Benchmark Assessment (BMA) in December 2011. Use the space in front of each skill to keep track of when it has been covered. Be sure to refer to the Year-Long Checklist as well as you are planning your instruction.

READING
6.4 Read and learn the meanings of unfamiliar words and phrases within authentic texts.
   _____ d. Identify and analyze figurative language

6.5 Read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.
   _____ a. Identify the elements of narrative structure including setting, character, plot, conflict, and theme.
   _____ b. Make, confirm, and revise predictions.
   _____ c. Describe how word choice and imagery contribute to the meaning of a text.
   _____ d. Describe cause and effect relationships and their impact on plot.
   _____ f. Use information in the text to draw conclusions and make inferences.
   _____ g. Explain how character and plot development are used in a selection to support a central conflict or story line.

WRITING
The core unit for the first nine weeks is Creative Writing. In addition, teachers should have students write for other purposes in order to address the year-long objectives.

Creative Writing may take a variety of forms through which writers express observations, insights, and feelings (poems, narratives, drama, etc.). This type of writing draws upon a variety of sources including imagination, personal experience, and media. Generally, creative writing is fictitious, but it can be factual in either part or whole. The parameters for creative writings vary widely, depending on the form used. However, all creative writing demonstrates several characteristics:

- a distinct voice
- the presentation of original thought or craft
- the use of figurative language
- the deliberate use of grammar, mechanics, usage, syntax, and spelling appropriate to the form and intent of the writing

Mastery of creative writing in 6th grade is characterized by writing that includes many of the following features:

- engages the reader
- reveals a distinct voice
- demonstrates an ability to emulate the form and style of other authors
- employs literary devices appropriate to the genre and to the writer’s purpose
- conveys original or universal insights into, or expressive of, the human experience
- uses vivid, precise, and figurative language
- demonstrates the ability to mimic the form and style of others
Launching the Writing Workshop

Overview

The philosophy behind Writing Workshop is simple: Each student in the classroom is a working author. The teacher is a writing coach and professional, guiding authors as they explore their craft. Instead of spending the majority of class time on isolated sub-skills of writing (spelling tests, grammar worksheets, etc.), Writing Workshop emphasizes the act of writing itself. Instead of just learning about writing, students will spend their time learning to choose topics and to manage their own development as they work through a wide variety of writing projects in a sustained and self-directed manner.

In Writing Workshop classrooms, full class lessons are short and tightly focused on practical real-world issues. As in professional writing workshops, emphasis is placed on sharing work with the class, on peer conferencing and editing, and on the collection of a wide variety of work in a writing folder, and eventually in a portfolio. Teachers write with their students and share their own work as well. The workshop setting encourages students to think of themselves as writers, and to take writing seriously.

Writing workshop is an effective way of organizing writing instruction, and it works because it is based on the idea that students learn to write best when they write frequently, for extended periods of time, and on topics of their own choosing.

Adapted from Teaching That Makes Sense, Inc. www.ttms.org

Time and Materials

- Establish the physical places where your writing will live in the classroom. Consider using an easel and chart pad (or interactive whiteboard) for anchor charts and model writing.
- Create your own teacher version of a student writing folder and notebook. This makes a permanent home for your modeled writing, while also making explicit to students how you want them to use their writing materials.
- Create a comfortable place for everyone to write. Consider the spaces in your room where students will write independently, work with peers; also consider where you can meet with students in small groups.
- Set up a system for writing folders and/or writer’s notebooks.
- Collect mentor text(s) in the form of short stories, pictures books, and/or poems to use as models for writing lessons.
- Generate checklists and anchor charts that students can use to edit their work.
- Make a list of the language conventions you expect your students to learn by the end of the year.
Instruction

- Write with your students.
- Think about how you will provide regular opportunities for student choice in writing.
- Create an environment in which students will be willing to take risks and still feel safe.
- Ask students to share their writing process with the class. Help students become aware of how writing processes differ from student to student.

Assessment and Feedback

- Devise a simple system for keeping track of student conferences.
- Let students speak first in writing conferences.
- Keep conferences short.
- Check in with students periodically to see where they are in the writing process.
- Consider how to accommodate the various skill levels in your class.
- Create a way to keep track of which individual students have mastered particular skills.

### Backward Design Unit Structure

**Overview:**

**Essential Questions:**

*Clarifies student learning target and teaching point*

**Essential Knowledge and Skills:**

- **Standard(s):** *Knowledge and skills that will be the focus of this unit*

Other standards/skills that students are practicing include:

**Assessments:**

- What questions/activities/end product should be utilized to assess the essential knowledge?
- What types of smaller assessments should be used as checkpoints to assess students’ learning?

**Summative Assessment:**

*The end of workshop assessment is a combination of an end product rubric and final reflection.*

**Formative Assessment/Check for Understanding:**

*A variety of both formal and informal assessments can be used to check for understanding of the unit’s learning targets to guide further instruction.*

**Examples:**

*entrance/exit slips, quick writes, note to teacher, observations, anecdotal notes, one-on-one conferences*

**Midunit Conference/Assessment:**

*Conferring occurs every day, but each student should have had at least one conference by the midpoint of the unit. You can assess your students against the focus skills for this unit.*

**Minilessons:**

What **Minilessons/Activities** should be used to teach the essential knowledge?

*List of minilessons used to meet the unit objective(s).*

1. 6.
2. 7.
3. 8.
4. 9.
5. 10.

**Resources & References:** (texts, adapted from, acknowledgments)
### Writing/Reading Workshop Daily Lesson Plan

<table>
<thead>
<tr>
<th>Objective:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials:</td>
<td></td>
</tr>
<tr>
<td>Checks for Understanding/Formative Assessment:</td>
<td></td>
</tr>
<tr>
<td><strong>Connection:</strong></td>
<td>Connects the new learning to previous learning or experiences, often gives specific examples of the language of instruction</td>
</tr>
<tr>
<td><strong>Teaching Point (I do):</strong></td>
<td>Teacher thinks aloud while modeling the focus of the lesson</td>
</tr>
<tr>
<td><strong>Try it Out (We do):</strong></td>
<td>Together teacher and students apply the learning from the lesson to practice together</td>
</tr>
<tr>
<td><strong>Link (You do):</strong></td>
<td>Remind the students of the teaching point and let students know they can apply the writing strategies and skills learned in the lesson to the independent writing today and any day as they are writing.</td>
</tr>
<tr>
<td><strong>Independent Writing Time:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Share:</strong></td>
<td></td>
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</tbody>
</table>

**Minilesson 10-15 min.**
- Independent Writing Time & Conferring 25-30 min.
- Share 5-10 min.
Gradual Release of Responsibility

<table>
<thead>
<tr>
<th>What is it?</th>
<th>Modeling I do/Notice It</th>
<th>Guided Practice We do/Practice It</th>
<th>Independent Practice You do/Try it</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher:</td>
<td>Explains</td>
<td>Checks for understanding. Adjust your teaching if understanding is not clear or student progress is not adequate.</td>
<td>Confers with students. Gives students feedback on their progress, answers individual questions, and collects data helpful for developing next steps in the lesson.</td>
</tr>
<tr>
<td>Student:</td>
<td>Takes notes in writer’s notebook, or practice page</td>
<td>Practices the application of the strategy with pairs or small groups providing minimal support.</td>
<td>Practices by working independently or in pairs to apply the strategy and/or skill.</td>
</tr>
<tr>
<td>Teacher:</td>
<td>Introduces</td>
<td>Differentiates for students who are either struggling or ready to enhance the application.</td>
<td>Creates flexible or invitational groups that work independently under more structured support.</td>
</tr>
<tr>
<td>Teacher:</td>
<td>Models</td>
<td>Reflects and Extends by talking about various ways to apply the strategy.</td>
<td></td>
</tr>
<tr>
<td>Student:</td>
<td>Thinks Aloud</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher:</td>
<td>Reflects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student:</td>
<td>Builds schema</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modeling</td>
<td>I do/Notice It</td>
<td>Students demonstrate their grasp of writing strategies and/or skills as they practice together. Teacher moves around the room to determine the level of mastery and provide individual remediation as needed.</td>
<td>Students apply writing strategies and/or skills learned in the focus lesson to independent writing.</td>
</tr>
<tr>
<td>Guided Practice</td>
<td>We do/Practice It</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent Practice</td>
<td>You do/Try it</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gradual Release of Responsibility</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Tips on Minilessons

- Be careful not to let your examples overwhelm your point.
- Whenever possible, it helps to make your minilesson concrete. Showing the book you are talking about or using hand gestures is helpful.
- Minilessons often get derailed at the end of Try it Out, after children have talked to or worked with their partners. Having children “report back” shouldn’t be the next step. Mention a couple of things you heard, and then move on to your link.
- It would be rare to read aloud a brand new text as part of a minilesson. It is asking a lot of the students to listen for “strong verbs” the first time they are hearing a text. Children deserve the chance to first listen as an appreciative reader.
- Keep your vocabulary consistent.
- It often helps to role-play exaggerated versions of what not to do.
- Don’t try to fix every writing problem as it comes. Give your students a chance to mature as writers. When constructing minilessons, address what is necessary and important for the majority of your writers. Remember that specific student needs can be met in conferences and strategy lessons.

Adapted from The Nuts and Bolts of Teaching Writing by Lucy Calkins

Possible Topics for Writing Lessons

Procedural: important information about how writing workshop operates. These include how to get and use materials, what to do when you’re done, peer sharing, and so on. Repeat procedural lessons whenever needed to remind students of expectations and routines.

- What is writing workshop?
- How to locate writing materials: paper, pencils, erasers, etc.
- How to self-manage writing materials
- Advantages of a quiet space
- How to self-manage your writing behaviors
- How to use classroom resources
- How to set-up writing folder/notebook
- How to help yourself when no one is available to help you
- What to do when you think you’re done
- What to expect and how to prepare for a teacher conference
- How to share your writing with the class
- Asking questions of an author and giving compliments
- How to use writing checklists
**Writing Process:** a series of steps, often overlapping, that all writers use when producing a final version of their writing.

- Exploring different purposes for writing
- Writing for different audiences
- Choosing a topic
- What writers write about
- Brainstorming ideas
- Adding more information relevant to the topic
- Revision and editing routines
- How to organize information for writing
- How to organize paragraphs
- How to reread your writing
- Preparing work for publication

**Qualities of Good Writing/Craft:** information to deepen students’ understandings of literary techniques: leads, endings, scene, point of view, transitions, and so on. These topics are also referred to as “author’s craft.”

- Using rich and descriptive words
- How to attend to small details
- How to create a movie in your mind
- How to create strong lead sentences or paragraphs
- How to use figurative language (similes, metaphors, personification, exaggeration)
- How to use sound devices (alliteration, onomatopoeia, rhythm)
- How to develop rich descriptions of characters
- How to create descriptive settings
- How to use strong action verbs
- How to create strong conclusions
- Transitions
- Voice—how to make it sound like you (point of view, visual devices)
- Using examples of published literature to springboard ideas
- How to create strong dialogue

**Editing:** information that develops the writer’s understanding of spelling, punctuation, and grammatical skills


*Adapted from Scaffolding Young Writers, Linda J. Dorn and Carla Soffos, 2001.*
Conferences

Structure

1. Research
   - Observe and listen to student
   - Just find out what you need to know to teach a strategy

2. Compliment
   - Say and point to the exact place where the child used the strategy
   - Make the compliment in the edge of proximal development

3. Teaching Point
   - Pick one teaching point and put it in the form of a strategy
   - You can begin your teaching point by saying, “Good writers....” Keeping this stem consistent will make the students aware of when they need to pay special attention.

4. Link
   - Rename the strategy and remind the student to do this often by saying something like:
     “So anytime you’re writing remember that (skill and strategy).”

Tips on Compliments

- React as a reader
- Name the strategy the child used that is transferable
- Use clear and consistent language
- See students work in fresh new ways; allow yourself to see something other than what you just taught.
Tips on Conference Note-taking

- Keep notes!
- Keep a system of recording your conferences that is quick and easy. You don’t want to waste time between conferences trying to write a lot down. It should take you a maximum of 60 seconds per child to record information.
- Your notes need to be portable. Keep prior weeks’ notes with you so you can refer to them.

Management that Makes One-to-One Conferring Possible

- It works well to move among the children, conferring with them at their work places, dotting the room with our presence.
- Conferring with 5-6 children a day allows us to work with at least one child from every section of the room.
- We can make our presence matter more if, when talking with one child, we encourage nearby children to listen in. However, we deliberately ignore these listeners, looking intently into the face of the one child.
- We teach children that when we confer, we don’t expect other children to interrupt the conference. Another child can come close and listen in, but he/she must wait until we have finished conferring to ask a question.
- Limit the length of each conference to 5 minutes.
- When children come to us hoping for solutions to problems they could have resolved on their own, we are wiser to take the time to put ourselves out of this job. Ask the child, “What do you think?” “So why don’t you do that—and next time, I think you could solve a problem like this on your own.”
- Pull together a small group of writers who might benefit from the same sort of help. Small group strategy lessons lasts for 10 minutes.
o Remember that strategy lessons should not always take the place of individual conferences. All writers benefit from one-on-one attention. Marking your conference notes with an “SL” beside those that have had a strategy lesson that week can help assure that those children get a one-to-one conference the next week.

o If a child is always zeroing in on your conferences instead of working, hold him/her accountable for those teaching points as well.

o Be determined. Don’t say, “I try to confer with each child every week.” Make it a priority, and make it happen.

Adapted from The Nuts and Bolts of Teaching Writing by Lucy Calkins

Sharing

Use the last 5-10 minutes of workshop for sharing time.

Listed below are a variety of ways to share.

All Share

o Pair-Share - students are directed to share a certain part of their writing (e.g., the part that reflects the writing lesson focus, a favorite sentence, a favorite strong verb, or the entire piece) with a partner

o Pop-up Share - students pop-up from their seats and quickly share one aspect of their writing - student choice

o Zip Around - sharing “zips” around the room because students are asked to share a particular targeted piece of their writing, i.e., compound sentence, prepositional phrase, simile, etc.

o Small groups—students take turns sharing at their table

Select Share

o Teacher-selected Share - pick two or three students who have done a particularly nice job on the focus of the mini-lesson and ask them to share
Author’s Chair - students are given notice the day before and come prepared with a piece of writing they’d like to share

Random Sharing:
- student names are on popsicle sticks, teacher draws 3 or 4
- students are assigned numbers, teacher randomly calls out numbers that correspond with the students who will share
- put card under seats, students with a dot or symbol on card share
- Magic Clipboard—put seating chart on clipboard, teacher holds it above student’s head; student points to a spot on the chart, whoever student points closest to, shares

Regardless of structure, sharing has certain characteristics:
- predictable structure
- opportunity for additional teaching
- opportunity to refer to anchor charts
- demonstrates what was taught in lesson
- many voices are heard
- opportunity to share success or get advice when “stuck”

Adapted from *The Nuts and Bolts of Teaching Writing* by Lucy Calkins

Writer’s Notebook

There are many ways to organize a writing notebook. The specific type of notebook you use matters less than having a type of notebook that makes sense for you and your students. The number of sections or tabs you use matters less than showing students how to use a consistent and manageable organizational routine. Where you put handouts and resources matters less than students having a place to save the resources and ideas they get during the writing workshop. Some teachers swear by composition books and have developed fantastic and elaborate systems for using them. Others can’t imagine teaching without three-ring binders. Some want to keep things simple and use the tried and true spiral notebook. The following chart will give you some guidance as you decide what type of notebook you will use and how you plan to organize the notebook to best support your students.
### Formatting the Writer’s Notebook

<table>
<thead>
<tr>
<th>Format</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
</table>
| **Binder**      | • Some of us feel compelled to discard messy pages, and loose-leaf binders allow us to do that  
                    • Holding and adding resources, such as scoring guides, word lists, and anchor charts is easy | • The ability to discard pages encourages discarding and inadvertently may encourage students to simply copy paragraphs over and over without doing any real revision  
                    • Feedback conversations (written on the back of writing pages) may be lost  
                    • If a section of a student binder is used for Writer’s Notebook, some of the effectiveness of the Writer’s Notebook may be compromised by the other uses of the binder and habit patterns associated with the binder  
                    • A whole separate binder is bulky for backpacks, lockers, and classroom storage |
| **Spiral**      | • Easy to discard messy pages                                             | • Again, is this a good thing?  
                    • Easy to lose feedback conversations on the back of discarded pages  
                    • Storing other resources is not possible (1) unless the spiral has enough pockets to hold resources and/or (2) unless students are likely to use and not lose materials in pockets |
| **Composition Book** | • Students are less likely to tear out pages                              | • Conversations and all other materials are kept intact  
                    • Storing other resources is not possible in the same place                                      |
| **Pocket Folder** | • Light-weight  
                    • Can be used for one writing project at a time  
                    • Includes pockets and binding | • May be more easily misplaced  
                    • Resource materials will need to be moved to new folders regularly                           |
| **Combination** | • Combine two formats -- composition book and binder or pocket folder:  
                    • Composition book for the essentials of Writer’s Notebook  
                    • Binder section or a pocket folder for resource materials (if they are lost, they can be replaced) |                                                                                                                                               |
The Writer’s Notebook Process

Building a Community of Writers-Starting the Year Off on the Right Foot

As teachers, we have a very difficult job. We are to take a group of diverse students and teach them in ways that meet all of their needs on every level: academic, emotional, and social. Yet, students come to us with many different strengths and abilities. Our challenge is to create a classroom culture that builds on their strengths so that learning can occur.

By definition, a community is a group of people who work with one another building a sense of trust, care, and support. This means that in our classrooms, part of our job is to provide opportunities and structures by which students can help and support one another. It also means that we provide explicit instruction and support so that students learn how to do this.
Step One-Break the Ice
- Spend the first days of school with “getting to know you” activities
- Play group games that foster community building
- Brainstorm interest lists
- Create quick, no-stress pieces of writing
- Publish & post in classroom

Step Two-Set the Tone
- You are a writer…we are all writers
- Writing is thinking
- Writing is reading
- Help students see themselves as authors
- Hear wonderful writing read aloud

Discuss what Writing Workshop looks like.
- Teach the rituals and structures of the Writing Workshop
- Students learn to work independently while teacher confers
- Classroom looks like, feels like, and sounds like a place where writing matters
- Students see themselves as members of a writing community
- Students’ roles during minilessons
- Students’ roles during independent writing time
- Students’ roles during conferences.

Step Three-Generating Ideas
- Students begin the year with Writer’s Notebooks
- Writers collect entries out of the details of their lives
- Writers make lists
- Writing can grow from observations or rereading previous pieces
- Writers have real purposes for writing
- Writers select a seed idea from entries
- Develop that seed idea by writing more entries about it
- “What could I make of this?”
- “Brain Dump” - Think on paper
- Write with focus and detail
- Write a range of different genres

Step Four-Begin Your First Unit!

- Build a classroom community
- Establish rituals and routines
- Generate lots of thinking, talk, and writing
- Make the writing in your classroom purposeful
Launching the Reading Workshop

Overview
The Reading Workshop mimics the structure of a writing workshop with the addition of book talks and read-alouds which are used to generate interest in different books as well as provide core texts around which we can teach comprehension strategies, writer’s craft, and literacy elements. The focus of reading workshop is on each individual student and his or her growth as a reader. Research shows that the more a student reads, the better reader he or she will become. This is a skill not only important in English and other content areas, but in life.

Essential Questions
- Why is reading relevant to my life?
- How do I find reading material that is “just right” for me?
- How can I get into the “reading Zone”?

Components of a Reading Workshop
- Book Talks
- Read-Alouds
- Minilessons
- Independent Reading Time
- Share Time (Buzz Groups, Partner Shares, Small Group Share, Whole Group Share)

Creating an Environment to Ignite a Passion for Reading
- Create a literature-rich environment by acquiring material from as many sources as possible.
  - English Department SALT funds
  - Redistribute the books in the English book room to create classroom libraries
  - Book donations from students/parents
  - Scholastic Bonus Points
- Create a warm and welcoming, book friendly space, in which students can read independently, make book selections, and actively participate in read alouds. Consider including the following:
  - Bookshelves/Book spinners
  - Couches, bean bags, camp chairs
  - Lamps
  - Large, comfortable pillows
  - Colorful posters
  - Rugs
  - Plants

Resource Books for Reading Workshop
- Middle School Readers, Nancy Allison
- Into the Middle, Nancy Atwell
- The Reading Zone, Nancy Atwell
- Deeper Reading, Kelly Gallagher
- The Book Whisperer, Donalyn Miller
- Igniting a Passion for Reading, Steven Layne
Popular Series for Middle School Students

- Skeleton Creek Series, Patrick Carman (www.patrickcarman.com)
- The Hunger Games Trilogy, Suzanne Collins (http://www.scholastic.com/thenhungergames/)

Minilessons to Get the Reading Workshop Up and Running

- Determining Student Interest
- Generating Student Interest
- Choosing a Just Right Book
- You Are about to Enter the Reading Zone
- Status of the Class
- Buzzing About Books
### Objective:
Students will reflect on their personal interests to help themselves find reading material that is interesting to them.

### Materials:
Reading Inventory & Goal Setting Form

### Checks for Understanding/Formative Assessment:
The reading inventories are a source of information about the personal interests and reading habits of each student. They give students an inventory of where they are at the beginning of the year and give you a snapshot of their reading habits and their interests so that you can help them find books that are “just right” for them.

### Connection:
You could make a connection to how students figure out what movies or TV shows to watch based on their interests and the kinds of stories they like.

### Teaching Point (I do):
Readers sometimes take inventory of their interests so that they can find books that are interesting to them. In addition, the inventories help the reader to set goals for himself or herself. Demonstrate how you might fill out the personal interest inventory and what kinds of information it helps you discover about yourself. Set a few reading goals for yourself as well. You can also explain how you can better help them find books they are interested in reading by looking at their inventories.

### Try it Out (We do):
Ask students to begin filling out their surveys. Circulate to answer questions and provide guidance. When it seems that most are ready to continue independently move onto the link.

### Link (You do):
You might say something like, “Readers take stock of their reading interests and set goals for themselves periodically. During independent reading time finish your survey and continue reading.”

### Independent Reading Time:
Students will be engaged in one of the activities described in the link. You will be conferring with students as they complete their inventory.

### Share:
Select a few students to share to show a range of interests and goals students have. This will help those who are struggling to define their goals or figure out what interests them.
### Generating Student Interest

#### Objective:
Students will use a variety of strategies to select a level appropriate independent reading book.

#### Materials:
- Books I Want to Read Next form
- Books for book talks
- Digital book talks
  - [http://digitalbooktalk.com/](http://digitalbooktalk.com/)
  - [http://www.scholastic.com/bookfairs/books/videos_all.asp](http://www.scholastic.com/bookfairs/books/videos_all.asp)
  - [http://www.homepages.dsu.edu/mgeary/booktrailers/default.htm](http://www.homepages.dsu.edu/mgeary/booktrailers/default.htm)
  - [http://www.youtube.com/](http://www.youtube.com/)

#### Checks for Understanding/Formative Assessment:
Check that students have noted a few books on their Books I Want to Read Next form that they are interested in reading. By keeping a running list, students will always know what they could read next.

#### Connection:
Creating a personal inventory is one way of finding books that you will like. Readers often keep running lists of books that they want to read. Exploring websites, and listening to others’ recommendations are other ways to find books you will love.

#### Teaching Point (I do):
Demonstrate how you use your Books I Want to Read Next Form in your daily life. Next, generate interest for books through book talks. Book talks given throughout the year by you and other students will generate interest in different books. The purpose of today’s book talks is to generate interest for several books and to give students resources where they can find information about books. You may want to alternate between the book trailers and the live book talks.

#### Try it Out (We do):
Students record books they might be interested in reading on their Books I Want to Read Next form.

#### Link (You do):
You might say something like, “Readers always have a list of titles they want to read next. They often ask for and give recommendation for books that they love.”

#### Independent Reading Time:
Students are engaged in independent reading while you are conferring.

#### Share:
Student can pair share their lists.
# Choosing a “Just Right” Book

**Objective:**  
Students will determine whether a book is appropriate to their independent reading level.

**Materials:**  
- How to Choose “Just Right” Books  
- Books I Want to Read Next form (from previous lesson)  
- Selected titles for Book Pass

**Checks for Understanding/Formative Assessment:**  
Check that students are able to find “just right” books with the strategy. Provide assistance when necessary.

**Connection:**  
So we have figured out that two ways of finding book that interest us are:  
- Taking stock of our personal interest and finding books about these things  
- Asking others for recommendations

Today we are going to look at a third way which is to read the jacket and read the first couple of pages to see if this will be a book for us.

**Teaching Point (I do):**  
Sometimes we might find a book that interests us based on a recommendation or from reading the book jacket, but it still might not be “just right” for us. It might be too hard to read and as a result not enjoyable at all. Model reading a book jacket and the strategy for finding a “just right” book.

- Look at the cover.  
- Read the title and the author.  
- Read the blurb in the back.  
- Flip through the book.  
- Read the first page.  
- Use the 5 Finger Rule.  
  - 0-1 Fingers—Too Easy  
  - 2-3 Fingers—Just Right  
  - 4-5 Fingers—Too Hard

**Try it Out (We do):**  
Students will participate in a book pass. Place a book on each of the desks. Students will read the jacket and try out the “just right” strategy to find books that interest them and are at their independent reading level. If a book passes the test they can add it to their Books I Want to Read Next list. Once they have finished they can move to another desk to check out another book.

**Link (You do):**  
You might say something like, “Readers look for books that are “just right” for them.”

**Independent Reading Time:**  
Students are reading while you are conferring.

**Share:**  
Student can share additions to their lists in small groups or pairs.
You Are about to Enter the Reading Zone!

**Objective:**
Students will participate in creating specific guidelines for reading independently-getting “in the zone”- during independent reading time.

**Materials:**
- Chart paper/Flip Chart
- Student notebook
- Twilight Zone music (Play as background.)

**Checks for Understanding/Formative Assessment:**
Students self-assess how well they “got into the Zone.”

**Connection:**
Begin with a journal prompt or a pair share similar to this: What do athletes mean when they say they are “in the Zone”?
Record student responses on T-chart under the Athletes heading:

<table>
<thead>
<tr>
<th>Athletes</th>
<th>Readers</th>
</tr>
</thead>
</table>

Then, ask students to determine how readers get “in the Zone.” Record responses.

**Teaching Point (I do):**
Being in the Zone is the best part of reading. When you are in the Zone, the outside world drops away and it’s just you and the author having a conversation. Describe the environment that is ideal for you to get in the zone.

**Try it Out (We do):**
Together with your students create guidelines that will help you all create an environment so that the students can all get in the zone. Some guidelines might include:
- Please read quietly so as to allow yourself and others to get in the Zone.
- Always have your next book waiting in the wings.
- Please use a soft voice when conferring with a teacher.
- Please evaluate yourself honestly when independent reading is finished.
- Please be sure to record books you finish or abandon.

**Link (You do):**
You might say something like, “Being in the Zone is the best part of reading. When you are in the Zone, the outside world drops away and it’s just you and the author having a conversation. Let’s try out our guidelines today and see how we do.”

**Independent Reading Time:**
Students are reading while you are conferring.

**Share:**
Debrief how you did individually and as a group in getting “into the Zone.”
### Status of the Class

**Objective:**
Students will update both the class and their teacher on their reading progress during weekly/bi-monthly status reports.

**Materials:**
- Status of the Class Record
- Books to Consider List

**Checks for Understanding/Formative Assessment:** The status of the class serves two purposes; it allows you to get a read on whether individuals and the class as a whole are moving forward in their book choices. It also allows other students to hear recommendations from their peers on books that might be good to read.

**Connection:**
One of the strategies we talked about for finding new books was getting recommendations from other readers. Today as you listen to the status of the class, jot down books that you might want to read on your Books I Want to Read Next list.

**Teaching Point (I do):**
Demonstrate what students should do when they are giving the status of the class and what they should do when listening to the status of the class.

**Try it Out (We do):**
Begin the status of the class, talking a bit with the students about the books they are reading, calling attention when someone does a particularly good job, noting where students are in their books.

**Link (You do):**
You might say something like, “You don’t have to wait for the status of the class to get book recommendations. Ask your friends what they are reading. You’ll probably find a new book that you will like.”

**Independent Reading Time:**
Students are reading while you are conferring.

**Share:**
Student can share new books that they added to their list. You may want to move the share to immediately after the Try It Out.
Buzzing About Books

Objective: Students will effectively “buzz” about a given topic and then assess their discussion.

Materials:
- Students’ Independent Reading Books
- Guidelines for Book Buzz Groups

Checks for Understanding/Formative Assessment: When students are in their book buzz groups they each are talking about their book and about a topic or strategy that you have taught them in a minilesson. For instance, in your minilesson and/or your read aloud for the past couple of days, you may have been introducing ways in which authors use figurative language to evoke responses from readers. Today during independent reading time you may have asked students to be on the look out for figurative language in their books. You might have had them jot down or mark the page with a sticky note. During the share they can “buzz” about examples of figurative language and how they might affect the reader or why the author chose these word. You can evaluate their understanding by reading their exit tickets, or by taking notes while listening to the students in their “buzz” groups. The idea of a buzz group is from Steven Layne’s book Igniting a Passion for Reading. Today’s lesson is about the procedures for buzz groups, so you are noting their communication and collaboration skills as well.

Connection:
Some students might already be familiar with literature circles. Make a connection to these and explain how buzz groups are similar, but each reader has a different book.

Teaching Point (I do):
Active readers and writers talk about the books that they are reading. They notice the authors’ craft in creating a book as well as enjoy the story line. Demonstrate with another teacher or a couple of students that you have preselected what a “buzz” discussion would look like.

Try it Out (We do):
Record observations that the students noticed about your model “buzz” group. Ideas that should come out include:
- Only one person speaks at a time.
- All listeners look at the speaker.
- Each member offers a response to the speaker, when the speaker is finished.
- All members take a turn speaking.

Link (You do):
Remind students of the purpose of buzz group. Ask them to focus on a particular craft move or plot device that you might have focused on recently in reading aloud or writing workshop. Let them know that they will be meeting in buzz group during share time and will be evaluating themselves on how well their group met the guidelines they developed.

Independent Reading Time:
Students are reading while you are conferring.

Share:
Students meet in their “buzz” groups.
# Reading Record

Name ______________________
Period ______________________

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<tr>
<th># or A</th>
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<th>Genre</th>
<th>Author</th>
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At the end of each quarter, please fill out the appropriate section below.

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Books I Want to Read Next...

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Reading Inventory & Goal Setting Form

1) What are your favorite activities inside and outside of school?

2) What is something that you accomplished last year outside of school that you are proud of?

3) What is your favorite movie?

4) What is your favorite television show?

5) Describe the kinds of stories you enjoy most.

6) About how many books did you read last year?

7) Which book is your favorite and why?

8) What do you do when you are reading and something doesn’t make sense?

9) What goals do you have for yourself as a reader this year?
Questions for Zone Time

**Always:**
What page are you on?

**Mostly:**
What do you think so far?

How is it?

What’s happening now?

**And also:**
Any surprises so far?

How did you feel when you got to the part about_____?

**Main character queries:**
Who’s the main character in this one?

What’s the main character like?

What’s his problem, or hers?

How’s the character developed in general? Are you convinced?

**Author queries:**
Who wrote this one?

What do you think of the writing so far?

Do you know anything about the author?

Any theories about why he or she might have written this?

How is it so far, compared to his or her other books?

**Critical queries:**
What genre is this one?

How is it so far, compared with other books about _____?

Is it plausible?

How’s the pace?

What’s the narrative voice?

How’s that working for you?

What do you think of the dialogue/format/length of chapters/flashbacks/inclusion of poems/diction choices/author’s experiments with _____, and so on (depending on the book)?

**When it’s a page turner:**
What’s making this a page-turner for you, vs. a literary novel? What are you noticing? For example, is it formulaic-easy for you to predict?

**Process queries:**
Why did you decide to read this one?

I can’t believe how much you read last night. Tell me about that.

Why did you decide to reread this one?

Where did you find this book?

**When there’s no zone:**
Is this book taking you into the reading zone?

Why do you think it’s taking you so long to read this?

Can you skim the parts that drag-the descriptions, for example?

Are you confused because it’s hard to understand the language, or because you can’t tell what’s going on?

Are you considering abandoning this book? Because if you’re not hooked by now, that’s more than okay. You can always come back to it someday.

Do you want to skim to find out what happens, or even read just the ending, then move on to a better book?

What’s on your someday list? Do you know what other book I think you might like?

**Finished:**
Now that you have finished it, what will you rate this one?

Is this one worthy of a book talk? Do you want to schedule a talk for Friday?

What are you planning to read next?

Adapted from, *The Reading Zone*, Nancie Atwell
A Slice of Life: One Significant Moment (Creative Unit)

Overview:

“Memoir is how writers look for the past and make sense of it. We figure out who we are, who we have become, and what it means to us and to the lives of others: a memoir puts the events of a life in perspective for the writer and for those who read it. It is a way to validate to others the events of our lives—our choices, perspectives, decisions, responses.

Memoir recognizes and explores moments on the way to growing up and becoming oneself, the good moments and the bad ones. It distills the essence of the experience through what the writer includes and more importantly, through what a writer excludes. Memoir celebrates people and places no one else had ever heard of. And memoir allows us to discover and tell our own truths as writers.”

-Nancie Atwell, In the Middle, Heinemann (1998), p. 372

During this “Slice of Life/Small Moment” creative writing unit, students will craft a highly reflective and personal piece of writing based on the memoir genre. Instead of writing a collection of moments as in a memoir, sixth grade students will be introduced to the genre and focus on crafting one significant moment. This is a great lesson to launch the writing workshop. Students will be exposed to different forms of “Slice of Life” writing, read and analyze mentor texts, and gather seed ideas as possibilities for their own “Slice of Life” piece. Meeting the learning targets for this unit will prepare them for the 7th grade memoir.

Essential Questions:

What is my purpose? Who is my audience?
How is narrative nonfiction different from other genres?
How will I get my audience to visualize my writing?

Essential Knowledge and Skills:

Standard(s):

6.1 Participate in and contribute to small group activities.
   a) Communicate as leader and contributor.

6.4 The student will read and learn the meanings of unfamiliar words and phrases within authentic texts.
   d) Identify and analyze figurative language.

6.5 Read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.
   a) Identify the elements of narrative structure including setting, character, plot, conflict, and theme.
   c) Describe how word choice and imagery contribute to the meaning of a text.

6.7 Write narration, description, exposition, and persuasion.
   a) Identify audience and purpose.
b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
c) Organize writing structure to fit mode or topic.
d) Establish a central idea and organization.
f) Write multiparagraph compositions with elaboration and unity.
g) Select vocabulary and information to enhance the central idea, tone, and voice.
j) Use computer technology to plan, draft revise, edit, and publish writing.

6.8 Edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.
f) Use quotation marks with dialogue.

Assessment:

Summative Assessments:
- Students will create a “Slice of Life” narrative nonfiction piece.
- Students will create a children’s book (sensory details) to enhance and convey the tone and theme of their “Slice of Life” moment.

Formative Assessments/Checks for Understanding:
- Exit ticket on figurative language
- Ask students to give you a thumbs up if they’ve brainstormed 7-10 ideas.
- Ask students to turn in their quick writes to get an idea of their writing level
- Students can successfully identify different types of leads
- Exit ticket of a one sentence revision technique (before & after example from students’ writing)
- Anecdotal evidence from each minilesson

Mid-unit Conference Assessment:
Conferring occurs every day, but each student should have had at least one conference by the midpoint of the unit.

Minilessons:
Please note that with all core units you can add, subtract, and revise minilessons to meet the needs of your students. These following teaching points are guideposts for the unit. They may take one class period or several class periods depending on the specificity of your students needs.

1. It’s Brainstorming Here! Writers brainstorm possible writing ideas.
In this mini-lesson, you will show students different ways to brainstorm possible narratives. The focus should be that students are the experts when it comes to their lives. They have many stories to tell and keeping a brainstorming list helps writers to stay organized, productive, and focused. Possible types of lists to model for students are writing territories, heart mapping, writing close to your bones (a shape of a bone instead of a heart), drawing a special place and remembering stories that happened there, etc. Walk students through your brainstorming list, allowing them to jot down any ideas that pop into their head into their notebooks. When you are finished, allow students time to expand on their lists. A pair-share can follow. Students should then be given the opportunity to pick an idea from their list and do a quick write. Students can choose to use this piece or select another for their “Slice of Life.”

2. A Great Start! Writers craft leads that hook their readers.
In preparation, collect a variety of narrative leads (past students’, other teachers’, children’s books, etc.). Ask students how important they think a lead is to a story. Have they ever abandoned a book because it just didn’t start out well? Let students know that you will be working on how to grab a reader’s attention. Go over different examples of narrative leads together (Lessons That Change Writers has a list of types–a Google search of “narrative leads” will offer up many examples
as well.) Choose a past student’s work to share and ask students to identify the type of lead that was used. Discuss why that writer may have chosen that type of lead. During independent writing time, students can get out their quick writes from the previous lesson and begin to try out different types of leads. Students can pair-share and guess what their partner has used.

3. **Genre Study: Stack of Books**—Writers read many different authors/books. setting, character, plot, conflict, and theme

   This mini-lesson can be used as many times as needed throughout the unit to let students investigate what writers do to develop setting, character, plot, conflict, and theme. In preparation for this mini-lesson, start collecting a set of mentor texts or “Stack of Books” (See Resources below for a list of suggested children’s books). Using children’s books as examples, point out the various techniques writers use to establish setting. Can students find examples like these in their independent reading books? Share examples and let students start revising their narratives to emphasize the terms: setting, character, plot, conflict, and theme. Each one of these terms should be its own mini-lesson. Students could also be placed into groups to investigate setting, etc. on their own or with guiding questions.

4. **Show Don’t Tell**—Writers add sensory details and clear language to show the reader what is happening.

   In preparation for this unit, collect examples of sentences that do not use strong, action verbs (am, is, are, was, were). Let students know that writers want to show what’s happening, not just tell them. For example, don’t tell me, “I had a fight with my sister.” Be in the action-use dialogue to show me that action. You want to show the reader what’s happening using your senses and feelings. Model how to change a drab sentence into one with more action. Students can add more details through dialogue, what a character says, thinks, and does, figurative language, flashback, flashforward, etc.

   Work on the some of the sentences together, practice in small groups, and share as a whole group. During independent writing time, students can go through their papers line by line looking for opportunities to SHOW rather than tell. Check for understanding.

5. **Punctuating Dialogue**—Writers correctly use quotation marks around the exact words of a speaker.

   In preparation for this unit, collect examples of dialogue punctuated correctly. Place a couple of sentences with dialogue on the interactive whiteboard. Ask students to tell you where they see punctuation in the sentences. Based on what they highlight, ask them to come up with a punctuation rule. Place students in groups of 3 or 4 and have them highlight where punctuation is used in the examples of dialogue you prepared in advance. Have groups come up with 5-7 rules. Share out as a class and fill in the blanks for rules they may have missed. You can also use a children’s book as your mentor text.

6. **The End**—Writers make sure their endings are effective.

   Students have been working on a variety of methods to improve their “Slice of Life” narratives. Go over different types of narrative endings. You can use Lessons That Change Writers, endings of children’s books, or Google “Narrative Endings” to get started. Students will look at example endings and choose a type to add to their narrative. Give students the opportunity to share their ending choices.

7. **Time to Publish!**—Writers share their work with different audiences.

   Have a publishing party! Students can turn their “Slice of Life” narratives into children’s books. Other publishing ideas:
**Class Anthology**

Create E-books

Podcasts

“Slice of Life” Bulletin Board

Graphic Novel/Comic Strip

**Resources & References: (texts, adapted from, acknowledgments)**

*Lessons That Change Writers*, Nancie Atwell

*Study Driven*, Katie Wood Ray

*English SOL Enhanced Scope and Sequence for Grades 6-8*, VDOE 2004


**Suggested Stack of Books:**

*A Sweet Smell of Roses* by Angela Johnson

*A Tree Named Steve* by Alan Zweibel and David Catrow

*Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst

*Great Pumpkin Switch* by Megan McDonald and Ted Lewin

*Ira Sleeps Over* by Bernard Waber

*My Daddy Makes the Best Motorcycle in the Whole Wide World - The Harley-Davidson* by Jean Davidson

*Shortcut* by Donald Crews

*The Greatest Game Ever Played: A Football Story* by Phil Bildner

*Uncle Peter’s Amazing Chinese Wedding* by Lenore Look

*Woman Hollering Creek* (“Eleven”) by Sandra Cisneros

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**Learning Progression Scale: A Slice of Life: One Significant Moment (Creative Unit)**

**Standards:**

6.1 
Participate in and contribute to small group activities.

6.4 
The student will read and learn the meanings of unfamiliar words and phrases within authentic texts.

6.5 
The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.

6.7 
Write narration, description, exposition, and persuasion.

6.8 
Edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.

**Learning Targets:**

- The student chooses an appropriate strategy to develop seed ideas for a narrative nonfiction piece.
- The student creates a slice of life narrative that focuses on one moment
- The student is able to read like a writer identifying characteristics of a specific genre, i.e., slice of life.
- The student describes elements of narrative structure including setting, character development, plot structure, theme & conflict.
- The student is able to add sensory details to their writing to slow down the pace of the action in the story.
- The student establishes leads that set the tone, establishes their voice, and “hooks” the reader.
- The student punctuates dialogue correctly.
- The student communicates ideas and information orally in an organized and succinct manner.
<table>
<thead>
<tr>
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| **4** | The student develops an effective strategy to develop seed ideas for a narrative nonfiction piece and can justify why this strategy is appropriate for him or her.  
The student is able to sift through experiences and select one or two that can be developed into significant series of events centered on a theme.  
The student is able to read like a writer analyzing characteristics of a specific genre, i.e., slice of life.  
The student analyzes elements of narrative structure including setting, character development, plot structure, theme & conflict.  
The student artfully crafts slice of life that concentrates on one moment. And conveys purpose and meaning to the intended audience.  
The student crafts artful sensory details to their writing to slow down the pace of the action in the story.  
The student crafts artful leads that set the tone, establishes his or her voice, and “hook” the reader. He or she is able to determine the most effective lead for his or her piece.  
The student punctuates dialogue correctly.  
The student effectively communicates ideas and information orally in an organized and succinct manner. |
| **3** | The student chooses an appropriate strategy to develop seed ideas for a narrative nonfiction piece.  
The student creates a slice of life narrative that focuses on one moment.  
The student is able to read like a writer identifying characteristics of a specific genre, i.e., slice of life.  
The student describes elements of narrative structure including setting, character development, plot structure, theme & conflict.  
The student is able to add sensory details to their writing to slow down the pace of the action in the story.  
The student establishes leads that set the tone, establishes their voice, and “hooks” the reader.  
The student punctuates dialogue correctly.  
The student communicates ideas and information orally in an organized and succinct manner. |
| **2** | The student uses one strategy to develop seed ideas for a narrative nonfiction piece.  
When given a choice of two experiences, the student is able to sift through experiences and select one that can be focused on a single moment.  
The student is able to read like a writer identifying characteristics of a specific genre, i.e., slice of life.  
The student identifying elements of narrative structure including setting, character development, plot structure, theme & conflict.  
The student’s organization somewhat conveys yet a central theme and establish purpose for the intended audience.  
The student is able to add sensory details to their writing to slow down the pace of the action in the story.  
The student adds a lead that may either set the tone, establishes his or her voice, or “hooks” the reader. At level two a student can do one but still does not yet do all three.  
The student punctuates dialogue correctly with step by step directions. |
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<th>Description</th>
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| 1     | - The student attempts communicate ideas and information orally in an organized and succinct manner. The fluency, accuracy, and expression are uneven.  
- The student names one strategy to develop seed ideas for a narrative nonfiction piece.  
- When given a choice of two experiences, the student is able to sift with guidance through experiences with guidance and select one that can be developed into a single moment.  
- The student is able to read like a writer identifying characteristics of a specific genre, i.e., slice of life.  
- The student identifying elements of narrative structure including setting, character development, plot structure, theme & conflict.  
- The student attempts to convey a central theme and establish purpose for the intended audience.  
- The student is able to add sensory details to their writing to slow down the pace of the action in the story.  
- The student adds a lead that may either set the tone, establishes his or her voice, or “hooks” the reader. At level two a student can do two, but still does not yet do all three.  
- The student punctuates dialogue correctly with step by step directions.  
- The student attempts communicate ideas and information orally in an organized and succinct manner. The fluency, accuracy, and expression are uneven even with repeated practice. |
ENGLISH
Second Quarter

GRADE SIX

LOUDOUN COUNTY PUBLIC SCHOOLS

2011-2012
6TH GRADE SECOND QUARTER CHECKLIST

This checklist indicates content and skills that are to be covered during the second 9 weeks. Use it to ensure timely coverage of topics. These skills may be assessed on the first Benchmark Assessment (BMA) in December 2011. Use the space in front of each skill to keep track of when it has been covered. Refer to the year-long checklist when planning.

### READING

6.4 Read and learn the meanings of unfamiliar words and phrases within authentic texts.

- c. Use context and sentence structure to determine meanings and differentiate among multiple meanings of words.
- e. Use word-reference materials.
- f. Extend general and specialized vocabulary through speaking, listening, reading, and writing.

6.5 Read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.

- e. Use prior and background knowledge as a context for new learning.
- h. Identify the main idea.
- i. Identify and summarize supporting details
- k. Identify transitional words and phrases that signal an author’s organizational pattern.

#### READING

It is our belief that 6th grade students in LCPS can and should read 6-8 books per quarter. These may include books read independently, in book clubs, and as read-aloud texts. While many books will be selected from the Reserved or Supplemental Reading Lists, students should select independent reading books from the school library or other sources.

### WRITING/RESEARCH

The core unit for the second 9 weeks is Research Writing. In addition, teachers should have students write for other purposes in order to address the year-long objectives.

Research Writing may take many forms (e.g., I-Search, formal research papers, research briefs, multi-genre research papers, presentations). All of these share common principles:

- A clearly defined purpose and product
- The inclusion of a variety of sources from print and other media, electronic databases, and online resources
- Proper citation of sources
- Evaluation of sources
- The use of both paraphrasing and quotation

Students should also be encouraged to craft additional research products that allow them to use a variety of media and formats. In order for students to practice writing about a variety of subjects, LCPS encourages teachers to provide opportunities for students to engage in research on a variety of topics.

**Mastery of research based writing** in the 6th grade includes writing that—

- demonstrates an understanding of copyright and Fair Use Guidelines and of issues involving plagiarism (6.9e)
- uses information from online, print, and media resources to support an argument (6.9a)
- clearly identifies all sources of information and records bibliographic data including author, title, publisher, date, http, and date of download/access (6.9d)
- uses technology to research, organize, evaluate, and communicate information (6.9c)
- evaluates the validity and authenticity of sources (6.9b)

See the LCPS Information Literacy Framework for more information.
Overview:
In this research unit students take on the role of a group of writers who are researching articles for a special interest magazine. Magazines like Photography Today, Horses, MacWorld, and Cat Fancy, are examples of special interest magazines. Students work together to research their articles for their group’s special interest magazine. The unit focuses on reading nonfiction, sharing your findings, and crafting your research into a magazine article. Students work in small groups to research and each individually writes an article for the shared special interest magazine. Another variation of this unit is for students to create special interest podcasts and publish them.

Essential Questions:
What does it mean to be an expert?
How do I find and synthesize information about topics that are important to me?
How do magazine editors develop their stories?
How do I collaborate to research and create a publication?

Essential Knowledge and Skills:
Standard(s):

6.1 The student will participate in and contribute to small-group activities.
   a) Communicate as leader and contributor.
   b) Evaluate own contributions to discussion.
   c) Summarize and evaluate group activities.
   d) Analyze the effectiveness of participant interactions.

6.4 The student will read and learn the meanings of unfamiliar words and phrases within authentic texts.
   f) Extend general and specialized vocabulary through speaking, listening, reading and writing.

6.6 The student will read and demonstrate comprehension of a variety of nonfiction texts.
   a) Use text structures such as type, headings, and graphics to predict and categorize information in both print and digital texts.
   b) Use prior knowledge and build additional background knowledge as context for new learning.
   c) Identify questions to be answered.
   d) Make, confirm, or revise predictions.
   e) Draw conclusions and make inferences based on explicit and implied information.
   f) Differentiate between fact and opinion.
   g) Identify main idea.
   h) Summarize supporting details.
   i) Compare and contrast information about one topic, which may be contained in different selections.
   l) Use reading strategies to monitor comprehension throughout the reading process.

6.7 The student will write narration, description, exposition, and persuasion.
   a) Identify audience and purpose.
b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.

c) Organize writing structure to fit mode or topic.

d) Establish a central idea and organization.

e) Write multi-paragraph compositions with elaboration and unity.

f) Select vocabulary and information to enhance the central idea, tone and voice.

i) Revise sentences for clarity of content including specific vocabulary and information.

j) Use computer technology to plan, draft, revise, edit, and publish writing.

Assessment:

Summative Assessments:

- Students will research a topic on which they will create a feature article for a special interest magazine or some other publishing opportunity.
- Students will reflect on their growth as researchers and as writers.

Formative Assessments/Checks for Understanding:

- Check that students have viable topics for research.
- Check that students have gathered enough resources for research.
- Check their plan for reading/researching.
- Check that students are reading texts at a level that is accessible to them.
- Check their system for notetaking and that they are noting big ideas and making connections across texts.
- Listen in on research and writer’s groups.
- Review quick drafts to guide the revising minilessons.
- Review students’ reflections to see what they have learned about their research and writing process.

Midunit Conference Assessment:

Conferring occurs every day, but each student should have had at least one conference by the midpoint of the unit.

Minilessons:

Please note that with all core units you can add, subtract, and revise minilessons to meet the needs of your students. These following teaching points are guideposts for the unit. They may take one class period or several class periods depending on the specificity of your students needs.

1. **Researchers investigate issues in which they have an interest (Step 1).** At this point in the unit introduce the idea that the students will be magazine editors creating new special interest magazines. They will be working in groups on a magazine with a shared interest. You might want to share a few magazines with students so that they get an idea of what kinds of articles can be found in magazines. You might also share the masthead of the magazine which shows the different jobs and people who work at magazines. Form groups based on shared interests. Students will be working together on their magazine and individually on their magazine article. Throughout the unit, you can demonstrate with one topic with the class being part of your research group. You may want to create a fishbowl to show how a research group might function. Ask students to evaluate and list the essentials of an effective research groups. After each research group meets or once a week, have the students evaluate how they are doing against the criteria.

2. **Magazine editors use multiple sources to research a topic on which they are going to write (Step 2).** In this minilesson, you will show students your stack of resources for the topic you are thinking about writing. The stack of resources should be a combination of books, articles you have found in online research databases, articles you have found in
magazines, perhaps a newscast like Dateline or 20/20, and a special interest podcast. The students’ task is to create a stack of resources for the topic they have chosen. Team with your librarian to teach students how to access and use the varied sources that are available to them at school and at home including online research databases. Create a pathfinder to help them find and use keyword searches, online research databases, books and periodicals.

3. **Researchers make a plan for reading.** At this point each group will have a stack of resources. Show them how to preview the resources and demonstrate making a list of subtopics that fit under the large topic for each group. After they have made their list, then students can decide what subtopics they would like to each explore in their articles. They can map out the magazine deciding on possible articles that each might write. Each student will then make a plan for reading. What resources am I going to read? How long will it take me to read a specific text (build to about 1 page per minute)? How much will I finish today and this week? What am I reading first and then next and then next? During the reading phase students will meet much like their meet in their book club groups to share their research with each other making recommendations if they found an article or information that might be of use to another student.

4. **Researchers do not take all information the read at face value (Step 3).** While students are in the reading phase center minilessons on ideas to which they should pay attention. Teach students how to evaluate a source for relevance, bias, authenticity, and validity. This is a good time to review fact versus opinion as well.

5. **When reading nonfiction there are text features that act as guidelines.** Demonstrate how some texts have headings and sub-headings that act as guides through the text. But also show that many higher reading level texts have fewer or no headings and that you must make heading and questions in your mind to help you keep track of the text.

6. **When reading nonfiction, chunk pages and then take notes.** In taking notes students are often moving information from the text to their paper for every paragraph. Have them practice holding information in their mind for a couple of pages and then taking notes on the big ideas. Just as in fiction students need to build the ability to hold text in their mind for a few pages at a time.

7. **When reading nonfiction, have a conversation with the author.** Teach students that when reading nonfiction, they need to have a conversation with the author. Do you agree with what the author is saying? What is the author trying to make me feel when reading this text? Does the author have a bias? How has what you have learned from the text connect with what you already know about the text?

8. **When researching you make connections between texts.** Teach students to make connections between their text in the text sets they are reading. They can do this graphically in their notes or in prose.

9. **Sharing with your research group.** Each day students should have time to get together with their research group and share what they have learned from their texts. Since they are reading related topics, they may have ideas for one another and recommendations for sources of information. Show them how to make connections with the information that they have found. In addition, demonstrate how to share so that they are sharing the big ideas from their notes instead of every detail.

10. **Writers use a “stack of books” for guidance and inspiration.** As students finish up their research they are ready to write. Like you have done in other units, bring together a stack of special interest magazines to analyze for characteristics of feature magazine articles. Develop a series of minilessons around the characteristics that you find. Students can begin drafting today, in fact you may want them to write a fast draft and use each minilesson about characteristics to help them revise. Some features that you and your students might notice include shorter lead paragraphs, narrative leads, questions of who, what, when,
where, and how are answered in short order, and specialized vocabulary for each special interest, sidebars, photos, and graphics. Build minilessons on each of the characteristics.

11. **Writers’ group offer feedback.** Throughout the writing process, student can meet with their research group for feedback. Create a fishbowl to show students how a writers’ group might function. As with their research group, they should continue to evaluate how they are working as a group.

12. **Copyediting.** Introduce the grammar/usage concepts that you have paired with this unit. Talk about how editors copyedit their work. Be sure to hold students accountable for the usage and mechanics they already know.

13. **Publishing.** When students are ready to publish, they will need to design the cover of the magazine, table of contents, and the masthead. They will need to collaborate in the synthesizing of their articles to create one finished publication.

14. **Reflecting on the process (Step 6).** Give students the opportunity to reflect on their research and writing process. What did they learn about nonfiction reading? What did they learn about writing magazine articles? How can they apply their research skills to other parts of their lives? How is magazine writing different or similar to other types of writing they have done? What have they learned as a writer and researcher? What did they learn about collaborating?

**Resources & References: (texts, adapted from, acknowledgments)**
Adapted from Teachers College Reading and Writing Project 5th Grade Curricular Calendar on Nonfiction Texts. Adapted from lectures at Teachers College Reading and Writing Institute August Reading Institute.

**Learning Progression Scale: Read All About It (Research Unit)**

**Standards:**
6.1 The student will participate in and contribute to small-group activities.
6.4 The student will read and learn the meanings of unfamiliar words and phrases within authentic texts.
6.6 The student will read and demonstrate comprehension of a variety of nonfiction texts.
6.7 The student will write narration, description, exposition, and persuasion.

**Learning Targets:**
- The student determines a specific topic for research.
- The student researches a special interest topic.
- The student collaborates in a research and writing group.
- The student makes a plan for reading.
- The student evaluates sources.
- The student records the big ideas in his or her reading.
- The student connects ideas in one text to ideas from another text.
- The student writes a piece that has all of the text structures and features of a magazine article, including an effective lead, narrative description, and appropriate tone and voice.
- The student selects images and graphics that complement his or her article.
- The student incorporates jargon or specialized vocabulary specific to his or her topic.
- The student exhibits control of standard usage and mechanic conventions. There may be 2-3 errors, but the errors do not distract from the entire piece.
- The writer demonstrates understanding of links between reading and writing by using examples that his or her teacher has shared as models for craft and structure in his or her writing.
- The student reflects on his or her process.
### Learning Progression Scale

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
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| 4     | - The student determines a specific topic for research and can describe why this topic might be of interest to his or her intended audience as well.  
- The student researches a special interest topic, using varied sources from multiple media and exhibiting a habit of mind of inquiry continually searching for additional information and varied viewpoints.  
- The student collaborates in a research and writing group. The student takes on a leadership role in his or her group, creating an atmosphere that allow all to contribute.  
- The student makes a plan for reading strategically deciding what will best support his or her research.  
- The student evaluates sources noted nuanced bias  
- The student creates a personalized system for recording the big ideas from his or her reading.  
- The student synthesizes ideas in one text to ideas from another text creating a new idea.  
- The student artfully writes a piece that has all of the text structures and features of a magazine article, including an effective lead, narrative description, and appropriate tone and voice.  
- The student creates images and graphics that complement his or her article.  
- The student seamlessly incorporates jargon or specialized vocabulary specific to his or her topic.  
- The student exhibits control of standard usage and mechanic conventions. There may be 1-2 errors, but the errors do not distract from the entire piece.  
- The writer demonstrates understanding of links between reading and writing by using examples that his or her teacher has shared as models for craft and structure in his or her writing.  
- The student reflects on his or her process and based on his or her reflect transfers new skills and knowledge to other work. |
| 3     | - The student determines a specific topic for research.  
- The student researches a special interest topic.  
- The student collaborates in a research and writing group.  
- The student makes a plan for reading.  
- The student evaluates sources.  
- The student records the big ideas in his or her reading.  
- The student connects ideas in one text to ideas from another text.  
- The student writes a piece that has all of the text structures and features of a magazine article, including an effective lead, narrative description, and appropriate tone and voice.  
- The student selects images and graphics that complement his or her article.  
- The student incorporates jargon or specialized vocabulary specific to his or her topic.  
- The student exhibits control of standard usage and mechanic conventions. There may be 2-3 errors, but the errors do not distract from the entire piece.  
- The writer demonstrates understanding of links between reading and writing by using examples that his or her teacher has shared as models for craft and structure. |
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<th>Level</th>
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| 2     | - The student determines a broad topic for research, but needs to narrow his or her topic.  
- The student researches a special interest topic. He or she is able to find 2-3 sources of information.  
- The student is still developing his or her group collaboration skills. He or she may share his or her research or text, but may not make connections or build on what others have contributed.  
- The student makes a plan for reading that may be broad instead of specific to the task.  
- The student evaluates sources but may misjudge bias or authenticity of sources.  
- The student records ideas from his or her reading, but they are details that are not collected under a big ideas.  
- The student connects ideas in one text to ideas from another text if given a prompt to do so.  
- The student writes a piece that may be missing one or two text features.  
- The student selects some images and graphics that complement his or her article and some that add no added information to the text.  
- The student incorporates jargon or specialized vocabulary specific to his or her topic, but it may be misused.  
- The student exhibits inconsistent control of standard usage and mechanical conventions. There may be 4-5 errors that distract the reader.  
- The student is beginning to read like a writer noticing craft moves and structures of authors’ works; however, he or she does not incorporate craft or structure from models he or she has read.  
- The student reflects on his or her process. The reflection is simplistic and may miss some complex processes. |
| 1     | - The student has difficulty determining a broad topic for research.  
- The student researches a special interest topic. He or she is able to find one source of information.  
- The student is still developing his or her group collaboration skills. He or she is disconnected from the group, not contributing to the collaboration.  
- The student makes a plan for reading that extends to one text.  
- The student is developing his or her skills in evaluating sources. He or she may only apply these skills to limited text often misjudging bias, validity and authenticity of sources.  
- The student is still developing the ability to record ideas from his or her reading. He or she has difficulty determining important information.  
- The student can develop ideas in one text with guidance, but cannot yet connect multiple texts.  
- The student writes a piece that may be missing three or four text features.  
- The student selects some images and graphics that loosely relate to the text of his or her article.  
- There is no jargon or specialized vocabulary included in the text.  
- The student exhibits inconsistent control of standard usage and mechanical conventions. There may be 6-7 errors that distract the reader.  
- The student is beginning to read like a writer noticing some craft moves and structures of authors’ works; however, he or she does not incorporate craft or structure from models he or she has read.  
- The student reflects on his or her process.
| The student reflects on his or her process. The reflection is simplistic and may miss some complex processes. |
| The reflection is simplistic and may miss some complex processes. |
Launching Book Clubs

Overview:

The philosophical underpinnings of the classroom book club lie in reader response theory (Rosenblatt, 1938) and the work of Harvey Daniels (Literature Circles, 1994, 2002). The classroom book club is centered around student choice and leadership in reading, responding to, analyzing, and evaluating literature. The long-term objectives are fourfold. Students will:

- Continue to develop the habits of life-long readers;
- Hone their small group skills;
- Develop skills necessary to become critical readers of literature;
- Think like authors.

While book clubs can be run in a variety of ways, the following are essential:

- Student choice in text selection;
- Flexible small groups created around text choice rather than reading ability;
- Student-generated topics for discussion.

In book clubs, as for reading and writing workshop, the student is central—and yet the teacher is essential. He or she provides texts, structure, time, and most importantly, the assistance and guidance of an experienced reader.

This 7th grade unit launches classroom book clubs. Although many LCPS students will have had some experience with book clubs or literature circles, this unit assumes no experience on the part of students or teacher. Teachers are encouraged to adjust these lessons as necessary to address the specific needs of their classroom. In seventh grade, students are generally adept at answering questions that ask for personal response to literature; they are able to explain what they like and dislike (and why); make personal connections; and discuss how and why they can relate (or not) to a character. Most, however, are unfamiliar with asking questions that elicit personal response; and even fewer are adept at asking and answering questions that call for making and supporting generalizations about a text (analysis); speculating about author intent; and evaluating the effect of an author’s choices. In this unit, students will learn to ask discussion questions that elicit a personal response; in addition, they will begin to practice asking questions that analyze text and evaluate authors’ choices.

Unit Preparation:

While book clubs are focused around small groups reading different texts, when first launching book clubs, it is helpful to read and discuss a single text. This facilitates student discussion of how to write an interesting question about literature, as well as about how to have a productive and enjoyable discussion. As much as possible, incorporate choice here as well. For example, if you have chosen to have a single full-length work for your launch unit, allow students to vote as a class on the work they will read. Be sure to choose a selection that students can reasonably finish in about two to three weeks. If you are reading a series of shorter works, after the first few discussions, allow students to choose which piece they will read, much as they will for book clubs later in the year.

This unit is intended to happen simultaneously with other units. It includes seven days of lessons (about three weeks).

Ways to Create Groups:

- Teacher-led book talks: The teacher selects several possible texts and book-talks each briefly. Students write down their top four or five choices in order of preference. The teacher then
creates the groups.

- **Book pass:** Divide the class into three or four groups—one student in each group for each text choice. (For example, if the class has eight books to choose from, each group would have eight or fewer students.) Each group sits in a circle. Give each student in the group one of the possible texts. Allow about 2 minutes for students to silently preview the book, making notes on a book pass form. After two minutes, they pass the book to the next student and preview the book they have been handed.

**Before the Launch:**

- **Pre-assessment:** Conduct a discussion about students' experiences with book clubs OR distribute and collect the provided survey. Use the information to help you to adjust the unit as necessary.
- **Select the text(s) you will be using.** If possible, include an element of student choice (see above). This unit suggests several selections from the seventh grade *Literature* textbook, but may be done with a whole-class selection instead.
- **Divide students into small groups of three, four, or five students.** (Four or five works best, so that a group can maintain a discussion if a member is absent.) Arrange your classroom so that students are sitting with these groups, or can move quickly into those groups.

> Reading ability will also play a role in text selection, but as much as possible, the teacher should put that responsibility on the student. For example, if a student selects a text that the teacher feels will be too difficult, the teacher should have a quick one-on-one discussion. “Can you finish this in 2 weeks? Take a look at the print size. Are you willing to make this commitment? OK—but come see me if you’re having problems and we can change your group.”

2 These methods for creating groups are more appropriate for later units. For the launch unit, when most students will be reading the same text, groups can be assigned at random.

**Essential Questions:**

Why do readers discuss books with other readers?
What makes an interesting question?
How do we work together to maintain an interesting and productive discussion?
How do authors use literary techniques to have an impact on readers?

**Essential Knowledge and Skills:**

**Standard(s):**

6.1 **The student will participate in small group activities.**
  a) Communicate as leader and contributor
  b) Evaluate own contributions to discussions.
  c) Summarize and evaluate group activities.
  d) Analyze the effectiveness of participant interactions.

6.5 **The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.**
  a) Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
  b) Make, confirm, and revise predictions
  c) Describe how word choice and imagery contribute to the meaning of a text.
  d) Use information in the text to draw conclusions and make inferences.

3 Please note book clubs can also be done with nonfiction texts in which case the standards would also include those in 6.6: **The student will read and demonstrate comprehension of a variety of nonfiction texts.**
Assessment:

Summative Assessments:
The summative assessment is an evaluation of the final small-group discussion. You will observe student discussions, collect student questions, and collect group self-evaluations. Throughout this unit you and your students will have established characteristics of effective questions and small-group discussion; be sure to adjust the learning progression scale to reflect the focus areas that you chose. As part of the self-evaluation, students should review their own performance against the learning progression scale and reflect on how it compares to the scale.

Formative Assessments/Checks for Understanding:

Pre-Assessment: In pre-assessing students’ knowledge of the skills required for a small-group literature discussion, conduct a whole class discussion about students’ prior experiences and opinions, or distribute and collect the book club survey. This will give you information about what students already know about writing discussion questions and having an effective small group discussion. With this information, there may be minilessons that you can condense, combine, present only to a small group, or skip altogether. In addition, you will collect student-generated questions and observe student behaviors closely during their first small-group discussion in the launch unit—because what students know about asking questions and having a small group discussion may not translate directly into actions.

Ongoing Assessment: This launch unit provides multiple opportunities to observe students as they develop in their ability to question and discuss literature. As with writing and reading workshop, you are continually collecting this information. Are students able to generate open-ended questions? Do their questions ask responders for both personal reaction and analytical response? Are they able to ask probing follow-up questions, listen carefully to others’ responses, and stay on task?

During the course of the unit, collecting information about students’ skill development is very important. Student-generated questions provide concrete evidence of skills, but your observations of and records of discussions are equally important. These notes and observations will be invaluable during the end-of-unit assessment of students’ developing small-group discussion skills. These notes help provide the evidence you need to discuss with individual students their skills and areas of growth in small-group discussion skills; they are also key pieces of evidence for end-of-unit assessment.

Minilessons:

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<tr>
<td>3) Connection Questions</td>
<td>4) Small Group Discussion Skills: Fishbowl</td>
</tr>
<tr>
<td>5) Analysis Questions: Characterization</td>
<td>6) Analysis Questions Figurative Language/Imagery</td>
</tr>
</tbody>
</table>
### Resources & References: (texts, adapted from, acknowledgments)
- Book Club Survey
- Book Club Self-Evaluation: Discussion Skills
- Book Club Procedures
- Book Club Observation Sheet
- Short Selections from the 6th Grade Interactive Reader or other texts
- Book Club Observation Sheet (Version 1)
- Book Club Observation Sheet (Version 2)
- Asking Analysis Questions

### Launching Book Clubs Learning Progression Scale

#### Standards:

**6.1** The student will participate in small group activities.

**6.5** The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.

#### Learning Targets:
- Student understands and establishes ground rules for effective group work, such as balancing participation.
- Student asks probing questions in the areas of analysis, connection, and figurative language.
- Student agrees and disagree tactfully to others ideas.
- Student uses verbal communication skills, such as word choice, tone etc that are appropriate for the intended audience.
- Student uses nonverbal communication skills, such as eye contact, posture and gestures to better communicate a point.
- Student describes elements of narrative structure including setting, character development, plot structure, theme & conflict.
- Student makes inferences and draw conclusions about the text.

#### Learning Progression Scale

<table>
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<tr>
<th>Level</th>
<th>Description</th>
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<tr>
<td>4</td>
<td>Student understands and establishes ground rules for effective group work, such as balancing participation. Student takes on a leadership role in his or her group creating an atmosphere in which balanced participation can occur. Student asks probing questions in the areas of analysis, connection, and figurative language that invite others in their group to respond. These questions are more insightful than level 3 questions. Student agrees and disagrees tactfully to others ideas and call others out tactfully when they fail to do so. Student uses verbal communication skills, such as word choice, tone etc that are appropriate for the intended audience. Student uses nonverbal communication skills, such as eye contact, posture and gestures to better communicate a point.</td>
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<td>Level</td>
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<td><strong>3</strong></td>
<td>Student analyzes elements of narrative structure, for instance setting, character development, plot structure, theme &amp; conflict. Student synthesizes inferences and conclusions to create a new interpretation about the text.</td>
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<td><strong>2</strong></td>
<td>Student understands the ground rules for effective group work. He or she is able to engage in most of these rules but not all of them yet. For instance, the student may dominate a conversation or participate only when called on. Student asks probing questions in the areas of analysis, connection, and figurative language. Student agrees and disagree tactfully to others ideas. Student uses verbal communication skills, such as word choice, tone etc that are appropriate for the intended audience. Student uses nonverbal communication skills, such as eye contact, posture and gestures. Student describes elements of narrative structure, for instance setting, character development, plot structure, theme &amp; conflict. Student makes inferences and draw conclusions about the text.</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>Student does not yet understand the ground rules for effective group work. He or she is able to engage in some of these rules but not all of them yet. For instance, the student may dominate a conversation or participate only when called on. Student asks questions that are closed in nature. For instance, what did the main character do in chapter 2. Student is still developing in the ability to agree and disagree tactfully. Student some of the time uses verbal communication skills, such as word choice, tone etc that are appropriate for the intended audience, but still is developing in this area. Student some of the time uses nonverbal communication skills, such as eye contact, posture and gestures, but is still developing in this area. Nonverbal communication may indicate disinterest in interacting with group members. Student identifies elements of narrative structure, for instance setting, character development, plot structure, theme &amp; conflict. Student identifies elements of narrative structure, for instance setting, character development, plot structure, theme &amp; conflict with guidance. Student can define what an inference or a conclusion is.</td>
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What Is a Book Club? What does an Effective Book Club Do?

**Objective:**
Students will understand and establish ground rules for effective small group work.

**Materials:**
Student & teacher generated list of group discussion skills

**Checks for Understanding/Formative Assessment:**
You will be observing students during the Connection, Try It Out, and conferring during Independent Reading Time.

**Connection:**
You’ve worked in small groups before, for example in your buzz groups. Let’s reflect on what is working well in your buzz group and what could be improved. Divide students into small groups. Have them discuss and then present their responses to the following questions: What are the benefits and drawbacks to working in a small group? What has to happen to make the group effective? As each group presents, teacher notes responses on Promethean board.

**Teaching Point (I do):**
Tell students that throughout the year, they will be participating in a book club—a small group discussion of literature or nonfiction text. Let them know the objectives—to increase their understanding and enjoyment of literature and other texts through discussing it with peers. Cite their discussion as evidence that certain things have to happen to make a small group work.

**Try it Out (We do):**
Bring out the ground rules that you have established for buzz groups. Do any of them need to be revised based on our reflection. If students don’t mention these factors, be sure to add them:
- Everyone participates;
- People listen to each other and don’t interrupt;
- The group works together to stay on task.

**Link (You do):**
All of the active listening skills that you use in your buzz groups are used in your book clubs.

**Independent Reading Time:**
Students are engaged in independent reading while you are conferring.

**Share:**
No share today.
## Response Questions

### Objective:
Students will understand that response questions elicit a reader’s feelings about a book; students will be able to write a variety of response questions.

### Materials:
- Teacher/Class created Book Club Procedures
- A short read-aloud or full length selection
- Discussion Observation Form
- Group Self-Evaluation Form

### Checks for Understanding/Formative Assessment:
You will be observing students during the Connection, Try It Out, and conferring during Independent Reading Time. Collect student questions. Give written feedback for each student.

### Planning for Next Time:
If students are reading a full-length work, determine with students how far to read for next time. Be sure that they have the end goal in mind—the date by which the whole book will be read.

### Connection:
Two things make a book club successful—a clear understanding of expectations and procedures, and interesting questions. Today we’ll be following up on the first and starting to work on the second. Distribute and go over the chosen ground rules for group discussion. Have each student note what s/he thinks will be one area that will be easy for him or her and one that will be a challenge. Distribute and go over Book Club procedures (handout).

### Teaching Point (I do):
Tell students that one of the most fun things about a book club is to get a chance to talk about how you feel about a book honestly with other people who have read the same book. Give a personal example if possible. Tell them that you will be talking about two different types of questions during book clubs—response questions and analysis questions. Response questions ask a reader to think and talk about how he or she feels about aspects of a book. Read your read-aloud selection, then model some response questions. Which part did you find the most interesting? Why? What would you have done in that situation? Why?

### Try it Out (We do):
Give students three minutes to write two additional response questions of their own. Remind them that they should be asking about others’ feelings, reactions, and responses to the story. (Note: It’s OK if students’ questions are connection questions. It’s not important to distinguish which kind of response question is being asked—just that students are asking each other a variety.)

### Link (You do):
Review the procedures for small group discussion. Ask students to check over their “group discussion challenge” and remember to stay focused on that during the discussion. Students move to their small group, greet each other, answer the icebreaker, then discuss your two model questions, plus the questions each created (7-10 min). While students are discussing, you circulate and make observations. Your observations about group discussion today and next time will form the basis for your minilesson on small group discussion skills on day 4. (The more
detailed form is intended for days when you observe one or two groups more closely; however, it can give you ideas for what to look for and record on the more general form.)

**Independent Reading Time:**
You will probably flip IRT and the share today so that student can begin working in their book clubs right after the minilesson. Allow some time for IRT after book club meetings.

**Share:**
Before you return to a whole-class discussion, ask each group to debrief the meeting by completing the first section of the self-evaluation form. What is one thing they did well in their discussion? One thing they need to work on? Have each group write this up and turn it in. (Use it to help with your day 4 minilesson.)

Whole group debrief: Invite students to share questions that were the most interesting to discuss. Ask students—why were they interesting to talk about? What makes an interesting response question?
Connection Questions

Objective:
Students will understand that a connection question invites a reader to connect a book to their own life or the wider world; students will be able to write connection questions.

Materials:
- Read-aloud short or full length selection
- Student questions with teacher feedback

Checks for Understanding/Formative Assessment:
You will be observing students during the Connection, Try It Out, and conferring during Independent Reading Time. Collect student questions. Give written feedback for each student.

Planning for Next Time:
If students are reading a full-length work, determine with students how far to read for next time.

Connection:
Last time we talked about response questions. Today you will continue to work on writing interesting response questions, plus learn about a specific type called a connection question. When you get your questions back, read my feedback and on that same sheet, write a note to yourself about what you should concentrate on when writing questions today so that you can write better ones.

Teaching Point (I do):
One interesting type of response question is a connection question. It asks readers to talk about things the book reminded them of—experiences they’ve had, other things they’ve read or seen, things that are going on in the wider world. Give a personal example of some connections you’ve made as a reader. Do your read-aloud, then model a question or two. (This makes me think of when I.... Does it remind you of anything from your life?) Remind students that they should be asking about how the text connects to their own life, another text, or the wider world.

Try it Out (We do):
Give students three minutes to write two additional questions—at least one of which should ask about connections. Remind students that they can (and should!) also ask questions that invite a reader to talk about how he or she feels about the text.

Link (You do):
Students will discuss their questions in a 7-10 min. small group discussion. Before they start, return the self-evaluation from last time, then review the procedures for book club meetings. Point out that today during their debrief they will have to write about how they improved on their problem area. While students are discussing, you circulate and make observations. Your observations about group discussion today and next time will form the basis for your minilesson on small group discussion skills next time. At the same time, choose the group that will have the “fishbowl” discussion next time (and let them know!). This should be the group that demonstrates the most effective use of small group discussion skills—particularly if they do well in an area you have noticed other groups struggling with.
**Independent Reading Time:**
You will probably flip IRT and the share today so that student can begin working in their book clubs right after the minilesson. Allow some time for IRT after book club meetings.

**Share:**
Book clubs meet. Before you return to a whole-class discussion, ask each group to complete the next section of the self-evaluation form. What did they do that helped them improve on their problem area? Were they successful in improving? What should they work on next time? Have each group write this up and turn it in. Use it to help with your day 4 minilesson.
### Small Group Discussion Skills: Fishbowl

**Objective:**
Students will understand that verbal and nonverbal communication skills contribute to a successful discussion.

**Materials:**
- Read-aloud (short or full length text)
- Response Question Possibilities (handout; adjust to suit your class)
- Student questions with teacher feedback

**Checks for Understanding/Formative Assessment:**
Collect student questions and group self-evaluations. Give written feedback for each student/group.

**Planning for Next Time:**
If students are reading a full-length work, determine with students how far to read for next time.

**Connection:**
Writing good questions is one important part of having a successful group meeting. Just like yesterday, when you get your questions back, read my feedback and on that same sheet, write a note to yourself about what you should concentrate on when writing questions today so that you can write better ones. Put the notes on response questions into your notebook. We’re not done learning about how to write interesting questions—that’s something we’ll be working on all year—but today we’re going to shift our focus a little. Good questions help to make a meeting successful, but good communication skills are equally important.

**Teaching Point (I do):**
Today’s teaching point revolves around student observation of other students. You will begin the class as usual—with the read-aloud and all students writing questions. Remind students to use the “Response Question Possibilities” and to ask a variety of questions—not 4 different versions of “Did you like X character?” Return student questions. Tell students to read your feedback and think (or write) about what they should concentrate on when writing questions today. Then, instead of moving directly to groups, have a fishbowl observation. Have the chosen group sit in the middle of the class, while the others gather around. That group will begin their discussion, while the others observe what they do well. Assign half of the observers to look for verbal discussion skills, and the other half to look for nonverbal discussion skills. (Depending on the class’s level of skill, you may have to conduct a separate minilesson on what to look for.) After the fishbowl discussion students share their observations while teacher notes them on the Promethean board.

**Try it Out (We do):**
Instead of moving directly to groups, have a fishbowl observation. Have the chosen group sit in the middle of the class, while the others gather around. That group will begin their discussion, while the others observe what they do well. Assign half of the observers to look for verbal discussion skills, and the other half to look for nonverbal discussion skills. (Depending on the class’s level of skill, you may have to conduct a separate minilesson on what to look for.) After the fishbowl discussion students share their observations while teacher notes them on the Promethean board.
### Link (You do):
Return the self evaluation form and have students fill out today’s section about the fishbowl, then review the procedures for book club meetings. Students move to their small group, greet each other, answer the icebreaker, then discuss the questions that they wrote, concentrating on using good small group discussion skills. Allow 7-10 minutes for small group discussion of the story.

### Independent Reading Time:
You will probably flip IRT and the share today so that student can begin working in their book clubs right after the minilesson. Allow some time for IRT after book club meetings.

### Share:
Book clubs meet. Ask each group to debrief the meeting by filling out the second part of today’s self-evaluation. What did they do that helped them improve on their problem area? Were they successful in improving? What should they work on next time? Have each group write this up and turn it in.
Analysis Questions: Characterization

Objective:
Students will understand that authors use literary techniques to impact a reader. Further, students will understand that authors use what a character says, does, and thinks (and other characters’ responses) to create a believable character.

Materials:
- Read aloud (short or full length text)
- Handout: “Analysis Question Possibilities” (Adjust them to suit your own class. This unit does NOT develop students’ skills in all of these areas of analysis. Instead, it focuses on characterization and figurative language—two areas most 6th graders are ready to discuss. The other analysis areas should be addressed at appropriate points later in the school year.)
- Student questions/ self-evaluations with feedback

Checks for Understanding/Formative Assessment:
Collect student questions. Give written feedback for each student.

Planning for Next Time:
If students are reading a full-length work, determine with students how far to read for next time.

Connection:
So far, we’ve been concentrating on what we as readers think about what we read. That’s a valuable and fun part of book clubs. (Give a personal example if possible—a time when you enjoyed complaining about a book or talking about how much you loved it.)

Teaching Point (I do):
But in book clubs this year we’ll be taking things a step further. (Follow up on your personal example by relating how looking closely at the author’s craft helped you to appreciate the book in a different way.) Authors do things for a reason! In your groups, you’ll be thinking about what authors do to impact readers. Pass out notes on “Analysis Question Possibilities.” Return student questions. Tell students to read your feedback and think (or write) about what they should concentrate on when writing questions today.

Try it Out (We do):
Ask students to use their notes to write four questions about the selection—three response questions and one about characterization. Remind them to ask a variety of questions. Circulate to assist students in crafting analysis questions.

Link (You do):
Remind students of book club meeting procedures. Students move to their small group, greet each other, answer the icebreaker, then discuss the questions that they wrote. Allow 7-10 minutes for small group discussion of the story.
**Independent Reading Time:**
You will probably flip IRT and the share today so that student can begin working in their book clubs right after the minilesson. Allow some time for IRT after book club meetings.

**Share:**
Book clubs meet. At this point, you may not need to debrief small group discussion skills—it depends on the level of maturity and experience of your students. If necessary, adjust the self-evaluation form to continue this procedure. Before returning to the whole class discussion, ask each group to choose one analysis question that was the most interesting to discuss. Conduct a brief whole-class discussion on what made those analysis questions the most interesting.
Analysis Questions: Figurative Language

Objective:
Students will understand that authors use language in a variety of ways to create a vivid impression on readers.

Materials:
- Read aloud (short or full length text)
- Student questions/ self-evaluations with feedback

Checks for Understanding/Formative Assessment:
Collect student questions. Give written feedback for each student.

Planning for Next Time:
If you haven’t been using a whole-class selection, present options for the final assessment text. Allow students to rank their top three choices, then create groups.

Connection:
Authors use details of plot and character to affect readers—and they also make choices at the word level. Today we will be looking at and asking questions about the language an author uses. Review figurative language/ imagery terms with them if necessary.

Teaching Point (I do):
Read aloud a short selection—a picture book, a selection from the Literature book, or a passage from the previous night’s reading. (Choose a selection with vivid language.) Model a question using your passage. Focus your question around the impact this passage has on the reader.

Try it Out (We do):
Ask students to use their notes to write five questions about the selection—three response questions, one about characterization, and one about language. Remind them to ask a variety of response questions. Circulate to assist students with their questions, particularly the ones about language.

Link (You do):
Remind students of book club meeting procedures. Students move to their small group, greet each other, answer the icebreaker, then discuss the questions that they wrote. Allow 7-10 minutes for small group discussion of the selection.

Independent Reading Time:
You will probably flip IRT and the share today so that student can begin working in their book clubs right after the minilesson. Allow some time for IRT after book club meetings.

Share:
Book clubs meet. After the discussion, debrief small group discussion skills as necessary. Before returning to the whole class discussion, ask each group to choose one language question which was the most interesting to discuss. Conduct a brief whole class discussion on what made those language questions the most interesting.
Finding Balance with Talking Clips

**Objective:**
Students will understand that in order for a small group discussion to be successful, everyone must participate with no one dominating.

**Materials:**
- Paperclips
- Short or full length text

**Checks for Understanding/Formative Assessment:**

**Planning for Next Time:**
If you haven’t been using a whole-class selection, present options for the final assessment text. Allow students to rank their top three choices, then create groups. In class, students silently read their text selection. Choose selections that you will use in the assessment.

**Connection:**
Talk about what you have observed in small group discussion—students who say very little, students who answer every question immediately, students who try to talk over each other...

**Teaching Point (I do):**
Conduct the lesson as usual—do a read-aloud and have students write questions; but before students begin their group discussion, give every student three paperclips. Tell them that each time they talk, they put a paperclip in the middle of the table/desks. Once they’ve used up their three paperclips, they can’t talk again until everyone’s paperclips are gone. Once all paperclips have been used, then everyone starts over.

**Try it Out (We do):**
Students will use the paperclip procedure in their discussions.

**Link (You do):**
Remind students of book club meeting procedures. Students move to their small group, greet each other, answer the icebreaker, and then discuss the questions that they wrote. Allow 7-10 minutes for small group discussion of the selection.

**Independent Reading Time:**
You will probably flip IRT and the share today so that student can begin working in their book clubs right after the minilesson. Allow some time for IRT after book club meetings. Student need time to read their text selection for the final assessment.

**Share:**
Book clubs meet. The debrief for this lesson is essential. What was hard about it? What did students learn? What will they do in their groups next time to avoid having to use paperclips again?
Objective:
Today is the final assessment, and it will be based on their book club discussions and the questions that they develop for the discussion.

Assessment Procedures:
- Tell students that today is the assessment for the book club launch unit. You will be assessing them on the quality and variety of their questions, as well as their demonstration of their understanding of how to have an effective small group discussion.
- Give them 10 minutes to write 5 questions about their text selection—3 response questions and 2 analysis questions.
- Remind them of procedures.
- Students have their discussion for 15-20 minutes.
- While they discuss, observe and note the discussion skills they demonstrate.
- After the discussion, have students complete a self-assessment. Collect these assessments and their questions; use these artifacts, as well as your observations, to assess student understanding of the objectives of the book club launch unit.
Book Club Survey

1. Have you ever participated in a book club or literature circle before? If so, when? Tell me about the experience in two or three sentences.

2. What do you like about discussing books in small groups? What do you dislike about it? If you’ve never done it before, write about what you think you might like or dislike.

3. What do you think are the three most important qualities for a discussion question?

4. What do you think are the three most important things a group should do to have a productive and interesting discussion?
**Book Club Self-Evaluation: Discussion Skills**

**Date:**
Today during our discussion we did a good job of...

For next time, we need to work on

________________________________________________________ because...

**Date:**
Here’s what we did to improve on our challenge area:

Here’s why we think it worked (or didn’t work—if it didn’t work, we’re making a plan for next time):

Our next challenge area is

________________________________________________________. We picked it because...

**Date:**

*Before Your Meeting:*
Three things we learned from observing (or participating in) and discussing the fishbowl:

Today we are going to work on __________________________________________________________.
Here’s what we’ll do to make improvements:

*After Your Meeting:*
We were successful in...

We still need to work on...
Book Club Procedures

1. Clear your desk except for your book, your questions, and something to write with.

2. Turn your desks and arrange your chairs so that everyone is included in the group.

3. Greet each other!

4. Everyone answers the icebreaker question (no more than 2 minutes for the whole group).

5. Everyone answers the following question: What did you think of the book?

6. Choose someone to go first. That person asks one of his or her questions—the most interesting, not necessarily the first!

7. Everyone in the group takes turns responding to the question.

8. If the asker has something to say, he or she should go last.

9. When everyone has had a chance to respond, then the next person in the group asks a question.

10. Repeat the same procedure.

11. Be sure that everyone in the group has had a chance to ask a question before the first person goes again.

12. It is ok to keep talking about the same question for a long time. Your goal is not to get through the questions—your goal is to have a discussion about the book.
## Book Club Observation Sheet (Version 1)

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<thead>
<tr>
<th>Group</th>
<th>Strengths</th>
<th>Challenges</th>
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## Book Club Observation Sheet (Version 2)

### Group:

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<th>Name</th>
<th>Eye Contact</th>
<th>Body Language</th>
<th>Volume</th>
<th>Giving Wait Time</th>
<th>Balance of Participation</th>
<th>Actively Listening</th>
<th>Showing Respect for Differences</th>
<th>Asking Follow up Questions</th>
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Asking Analysis Questions

Characters:
- Look for character change. Which character changed the most? What was the cause for the change? (events, other characters)
- Was there a defining moment, when a character came to a realization or turned a corner?

Theme:
- Were there recurring ideas/themes? That is, among the important events and ideas, did some show up throughout the book? Something being repeated usually means it’s important.
- Title: Think about/ trace the importance of the title in the book.
- Quote: Look for and find a quote that you feel defines the book. Create a question that asks your group to discuss the truth of that quote for the book, the world, themselves.
- What overall message(s) do you think the author was trying to convey? Do you “believe” those messages - for the world of the book, for the real world?

Sensory & Figurative Language:
- Symbols: what objects recurred throughout the book? Did any of them have extra meaning - that is, did they stand for something else in the character’s life? If so, how do these symbols play out in the characters’ lives?
- What was this author’s style? What kinds of details/ sensory/ figurative language did he or she include to help you experience the book? How effective was it, in your view?

Structure & Genre:
- Setting: Was the setting important to the book? If so, think of some ideas why and create a question for your group focused around the setting. Be sure to consider both time and place.
- Genre: What genre was this book? Is it typical or atypical for that genre? In what ways?
- Was there foreshadowing in the book? How did the author use it? How effective was it?
- What is the structure of the book? (What parts is it divided into?) Are there themes, etc. for each section? Why did the author choose a structure like that?

Things to remember:
- You should not be able to answer your question in one or two words.
- Good questions make people think!
- Use complete sentences.
- To do some thinking!
ENGLISH
Third Quarter
GRADE SIX

LOUDOUN COUNTY PUBLIC SCHOOLS
2011-2012
### 6TH GRADE THIRD QUARTER CHECKLIST

This checklist indicates the content and skills that are to be covered during the third 9 weeks. Use it to ensure timely coverage of topics. These skills may be assessed on the second Benchmark Assessment in March-April 2012. Refer to the year-long checklist as well.

#### READING

<table>
<thead>
<tr>
<th>Skill</th>
<th>Description</th>
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<tbody>
<tr>
<td>6.4</td>
<td>Read and learn the meanings of unfamiliar words and phrases within authentic texts.</td>
</tr>
<tr>
<td>_____</td>
<td>a. Identify word origins and derivations</td>
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<tr>
<td>_____</td>
<td>b. Use roots, cognates, affixes, synonyms, and antonyms to expand vocabulary</td>
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<tr>
<td>6.6</td>
<td>Read and demonstrate comprehension of a variety of nonfiction texts.</td>
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<tr>
<td>_____</td>
<td>a. Use text structures such as type, heading, and graphics to predict and categorize information in both print and digital texts.</td>
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<tr>
<td>_____</td>
<td>b. Use prior knowledge and build additional background knowledge as context for new learning.</td>
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<td>_____</td>
<td>c. Identify questions to be answered.</td>
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<tr>
<td>_____</td>
<td>d. Make, confirm, or revise predictions/</td>
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<tr>
<td>_____</td>
<td>e. Draw conclusions and make inferences based on explicit and implied information.</td>
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<tr>
<td>_____</td>
<td>f. Differentiate between fact and opinion.</td>
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<td>_____</td>
<td>g. Identify main idea.</td>
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<td>_____</td>
<td>h. Summarize supporting details.</td>
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<tr>
<td>_____</td>
<td>i. Compare and contrast information, which may be contained in different selections, about one topic.</td>
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<tr>
<td>_____</td>
<td>j. Identify the author’s organizational pattern.</td>
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<tr>
<td>_____</td>
<td>k. Identify cause and effect relationships.</td>
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#### WRITING

The core unit for the third 9 weeks is Argumentative Writing. In addition, teachers should have students write for other purposes in order to address the year-long objectives.

Argumentative writing seeks to convince or persuade through strategic appeals. Argumentative writing takes many forms (e.g. editorial, persuasive letter, persuasive essay, PSA, speech). Argumentative writing emerges from a process of investigation, deliberation, and reasoning.

Mastery of argumentative writing in 6th grade exhibits—

- a clearly identifiable persuasive purpose
- evidence to support recognition of an opposing position without excessive elaboration
- effective argumentation against the opposing position
- careful selection of vocabulary with the intent to create voice and tone
- the presence of a “call to action”
- effective use of information and reasoning to support purpose
Persuade Me (Argumentation Unit)

Overview:
Argumentative writing is used to persuade someone to believe as an author does in a powerful way. The purpose is to convince others to actively support the author’s view by using facts, examples, and reasons to support the author’s opinions. There are many formats this type of writing can take such as letters to editors of newspapers or magazines, a commentary, a letter of complaint or offering support, a debate or a speech. This unit introduces students to many different genre to which they can apply their persuasive skills. Students write a letter as well as a persuasive form of their choosing. In addition, they reflect on the effectiveness of their writing partnerships and writing groups.

Essential Questions:
- What are the features of this type of writing? How do they differ from other genres we have studied?
- What is the difference between fact and opinion?
- How do I take a position? How do I support my opinion? How much research is involved?
- What are some techniques used to persuade people?
- How do I organize my information so it is effective?
- How important is audience and who is my audience?
- How important is word choice and how can I use it to convince my audience?
- How will immersing myself in reading the type of writing I am studying will improve my own?
- How will giving and receiving feedback in a writing group help me take ownership of my learning?

Essential Knowledge and Skills:
Standard(s):
6.1 The student will participate in and contribute to small-group activities.
   - b) Communicate as a leader and a contributor.
   - c) Evaluate own contributions to discussions.
   - d) Summarize and evaluate group activities.
   - e) Analyze the effectiveness of participant interactions.

6.3 The student will understand the elements of media literacy.
   - b) Identify the characteristics and effectiveness of a variety of media messages.

6.6 The student will read and demonstrate comprehension of a variety of nonfiction texts.

6.7 The student will write narration, description, exposition, and persuasion.
   - a) Identify intended audience.
   - b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
   - c) Organize writing structure to fit mode or topic.
   - d) Establish a central idea and organization.
   - f) Write multi-paragraph compositions with elaboration and unity.
   - i) Revise sentences for clarity of content including specific vocabulary and information.

6.9 The student will apply knowledge of appropriate reference materials to produce a research product.
   - a) Collect information from multiple sources including online, print, and media
Assessment:

Summative Assessments:
- Students will create a piece of writing that has features of professional persuasive texts.
- Students will write a reflective paper in which they analyze the effect of giving and receiving feedback in their writing groups, and the process in creating and the actual persuasive piece.

Formative Assessments/Checks for Understanding:
- Quick write on initial thoughts about the possibilities of persuasive writing.
- Quick write on their familiarity with rubrics for evaluating work
- Quick write fact and opinion
- Student letter to place of business
- Quick write on emotional persuasive techniques that commercial advertisers use.
- Exit ticket on progress
- RAFT Organizer
- Persuasive Writing Organizer
- Quick write on whether outlining or graphic organizer work best for you
- Exit Ticket: Powerful Word Choice

Mid-unit Conference Assessment:
Conferring occurs every day, but each student should have had at least one conference by the midpoint of the unit. For this unit, the PSA Planning Guide and PSA Storyboard should give you an idea of whether the student understands the basic concepts in this unit.

Minilesson:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Reading as a Writer</td>
</tr>
<tr>
<td>3.</td>
<td>Fact or Opinion?</td>
</tr>
<tr>
<td>5.</td>
<td>Persuasion Techniques</td>
</tr>
</tbody>
</table>

Resources & References: (texts, adapted from, acknowledgments)
- *Should There be Zoos?* By Tony Stead
- *My Brother Dan is Delicious* by Steven Layne
- *Dear Mrs. LaRue: Letters from Obedience School* by Mark Teague
- *Glasses Who Needs ‘Em* by Jon Scieszka
- “One Sister for Sale” by Shel Silverstein
- *The Secret Knowledge of Grown-ups* by David Wisniewski
- Current articles from magazines, newspapers and the Internet
- Print and nonprint ads and commercials
- RAFTs form and student examples
Learning Progression Scale: Persuade Me (Argumentation Unit)

Standard:
6.1 The student will participate in and contribute to small-group activities.
6.3 The student will understand the elements of media literacy.
6.6 The student will read and demonstrate comprehension of a variety of nonfiction texts.
6.7 The student will write narration, description, exposition, and persuasion.
6.9 The student will apply knowledge of appropriate reference materials to produce a research product.

Learning Targets:
- The student can differentiate between fact and opinion.
- The student uses a variety of ways to generate ideas.
- The student can identify persuasive techniques used in advertising.
- The student writes a persuasive piece for a specific audience.
- The student can locate facts to support an argument.
- The student uses specific words to persuade and enhance tone, mood, and voice.
- The student collaborates in a small group setting.
- The writer demonstrates understanding of links between reading and writing by using examples that his or her teacher has shared as models for craft and structure in his or her writing. The writer reflects on what he or she has learned from writing a piece.
- The writer reflects on the effectiveness of his or her work.

Learning Progression Scale

4

- The student can differentiate between fact and opinion and artfully weaves to two together to persuade his or her audience.
- The student creates a personalized way to generate ideas for his or her writing and can justify why this works best for him or her.
- The student can identify persuasive techniques used in advertising and incorporate the techniques seamlessly into his or her argument.
- The student angles his or her narration and arguments to grab the attention of a specific audience.
- The student can locate facts to support an argument deftly.
- The student crafts specific words to persuade and enhance tone, mood, and voice.
- The student collaborates in a small group setting often taking on the role of a leader and creating an atmosphere in which everyone feels comfortable and compelled to contribute.
- The writer demonstrates understanding of links between reading and writing by using examples from his or her reading as models for craft and structure in his or her writing.
- The writer reflects on what he or she has learned from writing a piece and transfers it to other work.
<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
</table>
| **3** | The student can differentiate between fact and opinion.  
The student uses a variety of ways to generate ideas.  
The student can define and identify persuasive techniques used in advertising.  
The student writes a persuasive piece for a specific audience.  
The student can locate facts to support an argument.  
The student can organize his or her writing to best persuade the intended audience.  
The student use specific words to persuade and enhance tone, mood, and voice.  
The student collaborates in a small group setting.  
The writer demonstrates understanding of links between reading and writing by using examples that his or her teacher has shared as models for craft and structure in his or her writing. The writer reflects on what he or she has learned from writing a piece.  
The writer reflects on the effectiveness of his or her work. |
| **2** | The student can identify a fact and opinion.  
The student uses one way of generating ideas.  
The student can identify persuasive techniques used in advertising.  
The student writes a persuasive piece for a broad audience.  
The student can identify possible facts to support an argument.  
The student can somewhat organize his or her writing to persuade the intended audience. Some arguments might be out of place.  
The student use nonspecific words to try to persuade and enhance tone, mood, and voice.  
The student collaborates in a small group setting. He or she may not speak unless called on or may dominate the group.  
The writer is beginning to read like a writer noticing craft moves and structures of in authors’ works; however, he or she does not incorporate craft or structure from models he or she has read.  
The writer is beginning to be able to reflect on what he or she has learned from writing a piece. |
| **1** | The student can define a fact and opinion.  
The student uses one way of generating ideas with a provided graphic organizer.  
The student can define persuasive techniques used in advertising.  
The student writes a persuasive piece for a broad audience.  
The student understands that he or she needs facts to support his or her argument but cannot identify facts specific to his or her argument.  
The student can somewhat organize his or her writing to persuade the intended audience. Some arguments may be absent.  
The student use nonspecific words to try to persuade and enhance tone, mood, and voice.  
The student collaborates in a small group setting. He or she may not response or contribute to the group.  
The writer is not yet noticing structures in author’s works. The writer is able to enjoy a text.  
With help the writer is able to reflect on what he or she has learned from writing a piece. |
## Reading as a Writer

**Objective:**
To show students what good persuasive writing looks like, so they have a vision. They will identify features/characteristics of this type of writing to eventually create a rubric.

**Materials:**
- Books, poems, articles, commentaries, letters that persuade or argue a point
- Compelling print and video advertisements.

**Checks for Understanding/Formative Assessment:**
Quick write in writing journal giving initial thoughts about this genre of writing. Then share with a partner and have a few share with the whole group.

**Connection:**
Explain to students to begin this study of writing, they will reading and looking at poems, letters, books, articles that are good examples of the author attempting to convince or persuade the reader to their way thinking. Connect this to when they have looked at a “Stack of Books” in other writing genres to study writing by published authors, so they can have a vision for their own writing.

**Teaching Point (I do):**
Read aloud a poem, picture book, or article to students; if possible have visual of it on the promethean board. Have them listen for places in the reading where the author is trying to convince the reader of something. During and after reading ask students to independently write down any features they heard then share with the whole group. Record features on an anchor chart. An anchor chart is a list of features for this type of writing with which the class will later create their rubric.

**Try it Out (We do):**
Partner students and give them another article, poem, or picture book to read and identify places where the author is trying to convince or persuade the reader. Have a few share with the large group.

**Link: (You do):**
You might say something like, “Writers look to other authors’ work for examples and to help create a vision of what they are doing. During independent writing time, continue this inquiry or continue to work on your independent writing projects.

**Independent Writing Time:**
Students are working on their independent writing projects during this inquiry phase of the persuasive unit.

**Share:**
The share was done during the Try It Out.
### Features of Persuasive Writing

**Objective:**
Students will identify features/characteristics of this type of writing to later create a rubric.

**Materials:**
Packet of different persuasive pieces (articles, poems, letters, essays) and picture books to read

**Checks for Understanding/Formative Assessment:**
Using a quick write ask students to reflect on their experience with the use of rubrics in the past and if they are helpful or not and why.

**Connection:**
Explain to students they will be reading and looking at poems, letters, books, articles that are good examples of the author attempting to convince or persuade the reader to their way thinking. Remind them about yesterday’s lesson where we found one feature of this type of writing is that the author is trying to convince the reader something. Today we will begin identifying other features of this type of writing by reading other examples and add them to our anchor chart. We will use this chart to create our rubric that will assess your final copy of this genre of writing.

**Teaching Point (I do):**
Pass out packet with examples and read the first one together. Model by identifying for students another feature of this type of writing is and record it on the class chart. Examples could be:
- facts, statistics, etc that support the opinion,
- the writer states his/her opinion about the topic
- strong word choice

**Try it Out (We do):**
Then have them work with a partner (5-10 minutes-depending on the class) to read others in the packet and together compose a list of other features they find. As a whole group go over what groups found and add them to the features anchor chart.

**Link (You do):**
You might say something like, “Writers look to other authors’ work for examples and to help create a vision of what they are doing. During independent writing time, continue this inquiry or continue to work on your independent writing projects.

**Independent Writing Time:**
Students will be engaged in one of the activities described in the link. You will be conferring with students as usual.

**Share:**
The share was done during the Try It Out.
Fact or Opinion?

**Objective:**
The students will be reading op-ed pieces to identify what the difference is between fact and opinion. *This is usually a quick lesson or used as a formative evaluation to see what they already know. There have been groups that haven’t needed to do this lesson with at all.*

**Materials:**
The packet of op-ed, poems, letters you gave them in lesson 2 are used, or you can pull another article, poem, etc. that is a good example of someone expressing an opinion supported by facts.

**Checks for Understanding/Formative Assessment:**
Give students a fact, e.g., In Loudoun County middle schools, we have A and B days. Ask them to use it to write a short paragraph adding their opinion.

**Connection:**
Explain to students they will rereading a few of the poems, letters, articles given to them yesterday and finding examples of facts and opinions used by the authors. Remind them about yesterday’s lesson where we found one of the features of this type writing was using facts and stating your opinion. If that feature was not added to chart discuss it and add it today.

**Teaching Point (I do):**
Have an op-ed article on the Interactive White Board and read it aloud to students pausing as you read a fact or an opinion explaining why it is fact or opinion. Highlight with different colors so the students can visually see the examples.

**Try it Out (We do):** Have students work with their partner again to find examples in another article, letter, etc. Have a few groups share with the whole group and add features (and anything else of value that comes out of discussion) to class anchor chart.

**Link: (You do):**
Today during independent writing time you can be working on several ideas but first complete the quick write (fact and opinion) and then continue working on your independent writing projects:

**Independent Writing Time:**
Students will be engaged in one of the activities described in the link. You will be conferring with students as usual.

**Share:**
Provide time for students to meet with their writing partner about their independent writing projects.
### Where Do You Stand?

<table>
<thead>
<tr>
<th><strong>Objective:</strong></th>
<th>Students will choose a place of business that they have had a negative or positive experience and practice “giving reasons” they believe the place of business offers good or not so good service by stating specific details to support their opinion.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials:</strong></td>
<td>Examples of your letter or student letters you have from years past</td>
</tr>
<tr>
<td><strong>Checks for Understanding/Formative Assessment:</strong></td>
<td>You will be reviewing the student letters.</td>
</tr>
<tr>
<td><strong>Connection:</strong></td>
<td>Explain to students the importance of being specific and not vague when giving their opinions surrounding a fact. The teacher could read a few examples from yesterday’s quick write and get feedback from the class on what is or is not specific from the examples.</td>
</tr>
<tr>
<td><strong>Teaching Point (I do):</strong></td>
<td>Choose an example (student or your own) that has a specific reason stated in the writing. Then have an example with a vague reason and in front of students make it more specific so they will understand.</td>
</tr>
<tr>
<td><strong>Try it Out (We do):</strong></td>
<td>Use another vague example and allow students to work with a partner or in small groups to practice before they write their own letter.</td>
</tr>
<tr>
<td><strong>Link: (You do):</strong></td>
<td>Brainstorm a list of places they go for entertainment, shop, or to eat. Have students choose one place and write a letter to the establishment describing their positive or negative experience including specific details (sounds, sights, smells, dialogue they heard, etc.) Today during independent writing time, you are writing your letter and continuing to work on your independent writing project.</td>
</tr>
<tr>
<td><strong>Independent Writing Time:</strong></td>
<td>Students will be engaged in one of the activities described in the link. You will be conferring with students as usual.</td>
</tr>
<tr>
<td><strong>Share:</strong></td>
<td>Have students share their letters with their writing group to get feedback. Have them choose one to share with the whole group. You can share a couple at the beginning of writing workshop the next day as well.</td>
</tr>
</tbody>
</table>
# Persuasion Techniques

## Objective:
The student will find and identify different techniques that are used to persuade consumers in today’s world.

## Materials:
- Magazines, newspapers, commercial clips, examples of billboards, etc.

## Checks for Understanding/Formative Assessment:
A quick write reflection on the value of using these emotional persuasive techniques in advertisement and if you think it will be hard or easy to use in your own paper.

## Connection:
Read a letter from yesterday’s class that had specific details (possibly even a persuasive technique) to get students thinking about this genre. Show a commercial clip that shows common techniques that are used to persuade a consumer to buy a product. (Toothpaste, toys, food, the list goes on) Explain to students that today we are going to have a scavenger hunt searching for persuasive techniques used in our world in advertisement (magazines and newspapers). Tell students this feature will be included on the final rubric and add it to the anchor chart.

## Teaching Point (I do):
- On a chart, paper, or the board have written or show students the list of common techniques in advertising (loaded words, endorsements, expert opinion, glittering generality, bandwagon appeal, phony statistics, connection with the reader, compliments or praise for the reader’s intelligence—you might have more or different names).
- Show a newspaper or magazine ad with at least one of the techniques and identify it for the students. Explain how they are going to work with a partner to search through ads in newspapers, magazines, etc. trying to find as many of the different techniques as possible in about 7 minutes. They need to label the strategy or technique and describe its impact on consumers to share with another group or the whole group.

## Try it Out (We do):
- Students will work with a partner to search through advertisements identifying as many emotional techniques used today on consumers to buy or use products. Persuasion at its finest! After about 7 minutes have each group share with another and share a few with whole group.

## Link: (You do):
- Repeat the teaching point and send them off to work on independent writing projects.

## Independent Writing Time:
Students will be engaged the activities described in the link. You will be conferring with students as usual.

## Share:
Students can ask for feedback on their independent writing project from their writing partner or writing group.
### Objective:
The student will brainstorm a list of possible topics to write a persuasive piece about, create a “web of support” to determine whether topic will work, and meet with writing group to give and get feedback on topic and web.

### Materials:
Examples of topic webs and webs of support

### Checks for Understanding/Formative Assessment:
Exit ticket each day you spend with this lesson asking students to share what they accomplished each day, if they feel they are ready to begin writing their first draft, if not why, and what they need from the teacher.

### Connection:
Read aloud each day (this lesson takes more than one day) another article, commentary from packet to continue giving students that vision you want them to have as they choose their topic and begin drafting their persuasive piece. Ask if they see any other features we need to add to our anchor chart. (If there are you need to make sure you choose an article, poem, etc. that shows that feature clearly.)

### Teaching Point (I do):
Share your own web of support. One topic might be *Kids Should Wear Uniforms to Schools*. Alternatively, create one in front of them so they can see how you think through it. Which option you choose will depend on how much support your students need. Stress how you write every idea down and sort through them later. Then after a few minutes I highlight my top 3-4 ideas and order them strongest to weakest. Depending on your students you may need to spend two or three days practicing making webs of support, making sure they pick a topic about which they are passionate. Otherwise it is difficult for them to building momentum with the subject.

### Try it Out (We do):
Students will work with a partner to brainstorm possible topic ideas. After about 2 minutes we will share with the whole class and write the ideas on a chart. Encourage students to continue adding topic ideas to the class chart as they think of others. Next each partner group will choose one of the topics to create a web of support to determine if they have enough ideas to provide support for the topic and if they do they highlight the top 3-4 ideas and order them from strongest to weakest.

### Link: (You do):
Writers create webs sometimes to visualize the factual support they have for an opinion. During independent writing time work with your writing partner.

### Independent Writing Time:
Partner groups must choose at least 3 topics and create 3 webs of support to practice providing support for ideas and hopefully each ends up with an issue they feel strongly about and have helped each other generate lots of material to work with for their individual pieces.
**Share:**

Choose a couple of webs of support to share.
Who Is My Audience?

Objective:
The student will decide who audience is and choose format of persuasive piece.

Materials:
RAFTS framework and their webs of support completed earlier

Checks for Understanding/Formative Assessment:
Quick Write and RAFT Organizer

Connection:
Explain that today we are going to decide whom they are going to be addressing or talking to as they write their persuasive piece. Now have them do a quick write on the following: Explain why it’s important to know your audience when you are writing. Have them share with a partner and then have several students share with the whole group.

Read another article/commentary from the packet of examples. Identify who they believe the writer’s audience to be and identify the format/genre of several of the pieces already read.

Teaching Point (I do):
Make sure students understand what audience is when writing and what format or genre is and tell them they will practice deciding and choosing. Use a “web of support” created in an earlier lesson to model for students how to choose an audience and format using the RAFTS organizer.

Try it Out (We do): Students will then work with the same partner they created several “webs of support” with before choosing their final topic. Together they can complete RAFTS for at least two of the webs to turn in.

Link: (You do):
Restate the teaching point and send them off to complete the RAFTs and continue to work on their independent writing project.

Independent Writing Time:
Students will be engaged in one of the activities described in the link. You will be conferring with students as usual.

Share:
Highlight some of the effective RAFTs.
Researching for Support: Find the Facts!

**Objective:**
The student will search for factual support for their persuasive topic using several search engines, cite those sources, and take notes to use in their drafts.

**Materials:**
Persuasive writing graphic organizer

**Checks for Understanding/Formative Assessment:**
You are checking for understanding while conferring during independent writing time.

**Connection:**
Explain that today we are going to be searching for factual information to support their topic, so they can persuade their audience what they believe has substance. Begin with reading one of the examples from the packet having students write down examples of factual support that the writer referred to in the article. (Make sure you choose a good example so it is clearly stated several times) Then have them share quickly with a partner and then a few with the whole group. Now have them all take out their “web of support” for their topic where they have highlighted the top 3-4 ideas from strongest to weakest.

**Teaching Point (I do):**
Using the Persuasive writing graphic organizer, model for students how to search for information, take notes, and cite the source. On the promethean board have search engines and research database open and be ready to share information supporting your topic, the graphic organizer, and your “web of support” with top 3-4 ideas highlighted from strongest to weakest. To save time you can already have your reasons in the organizer and quickly review. Next pull up an article or whatever support you have found, model how you skim and scan it to find information to support your topic, and jot down notes on the graphic organizer under the support heading.

*If you have not had a lesson or you’ve pre-assessed and decided your class needs more instruction on plagiarism and how to paraphrase and the validity of websites you will need to add a lesson or two on those topics before doing this lesson. For some classes or students you may need to add another minilesson about how to use keywords to find information on your topic. This should be a review from the research unit.*

**Try it Out (We do):** Students identify the webs they are exploring in detail and what facts they might be looking for with their writing partner.

**Link: (You do):**
Restate the teaching point.
<table>
<thead>
<tr>
<th><strong>Independent Writing Time:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>During independent writing time, student will help each other search for support for one of the reasons. They will also continue to work on their independent writing projects.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Share:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>No share today.</td>
</tr>
</tbody>
</table>
## What Goes Where? Getting Organized!

### Objective:
The student will be able to organize his/her information and begin drafting persuasive piece.

### Materials:
Packet of articles, commentaries to read and look review

### Checks for Understanding/Formative Assessment:
You are checking for understanding while conferring during independent writing time.

### Connection:
Explain to students that for the past few days we have been gathering information to support our opinions surrounding our topic. Today we are actually going to get organized and start drafting. Again refer back to the features anchor chart and say we are going to use this next class to create the rubric to assess the piece.

### Teaching Point (I do):
On the interactive white board have your completed Persuasive Organizer and also an outline showing the order most writers use when organizing a writing of this genre. Model for students how you write your draft from your organizer using the outline. Remind them it is their draft (not perfect or finished) and to just get ideas down in a semi-organized way on paper.

### Try it Out (We do):
Have students take out their Persuasive Organizers and using the outline, draft their first paragraph (making sure they name the topic, involve the audience, state their opinion and summarize their reasons.) During this time you should be conferring, supporting, and locating a few examples to have students read aloud to the class. After 5-10 minutes have those students you’ve asked to share their first paragraph.

### Link: (You do):
Restate the teaching point and send them off to work on their drafts and continue to work on their independent writing project.

### Independent Writing Time:
Students will continue to draft their piece using their organizer and outline. You should be walking around conferring and supporting students. *Tell students tomorrow they will meet with their writing groups to share their first drafts and to receive peer feedback.

### Share:
No share today.
## Finalizing the Rubric

**Objective:**
The students will create a class rubric using the features anchor chart to assess their persuasive writing piece.

**Materials:**
Class anchor chart, packet of examples of persuasive writing

**Checks for Understanding/Formative Assessment:**
Entrance ticket

**Connection:**
Ask students do a quick write (entrance ticket) using the following prompt - How has reading and taking apart the examples of the way others have written helped you in studying this type of writing? After allowing students to write and share with partner and some with whole class, then explain that we are going to work in groups to create our rubric to assess their final presentation of this genre.

**Teaching Point (I do):**
On the interactive white board show examples of rubrics we have used in the past to write other pieces. Include the features we have identified are important to this type of writing, also anything else you have studied this year with craft such as voice, sentence fluency, etc. Ask students to help you create a rubric scaled 4 to 1.

**Try it Out (We do):** Students in their writing groups (which is usually 4-5 students) work together to create what their group believes the rubric should include and how it should be organized. After 10-15 minutes each group turns in their ideas. The ideas will be use to create a class rubric. Share a draft of the class rubric with your class next block. The class works to revise it.

**Link: (You do):**
Remind student that their work will be critiqued based on the rubric they devise.

**Independent Writing Time:**
Students continue drafting.

**Share:**
In their writing groups, students will share their drafts and get feedback from their peers about how their piece is going and ideas for what is effective and what they can change or add to make it more powerful and convincing.
Objective:
The students will be able to revise paper for powerful word choice, adding or changing where not powerful.

Materials:
Several examples of persuasive pieces that do not have powerful word choice and a read aloud picture book or article with powerful word choice

Checks for Understanding/Formative Assessment:
Exit ticket prompt-How did rereading and revising your draft for powerful word choice improve your piece?

*Please note that this minilesson could have been Powerful Word Choice or Effective Leads or Powerful Conclusions* Depending on your classes needs determine which craft lesson to teach. When we are studying a genre, usually if you’ve chosen good examples to include in the packet, the students will pickup on effective leads and closings especially since we’ve already studied it in other genres. The focus for the lesson here is word choice.

Connection:
Read a picture book, poem, or an article that has good word choice. Ask students to underline or write down words or phrases they think are powerful. Have them share a few with whole class.

Teaching Point (I do):
On the interactive white board show the draft of your writing that you’ve written without revision, without powerful word choice. Read it to them stopping when you find a place to model how you would change wording to make it more effective to convince the reader or show your passion about the topic. Read on and find another place and then ask students to try it out.

Try it Out (We do):
Ask students to either individually or with a partner change the wording so it more powerful and will have more impact on the reader. Then share several with the whole group.

Link: (You do):
Restate the teaching point and tell students that tomorrow they will meet with their writing groups one more time to give and receive formal feedback.

Independent Writing Time:
Now students will pull out their own drafts to reread and choose places where they can change their word choice to make it more effective. They can also continue to work on their independent writing projects.

Share:
Highlight strong student examples.
## Revising and Getting Feedback

### Objective:
The students will be able to give and receive effective feedback to their peers in a writing group.

### Materials:
Feedback form

### Checks for Understanding/Formative Assessment:
A summative grade for communication in a small group setting will be taken from the writing group meeting today. In addition, students will be writing a reflection on their collaboration and writing process experience. Students will also turn in the final draft of their persuasive pieces.

### Connection:
Remind students of the importance of getting feedback from their peers as they continue revising and putting the finishing touches on their persuasive piece.

### Teaching Point (I do):
Different ways you can model this involving students are:
- have the whole class or small groups give suggestions to you after you read your piece aloud
- involve a few students in the class to be in a writing group with you (fishbowl) while others are observing and taking notes about effective and ineffective things they see happening in this writing group

### Try it Out (We do):
Turn and share with a partner two things that are part of an effective writing group.

### Link: (You do):
Review the list of what to do in a writing group.

### Independent Writing Time:
Now students will meet with their writing group to read aloud, share, and give and get feedback. The teacher will be walking around listening in taking anecdotal notes. Remind students before leaving their group they must write a reflection stating how their writing group went today and how the time helped them move their piece to its finishing stage. This reflection will be part of their summative assessment.

### Share:
No share today.
RAFT Student Examples

The RAFTS Framework

R – Role of the writer
Who is telling the story?

A – Audience
Who is going to be reading this?

F – Format
What form will the writing take – a letter, a diary, an essay, a story, a news report?

T – Topic
What is the main theme or idea of the writing?

S – Strong verb
What is the purpose for writing: to entertain, to amuse, to inform, to invite, to persuade?

As a (role) ________, write
a (format) ________
for (audience) ________
(strong verb) ________
(topic) ________

As a (role) ________, write
a (format) ________
for (audience) ________
(strong verb) ________
(topic) ________
Position: Students should wear uniforms in middle school

- Helps eliminate bullying and teasing over clothes
- Would promote more school spirit
- Easy to identify students who attend different schools
- Uniforms look neat not messy
- Would eliminate arguments about "appropriate" attire
- Help promote positive peer relationships
### Persuasive Writing Organizer

<table>
<thead>
<tr>
<th>Position Statement:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Strongest Reason:</th>
<th>Facts to Support:</th>
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<th>Second Reason:</th>
<th>Facts to Support:</th>
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<tr>
<th>Third Reason:</th>
<th>Fact to Support:</th>
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<tr>
<th>Some people might argue...</th>
<th>But I say...</th>
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ENGLISH
Fourth Quarter
GRADE SIX

LOUDOUN COUNTY PUBLIC SCHOOLS
2011-2012
7TH GRADE FOURTH QUARTER CHECKLIST

This checklist indicates the content and skills that are to be covered during the fourth 9 weeks. Use it to ensure timely coverage of topics. These skills may be assessed on the second Benchmark Assessment in March-April 2012.

**READING**

6.5 Read and comprehend a variety of fictional texts, narrative nonfiction, and poetry.

_____ j. Identify and analyze the author’s use of figurative language.

**WRITING**

The core unit for the fourth 9 weeks is Analytical Writing. In addition, teachers should have students write for other purposes in order to address the year-long objectives.

Analysis is characterized by parts-to-whole thinking. Analytic writing is therefore any writing that examines how specific parts of a subject relate to the entire subject. It can be applied to concepts, fiction and non-fiction, literary and informational texts, and all forms of media.

In general, mastery of analysis writing is characterized by writing that—

- identifies a specific subject and shows how one or more parts of that subject relate to the whole
- supports assertions with specific examples and details
- includes an element of evaluation—an assessment, based on evidence, of the significance, value, or importance of the subject.

Literary analysis shows how an author uses literary elements and devices to achieve a purpose. It should include an element of evaluation: assessing the merit or success of the piece.

Mastery of literary analysis writing in the 6th grade is characterized by writing that demonstrates the same competencies but that also includes some of the following:

- identifies literary devices and their impact on the reader
- identifies the central idea and the author’s purpose
- assesses whether author’s purpose has been accomplished
- bases assertions on textual evidence

Literary analysis in 6th grade may focus on elements of literature (theme, plot, conflict, etc.), characteristics of literary forms, imagery and poetic devices, or poetic line structure, diction, or characterization. See SOL 6.5 for additional possibilities.
Interpretation Across Two Texts (Analysis Unit)

Overview:
In this unit students will analyze a character’s development in a fictional text. Throughout the year in reading workshop, students have been making annotations about their books in their reader’s notebook, on post its, and on buzz group entrance tickets. In this unit they look at their notes and create a theory about a character’s development over the course of the independent reading book. Students will work as essayists for a magazine, blog, other publishing opportunity that you create.

Essential Questions:
How do the characters in my book change and grow?
How do I relate to some of the changes characters in my books are making?
How can I structure an essay to show my analysis of a character’s development?

Essential Knowledge and Skills:

Standard(s):
6.5 The student will analyze a variety of fictional texts, narrative nonfiction, and poetry.
   b) Use information in the text to draw conclusions and make inferences.
   c) Explain how character and plot development are used in a selection to support a central conflict or story line.

6.7 The student will write narration, description, exposition, and persuasion
   b) Use a variety of prewriting strategies...to organize ideas
   c) Organize writing structure to fit mode or topic.
   d) Establish a central idea and organization.
   e) Compose a topic sentence or thesis statement if appropriate.
   f) Write multiparagraph composition with elaboration and unity.
   i) Revise sentences for clarity of content including specific vocabulary and information.

6.8 The student will edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.

Assessment:
Summative Assessments:
- Students will write a literary essay for a magazine, blog, or other venue in which they show a character’s development over the course of a text. For instance, they might show how the character of Professor Snape is developed over the course of *Harry Potter and the Sorcerer’s Stone*.

- Formative Assessments/Checks for Understanding:
  - Check that students have a viable thesis.
  - Read the quick draft timed writings to see holes that students might have in their essays. Revise subsequent minilessons based on your findings.
  - Check that students have sufficient evidence to support their theories.
  - Are students able to edit for the new convention you introduced and what is their
control of the conventions they have learned in the past?

Midunit Conference Assessment:
Conferring occurs every day, but each student should have had at least one conference by the midpoint of the unit.

Minilessons:
Please note that with all core units you can add, subtract, and revise minilessons to meet the needs of your students. These following teaching points are guideposts for the unit. Each of these minilesson may be expanded or condensed as needed.

<table>
<thead>
<tr>
<th>1. When writers review what they have noticed about texts sometimes they begin to develop a theory about those texts.</th>
<th>In this minilesson, you are demonstrating for students how they can develop a theory about a character and how he or she has changed over the course of a book. Character theories are based on what they have noticed in their independent reading books. You might want to connect this lesson to a read-aloud from a preceding day in which you read aloud a short story and work with the students on developing theories about the main character. On another day you might pull from a read-aloud text that all of your students know and generate theories on main and minor characters.</th>
</tr>
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<tr>
<td>Once you have done this work on a text or texts together, follow with a minilesson in which you demonstrate the work you are doing with your independent reading book. For instance you might follow the development of the character Bud in the book novel Bud Not Buddy by Christopher Paul Curtis.</td>
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<tr>
<td>If students have been taking notes in their reader’s notebook or collecting post its over time of their annotations of books, they can review them and find some connections that they might not have thought of yet. This part of the unit will require a bit of coaching as students review their annotations and figure out what their theory might be. If students have not done sufficient work in their reader’s notebooks to support text selection you may want to focus their work in reader’s workshop on this prior to beginning this unit.</td>
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<tr>
<td>2. Creating a Theory. In this minilesson, you are showing students how to create a theory. You use the following prompts to help you along: At first the character seems....but then.... At first I thought...but by the end of the story the character.... Theory making is not easy and so your demonstration should show sometimes it can take a bit of thinking and discarding before coming up with a theory that works.</td>
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<tr>
<td>3. Developing topic sentences as placeholders. In this minilesson, show students how to organize their text using topic statements as placeholders for evidence they are trying to find. Let them know that as they find more evidence to support their theory they may change the topic sentences that are now framing their essay.</td>
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</table>
4. **There are many ways to structure an essay.** In this minilesson, you will demonstrate a couple of ways to structure the essay. You want to make sure that you show a few ways to structure an essay so that students do not think there is only one way.

At this point, have the students do a couple of short drafts using at least two different structures. They can complete these in class as timed writings. This will give students some options as they go to choose the one they would like to revise and publish.

5. **Revising the way we write our evidence to support our thesis.** In this minilesson(s) you are showing three ways that students can show the evidence to support their thesis. They can retell select scene using all of that they know about narrative writing, paraphrase sections of the text, or they can use direct citations. Encourage them to try each of these methods figuring out what would work best for each piece of evidence they are using to support their theory. You can do this minilesson over several days spending time practicing each of the methods.

6. **Revising essays so they sound more natural.** In this minilesson, you are going to help students revise their work so that it sounds more natural. Help the students use natural sounding transition and references to evidence. For example, instead of saying “the text says...” students might say, Bud seems not to care anymore about changing homes because he says, “it seems like my eyes don’t cry no more.”

7. **Essayists edit their work for correct grammar, capitalization, punctuation and spelling.** In this minilesson you review the usage and mechanic conventions that you have already taught throughout the year and have an agreement with your students that particular conventions should be correct in their papers.

8. **Publishing our work.** The last minilessons will depend on the publishing opportunity you have designed for your students. Are they submitted their work to a class magazine? Are they posting their work to a class blog? Give students an opportunity to give feedback to each other on their work and to reflect on what they have learned.

**Resources & References: (texts, adapted from, acknowledgments)**
Adapted from Teachers College Reading and Writing Project 6th Grade Curricular Calendar on Literary Essays.
Learning Progression Scale: Interpretation Across Two Texts (Analysis Unit)

**Standards:**
6.5 The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.
6.7 The student will write narration, description, exposition, and persuasion.
6.8 The student will edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.

**Learning Targets:**
- The student creates an analytical essay that supports a thesis statement with evidence and commentary about character development in a text.
- The student supports his or her arguments with varied structures including retelling, paraphrasing and direct citations.
- The student makes inferences and draws conclusions.
- The student exhibits control of standard usage and mechanic conventions.
- The student demonstrates understanding of links between reading and writing by using examples that his or her teacher has shared as models for craft and structure in his or her writing. The writer reflects on what he or she has learned from writing a piece.

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
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</table>
| 4     | The student creates an analytical essay that expertly supports a thesis statement with evidence and commentary about character development in a text.  
The student supports his or her arguments with varied structures including retelling, paraphrasing and direct citations. He or she chooses which structure to use purposefully angling the essay toward a particular audience.  
The student makes inferences and draws conclusions based on explicit and implied information.  
The student exhibits consistent control of standard usage and mechanic conventions.  
The student demonstrates understanding of links between reading and writing by seeking models from his reading to influence the craft and structure in his or her writing. The writer reflects on what he or she has learned from writing a piece. |
| 3     | The student creates an analytical essay that supports a thesis statement with evidence and commentary about character development in a text.  
The student supports his or her arguments with varied structures including retelling, paraphrasing and direct citations.  
The student makes inferences and draws conclusions.  
The student exhibits control of standard usage and mechanic conventions.  
The student demonstrates understanding of links between reading and writing by using examples that his or her teacher has shared as models for craft and structure in his or her writing. The writer reflects on what he or she has learned from writing a piece. |
<table>
<thead>
<tr>
<th></th>
<th>The student creates an analytical essay that unevenly supports a thesis statement with evidence and commentary about character development in a text. The evidence or the commentary could be strengthened.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>The student supports his or her arguments using two structures such as retelling, paraphrasing and direct citations.</td>
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<tr>
<td></td>
<td>The student makes simple inferences based on explicit information.</td>
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<tr>
<td></td>
<td>The student exhibits inconsistent control of standard usage and mechanic conventions.</td>
</tr>
<tr>
<td></td>
<td>The student is beginning to read like a writer noticing craft moves and structures of in authors’ works; however, he or she does not incorporate craft or structure from models he or she has read. With help the writer is able to reflect on what he or she has learned from writing a piece.</td>
</tr>
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<thead>
<tr>
<th></th>
<th>The student creates an analytical essay that unevenly supports a thesis statement with evidence and commentary about character development in a text. The thesis statement at a level one can be significantly strengthened. Evidence and commentary are not yet sufficient to support the thesis.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The student supports his or her arguments using one structure such as retelling, paraphrasing and direct citations.</td>
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<tr>
<td></td>
<td>The student makes simple inferences based on explicit information with step-by-step guidance.</td>
</tr>
<tr>
<td></td>
<td>The student is not yet noticing craft moves and structures of in authors’ works. With help the writer is able to reflect on what he or she has learned from writing a piece.</td>
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ENGLISH
Contribute to the Conversation

GRADE SIX

LOUDOUN COUNTY PUBLIC SCHOOLS

2011-2012
Contribute to the Conversation

We are just beginning this conversation about reading, writing, and communication. There are many ways that you can contribute to the conversation that is taking place across our district. We welcome your ideas and innovations. Below are some ways that you can contribute.

Classroom libraries
We would like to expand the number of titles available to students. We appreciate your ideas on what texts, fiction and nonfiction that are not only popular with students, but are also good pieces of literature. As SALTs and your department use your English department funds, use them to buy titles for classroom libraries five or six to a set that can be swapped between classrooms. Please submit novel recommendation forms to your SALT so that we can add these titles to the supplemental reading lists. These recommendations influence the titles we buy for the entire district.

Read-Aloud
We would also like to build an annotated list of books that are used in read-alouds. We are looking for recommendations for books that you have used as effective read-alouds. We would particularly like to know the skills you were able to teach with this book, how you tied it in with another aspect of reading or writing workshop, and what students or grade level it seemed to reach. Use the novel recommendation form to suggest read-aloud texts.

Videotaping
We will be visiting classrooms and videotaping read-alouds, minilessons, conferences, etc. Invite us into your classroom. Many times we miss an excellent lesson because we do not know it is happening. Invite us into your classroom or make a recommendation for who we should visit.

Portfolios
Last year we began a conversation about portfolios in the classroom. It was a wonderful group who not only added portfolios to their classrooms, but also created resources for the other teachers as they begin using portfolios as a tool for reflection and assessment with their students. We are continuing this conversation this year. If you would like to start studying and using portfolios with your students for reflection and assessment, we are getting together a group who would like to explore portfolios together. Come join us. Tell your SALT if you are interested.

Literacy Journey
This year many teachers are creating writing workshops with their students. Some of them are part of a year-long cohort who is studying writing instruction, collaborating in writer’s groups, and reflecting on their practice. They are earning 3 graduate credits and earning 36 recertification points along the way. Literacy Journey will be coming to you in the next few years. We hope that you will enjoy the journey and embrace it as a time for reflection and collaboration with your colleagues.

Units of Study
Please submit units of study to your SALT. We would love to share how you implemented the core units and what variations are possible. We would also love to share the other units that you have created. Please note they may be revised and/or combined with other units submitted across the district. This will also allow us to expand our resources and collaborate as a district. A template for the units is included in this section.
Novel Recommendation

All novels that are recommended should be appropriate for an instructional setting. Before a text can be added to the reserve reading list or the supplemental reading list, it must be reviewed by at least two educators. Completed forms must be kept on file at each school by department chairs or SALTs and a copy must be sent to the LCPS English Supervisor.

Title:

Author:

Publisher:

Publication Year

# of Pages

Synopsis of the Text: Please provide a synopsis of the text that could be used for a book talk for students.

Themes & Issues: What are the themes of this text? Are there any issues that may need to be addressed?

Cultures: We would like our instruction to include many diverse cultures. What cultures are represented in this text?

Instruction: What minilessons, read-alouds, strategies, or skills tie into this text? Attach a description or a lesson plan. In addition, check all that apply.

- Read Aloud
- Independent Reading
- Book Clubs/Literature Circles
- Grade 6
- Grade 7
- Grade 8

The text is recommended by: Share your name and school.
## Unit Structure

### Overview:

### Essential Questions:
*Clarifies student learning target and teaching point*

### Essential Knowledge and Skills:
- **Standard(s):** *Knowledge and skills that will be the focus of this unit*
- **Other standards/skills that students are practicing include:**

### Assessments:
- **a.** What questions/activities/end product should be utilized to assess the essential knowledge?
- **b.** What types of smaller assessments should be used as checkpoints to assess students’ learning?

**Summative Assessment:** *The end of unit assessment is a combination of an end product and a final reflection.*

**Formative Assessment/Check for Understanding:** *A variety of both formal and informal assessments can be used to check for understanding of the lesson’s learning target to guide further instruction.*

**Examples:** entrance/exit slips, quick writes, note to teacher, observations, anecdotal notes, one-on-one

**Midunit Conference/Assessment:** *Conferring occurs every day, but each student should have had at least one conference by the midpoint of the unit. You can assess your students against the focus skills for this unit.*

### Minilessons:

**What Minilessons/Activities should be used to teach the essential knowledge?**

*List of minilessons used to meet the unit objective(s).*

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10.

**Resources & References: (texts, adapted from, acknowledgments)**
## Writing/Reading Workshop Daily Lesson Plan

### Objective:

### Materials:

### Checks for Understanding/Formative Assessment:

### Connection: *Connects the new learning to previous learning or experiences, often gives specific examples of the language of instruction*

### Teaching Point (I do): *Teacher thinks aloud while modeling the focus of the lesson*

### Try it Out (We do): *Together teacher and students apply the learning from the lesson to practice together.*

### Link (You do): *Remind the students of the teaching point and let students know they can apply the writing strategies and skills learned in the lesson to the independent writing today and any day as they are writing.*

### Independent Writing Time:

### Share:

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### Pie Chart:

- **Minilesson 10-15 min.**
- **Independent Writing Time & Conferring 25-30 min.**
ENGLISH STANDARDS OF LEARNING
Curriculum Framework

GRADE SIX

VIRGINIA DEPARTMENT OF EDUCATION
LOUDOUN COUNTY PUBLIC SCHOOLS

2011-2012
At the sixth-grade level, students will participate in small group and classroom discussions. They will express personal opinions and come to understand not only differing points of view but also the differences between facts and opinions. Small-group analysis and self-analysis of the effectiveness of communication will be introduced. When students speak formally and informally in small groups or individual presentations, they will be expected to use grammatically correct English. In addition, students will understand the basic elements of media literacy.
6.1 The student will participate in and contribute to small-group activities.
   a) Communicate as leader and contributor.
   b) Evaluate own contributions to discussions.
   c) Summarize and evaluate group activities.
   d) Analyze the effectiveness of participant interactions.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
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</thead>
<tbody>
<tr>
<td>(Teacher Notes)</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</td>
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<tr>
<td></td>
<td>o understand and</td>
<td>o ensure that all group members participate in the exchange of</td>
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<tr>
<td></td>
<td>demonstrate appropriate</td>
<td>information.</td>
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<td></td>
<td>audience behavior.</td>
<td>o use strategies that contribute to the discussion.</td>
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<td>o prepare and deliver oral</td>
<td>o receive and understand feedback from the others.</td>
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<td></td>
<td>presentations.</td>
<td>o pose and respond to questions.</td>
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<td>o participate effectively</td>
<td>o relate and retell information.</td>
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<td>in group discussions and</td>
<td>o restate briefly and critically the main idea(s) or theme(s)</td>
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<td></td>
<td>presentations.</td>
<td>discussed within a group.</td>
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<td></td>
<td>o show awareness of</td>
<td>o use active listening to focus on what is said and what is implied.</td>
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<td></td>
<td>audience, topic, and</td>
<td>o summarize what is heard.</td>
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<tr>
<td></td>
<td>purpose.</td>
<td>o retain and rethink ideas based on what is heard.</td>
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<tr>
<td></td>
<td>o prepare and deliver oral</td>
<td>o infer and assimilate new ideas.</td>
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<td></td>
<td>presentations.</td>
<td>o use a checklist and/or rubric to evaluate the participation of self</td>
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<td></td>
<td>o participate effectively</td>
<td>and others.</td>
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<td>o summarize what is heard.</td>
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<td></td>
<td>o retain and rethink ideas based on what is heard.</td>
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<tr>
<td></td>
<td>o infer and assimilate new ideas.</td>
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<tr>
<td></td>
<td>o use a checklist and/or rubric to evaluate the participation of self and others.</td>
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</table>

The intent of this standard is that students will use oral language effectively.

Students will evaluate the effectiveness of the contributions of participants in a variety of roles in a discussion group.
6.2 The student will present, listen critically, and express opinions in oral presentations.
   a) Distinguish between fact and opinion.
   b) Compare and contrast viewpoints.
   c) Present a convincing argument.
   d) Paraphrase and summarize what is heard.
   e) Use language and vocabulary appropriate to audience, topic, and purpose.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>o The intent of this standard is that students will refine and apply critical listening skills while participating in oral presentations as both the speaker and members of the audience.</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</td>
</tr>
<tr>
<td>o Students will present convincing arguments and compare and contrast viewpoints.</td>
<td>o recognize that facts can be verified and that opinions cannot.</td>
<td>o take notes to record facts/opinions or differing viewpoints.</td>
</tr>
<tr>
<td>o Students will paraphrase and summarize what they have heard, using grammatically correct language and appropriate vocabulary.</td>
<td>o recognize that each member brings to the group a unique viewpoint reflective of his or her background.</td>
<td>o organize convincing arguments to include:</td>
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<tr>
<td></td>
<td>o paraphrase by putting into their own words what has been said by others.</td>
<td>o facts;</td>
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<td></td>
<td>o paraphrase and summarize by restating the main points more succinctly than the original presentation.</td>
<td>o statistics;</td>
</tr>
<tr>
<td></td>
<td>o organize a presentation.</td>
<td>o examples; and</td>
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<td>o logical reasoning.</td>
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<td>o paraphrase or summarize what others have said.</td>
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<td></td>
<td>o plan and deliver an oral presentation, using the following steps:</td>
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<td>o determine topic and purpose;</td>
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<td>o identify the intended audience;</td>
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<td></td>
<td>o gather information;</td>
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<td>o organize the information;</td>
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<td></td>
<td>o use multimedia to clarify presentation information;</td>
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<td></td>
<td>o choose vocabulary appropriate to topic, purpose, and audience;</td>
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<tr>
<td></td>
<td></td>
<td>o phrase with grammatically correct language; and</td>
</tr>
<tr>
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<td>o practice delivery.</td>
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<td>o use strategies for summarizing, such as the following:</td>
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<tr>
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<td></td>
<td>o delete trivial and redundant information;</td>
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<tr>
<td></td>
<td></td>
<td>o substitute a general term for a list; and find or create a main idea statement.</td>
</tr>
</tbody>
</table>
6.3 The student will understand the elements of media literacy.
   a) Compare and contrast auditory, visual, and written media messages.
   b) Identify the characteristics and effectiveness of a variety of media messages.
   c) Craft and publish audience-specific media messages.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The intent of this standard is that students will be able to identify elements of media literacy recognizing that elements of media literacy are based on audience and purpose. They will also learn all media messages are constructed and that to understand the whole meaning of the message they can deconstruct it, looking at the following attributes:</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</td>
</tr>
<tr>
<td>- Authorship (Who constructed the message?)</td>
<td>- recognize that a public service announcement (PSA) is an advertisement for the benefit of the public. The purpose of a public service announcement can be to raise awareness. (e.g., advertisements targeting tobacco cessation).</td>
<td>- deconstruct and compare/contrast several types of media messages.</td>
</tr>
<tr>
<td>- Format (This is not just the medium being used but also how the creators used specific elements for effect, i.e., color, sound, emphasis on certain words, amateur video, kids’ voices.)</td>
<td>- compare and contrast reading to, listening, or viewing an audio, video, or live version of the same text.</td>
<td>- recognize production elements in media are composed based on audience and purpose.</td>
</tr>
<tr>
<td>- Audience (Who is the person or persons meant to see the message? How will different people see the message?)</td>
<td>- understand the effectiveness of any media message is determined by the results on the intended audience. For example, the Don’t Drink and Drive campaign has been an effective campaign because the number of traffic accidents due to drunk driving has been reduced.</td>
<td>- create media messages, such as public service announcements aimed at a variety of audiences with different purposes.</td>
</tr>
<tr>
<td>- Content (This is not just the visible content but the embedded content as well which includes underlying assumptions of values or points of view; facts and opinions may be intermixed.)</td>
<td></td>
<td>- 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.</td>
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<tr>
<td>- Purpose (Why is the message being sent—is it meant to persuade, inform, entertain, sell, or a combination of these?)</td>
<td></td>
<td>- identify the elements of a variety of media including layout, pictures, and text features in print media; camera shots, lighting, editing, and sound in TV, radio, and film.</td>
</tr>
<tr>
<td>- Auditory media can be heard (e.g., music, radio shows, podcasts).</td>
<td></td>
<td>- access media message to compare and contrast information presented in different media and/or formats.</td>
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</tbody>
</table>

LCPS MIDDLE SCHOOL CURRICULUM GUIDE
- **Visual media** can be viewed (e.g., television, video, Web-based materials, print ads).
- **Written media** includes text (e.g., newspapers, magazines, books, blogs).
- There are a variety of camera angles, which can add perspective or point of view to what is being pictured. Sometimes the camera angle can greatly influence the audience. A close-up only shows part of a subject usually in great detail; a long shot often establishes the scene (car driving up to a hotel or an overview of a city); a medium shot shows the whole subject (a person, car etc.).
At the sixth-grade level, students will expand the study of roots and affixes as well as the use of context to develop independence in vocabulary acquisition. Figurative language will be introduced. Students will read independently and in groups for appreciation and comprehension of a variety of fiction, narrative nonfiction, nonfiction, and poetry. Both classic and recent works will be included. Students will apply critical reading and reasoning skills across the content areas, including history and social science, science, and mathematics. When selecting text, teachers will consider appropriateness of subject and theme, as well as text complexity.
6.4 The student will read and learn the meanings of unfamiliar words and phrases within authentic texts.

   a) Identify word origins and derivations.
   b) Use roots, cognates, affixes, synonyms, and antonyms to expand vocabulary.
   c) Use context and sentence structure to determine meanings and differentiate among multiple meanings of words.
   d) Identify and analyze figurative language.
   e) Use word-reference materials.
   f) Extend general and specialized vocabulary through speaking, listening, reading, and writing.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>o The intent of this standard is that students will become independent learners of vocabulary. Teachers should choose vocabulary from context.</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</td>
</tr>
<tr>
<td>o Students will be exposed to prefixes, suffixes, roots, derivations, and inflections of polysyllabic words and understand that words with similar parts may be related to each other in meaning and origin.</td>
<td>o use word structure to analyze and show relationships among words.</td>
<td>o use common Greek or Latin affixes and roots as clues to the meaning of a word (e.g., aud – hearing, listening, or sound audience, auditory, audible.</td>
</tr>
<tr>
<td>o Teachers should use a study of cognates, words from the same linguistic family, to enhance vocabulary instruction. Cognates can occur within the same language or across languages—night (English), nuit (French), Nacht (German), nacht (Dutch), nicht (Scots), natt (Swedish, Norwegian), nat (Danish), raat (Urdu), natt (Faroese), nótt (Icelandic), noc (Czech, Slovak, Polish).</td>
<td>o use common, grade-appropriate Greek or Latin affixes and roots as clues to determine meanings of common English words.</td>
<td>o identify Latin and Greek roots of common English words as clues to the meaning.</td>
</tr>
<tr>
<td>o Figurative language will be introduced and, students will continue the use of context to help determine the meaning of unfamiliar words.</td>
<td>o recognize that many words have multiple meanings and that context and dictionaries are both supportive in determining which meaning is most appropriate.</td>
<td>o separate and recombine known word parts to predict the meaning of unfamiliar words, such as separating poly from polygon and phone from telephone to predict the meaning of polyphony.</td>
</tr>
<tr>
<td>o Students will be introduced to word relationships and nuances in word meanings.</td>
<td>o recognize that figurative language enriches text.</td>
<td>o recognize common antonyms and synonyms.</td>
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<tr>
<td>o Determine the meaning of words and phrases as they are used as figurative language.</td>
<td></td>
<td>o notice relationships among inflected words, such as proceed and procession or internal and internalization.</td>
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</tbody>
</table>

To be successful with this standard, students are expected to:

- use common Greek or Latin affixes and roots as clues to the meaning of a word (e.g., aud – hearing, listening, or sound audience, auditory, audible.
- identify Latin and Greek roots of common English words as clues to the meaning.
- separate and recombine known word parts to predict the meaning of unfamiliar words, such as separating poly from polygon and phone from telephone to predict the meaning of polyphony.
- recognize common antonyms and synonyms.
- notice relationships among inflected words, such as proceed and procession or internal and internalization.
- use context (e.g., the overall meaning of a sentence or paragraph; a word’s function in a sentence) as a clue to the meaning.
- recognize word relationships, such as:
  - synonyms – small: little;
  - antonyms – up: down;
  - object/action – ear: hear;
  - source/product – tree: lumber;
  - part/whole – paw: dog; and
  - animal/habitat – bee: hive.
- use context clues to determine meanings of unfamiliar words in text, such as:
  - examples;
  - restatements; and
| Students will develop independence with reference books to determine meaning, pronunciation, and origin of words. | o contrast. o identify figurative language in text, including: o **simile** – figures of speech that use the words *like* or *as* to make comparisons; o **hyperbole** – intentionally exaggerated figures of speech; and o **metaphor** – a comparison equating two or more unlike things without using “like” or “as.” o consult word reference materials (e.g., dictionaries, glossaries, thesauruses, both print and online) to find the pronunciation of a word or determine or clarify its meaning. o determine or clarify the meaning of unknown and multiple-meaning words and phrases based on reading and content. |
6.5 The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.

a) Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.

b) Make, confirm, and revise predictions.

c) Describe how word choice and imagery contribute to the meaning of a text.

d) Describe cause and effect relationships and their impact on plot.

e) Use prior and background knowledge as context for new learning.

f) Use information in the text to draw conclusions and make inferences.

g) Explain how character and plot development are used in a selection to support a central conflict or story line.

h) Identify the main idea.

i) Identify and summarize supporting details.

j) Identify and analyze the author’s use of figurative language.

k) Identify transitional words and phrases that signal an author’s organizational pattern.

l) Use reading strategies to monitor comprehension throughout the reading process.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
</thead>
</table>
| o The intent of this standard is that students will read at and beyond the literal level in a variety of genres, including fiction, narrative nonfiction, and poetry, and understand the structures and characteristics of stories and poems. | All students should
| | o recognize an author’s choice of words and images. |
| | o describe how the author uses keywords and images to craft a message and create characters. |
| | o analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes). |
| | o analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons or categories). |
| o Teachers will model higher-order thinking processes with materials at the students’ instructional reading level and move students gradually to collaborative and independent comprehension of age-appropriate materials at the independent reading level. | | To be successful with this standard, students are expected to
| | o understand setting as time and place. |
| | o understand plot as:
| | o the development of the central conflict and resolution; |
| | o the sequence of events in the story; and |
| | o the writer’s map for what happens, how it happens, to whom it happens, and when it happens. |
| | o understand that character traits are revealed by:
| | o what a character says; |
| | o what a character thinks; |
| | o what a character does; and |
| | o how other characters respond to the character. |
| | o determine a central idea or theme of a fictional text and how it is developed through specific details. |
| | o understand internal and external conflicts in stories, including:
| | o internal conflicts within characters; |
| | o external conflicts between characters; and |
| | o changes in characters as a result of conflicts and resolutions in the text. |

| Imagery | The use of words to recreate sensory impressions. Verbal imagery is most often visual, but imagery may also be words that recreate sound, smell, taste, or touch. | | |

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<table>
<thead>
<tr>
<th>Implications</th>
<th>Understandations</th>
<th>Description of Textual Elements</th>
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</thead>
<tbody>
<tr>
<td>Students will use a variety of reading strategies such as text annotation, QAR (Question-Answer Relationship), thinking aloud, etc.</td>
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<tr>
<td>Identify and define the elements of narrative structure.</td>
<td>Understand that fiction includes a variety of genres, including short story, novel, and drama.</td>
<td>Describe how a fictional plot is often episodic, and how characters develop as the plot moves toward a resolution.</td>
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<tr>
<td>Understand that narrative nonfiction includes biography, autobiography, and personal essay.</td>
<td>Understand that poetry can be rhymed, unrhymed, and/or patterned.</td>
<td>Notice an author’s craft, including use of:</td>
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<tr>
<td>Develop between narrative and poetic forms.</td>
<td>Understand that imagery and figurative language enrich texts.</td>
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<tr>
<td>Understand that imagery and figurative language enrich texts.</td>
<td>Recognize an author’s craft as the purposeful choice of vocabulary, sentence formation, voice, and tone.</td>
<td>Recognize an author’s use of:</td>
</tr>
<tr>
<td>Recognize an author’s craft as the purposeful choice of vocabulary, sentence formation, voice, and tone.</td>
<td>Recognize an author’s theme(s).</td>
<td>Recognize poetic forms, including:</td>
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<tr>
<td>Recognize poetic elements in prose and poetry, including:</td>
<td>Recognize that prior or background knowledge assists in making connections to the text.</td>
<td>Recognize poetic elements in prose and poetry, including:</td>
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<tr>
<td>Recognize that prior or background knowledge assists in making connections to the text.</td>
<td>Use strategies for summarizing, such as graphic organizers.</td>
<td>Recognize an author’s tone including serious, humorous, objective, and personal.</td>
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<td>Use graphic organizers to record plot elements that illustrate cause and effect.</td>
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<tr>
<td>STANDARD 6.5</td>
<td>STRAND: READING</td>
<td>GRADE LEVEL 6</td>
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<td>effect relationships and plot development.</td>
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<td>o use graphic organizers to record changes in characters as a result of incidents in the plot.</td>
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<td></td>
<td>o use graphic organizers to record clues in the text and inferences or conclusions made by the reader as a result of those clues.</td>
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<td>o analyze author’s use of figurative language.</td>
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<td></td>
<td>o identify how transitional words signal an author’s organization such as words indicating time, cause and effect, or indicating more information.</td>
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</tbody>
</table>
6.6 The student will read and demonstrate comprehension of a variety of nonfiction texts.
   a) Use text structures such as type, headings, and graphics to predict and categorize information in both print and digital texts.
   b) Use prior knowledge and build additional background knowledge as context for new learning.
   c) Identify questions to be answered.
   d) Make, confirm, or revise predictions.
   e) Draw conclusions and make inferences based on explicit and implied information.
   f) Differentiate between fact and opinion.
   g) Identify main idea.
   h) Summarize supporting details.
   i) Compare and contrast information about one topic, which may be contained in different selections.
   j) Identify the author’s organizational pattern.
   k) Identify cause and effect relationships.
   l) Use reading strategies to monitor comprehension throughout the reading process.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>o The intent of this standard is that students will read and comprehend at and beyond the literal level in a variety of nonfiction texts.</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</td>
</tr>
<tr>
<td>o Teachers will model higher-order thinking processes with materials at the students’ instructional reading level and move students gradually to collaborative and independent comprehension of age-appropriate materials at the independent reading level.</td>
<td>o activate prior knowledge before reading.</td>
<td>o activate prior knowledge before reading by use of, but not limited to:</td>
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<tr>
<td>o Students will become independent and knowledgeable about the use of libraries and technology for doing research.</td>
<td>o be strategic before, during, and after reading.</td>
<td>o small-group or whole-class discussion;</td>
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<tr>
<td>o Teachers will collaborate to help students apply reading skills in a variety of content texts.</td>
<td>o recognize an author’s patterns of organization.</td>
<td>o anticipation guides; and</td>
</tr>
<tr>
<td>o Students will use a variety of reading strategies such as text annotation, QAR (Question-Answer Relationship), thinking aloud, etc.</td>
<td>o recognize an author’s use and clarification of technical vocabulary.</td>
<td>o preview of key vocabulary;</td>
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<td>o use graphic organizers to organize and summarize text.</td>
<td>o pose questions prior to and during the reading process based on text structures, such as:</td>
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<td>o read beyond the printed text to understand the message stated or implied by an author.</td>
<td>o boldface and/or italics type;</td>
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<td>o select appropriate sources of information based on the purpose for reading.</td>
<td>o type set in color;</td>
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<td></td>
<td>o vocabulary;</td>
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<td>o graphics or photographs; and</td>
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<td>o headings and subheadings.</td>
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<td>o use specific and helpful clues in the context, including:</td>
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<td>o definitions – which define words within the text;</td>
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<td>o signal words – which alert readers that explanations or examples follow;</td>
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<td>o direct explanations – which explain terms as they are introduced;</td>
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<td>o synonyms – which provide a more commonly used term;</td>
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<td>o antonyms – which contrast words with their opposites; and</td>
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<tr>
<td>o use a variety of strategies, including context, structural analysis, and reference sources, for determining the meaning of unfamiliar and technical vocabulary.</td>
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<td>o read in order to gather, organize, and synthesize information for written and oral presentations.</td>
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<td>o recognize an author’s purpose, including:</td>
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<td>o to entertain;</td>
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<td>o to inform; and</td>
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<td>o to persuade.</td>
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</table>

| o inferences – which imply meaning and help readers deduce meaning. |
| o give evidence from the text to support conclusions. |
| o identify common patterns of organizing text including: |
  | o chronological or sequential; |
  | o comparison/contrast; |
  | o cause and effect; |
  | o problem-solution; and |
  | o generalization or principle. |
| o predict and then read to validate or revise the prediction(s). |
| o identify clue words and phrases that help unlock meaning of unfamiliar and technical terms. |
| o comprehend and record details and/or facts in order to arrive at a conclusion, inference, or generalization. |
| o recognize that a fact is something that can be proven, while an opinion is a personal feeling. |
| o determine a central idea of a text and recognize how details support that idea. |
| o use graphic organizers to show similarities and differences in the information found in several sources about the same topic. |
| o use strategies and rules for summarizing, such as the following: |
  | o delete trivia and redundancy; |
  | o substitute a general term for a list; and |
  | o find or create a main idea statement. |
| o summarize the text without providing a personal opinion. |
| o compare and contrast similar information across several texts. |
At the sixth-grade level, students will plan, draft, revise, and edit narrative, descriptive, expository, and persuasive writing with attention to composition and written expression as well as sentence formation, usage, and mechanics. They will use writing as a tool for learning academic concepts as well as for expressive purposes. They will use technology as available and appropriate.
STANDARD 6.7  
STRAND: WRITING  
GRADE LEVEL 6

6.7 The student will write narration, description, exposition, and persuasion.
   a) Identify audience and purpose.
   b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
   c) Organize writing structure to fit mode or topic.
   d) Establish a central idea and organization.
   e) Compose a topic sentence or thesis statement if appropriate.
   f) Write multiparagraph compositions with elaboration and unity.
   g) Select vocabulary and information to enhance the central idea, tone, and voice.
   h) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
   i) Revise sentences for clarity of content including specific vocabulary and information.
   j) Use computer technology to plan, draft, revise, edit, and publish writing.

| UNDERSTANDING THE STANDARD  
(Teacher Notes) | ESSENTIAL UNDERSTANDINGS | ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES |
<table>
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<tbody>
<tr>
<td>o The intent of this standard is that students will demonstrate an awareness of audience and use a process for writing as they produce narrative, descriptive, expository, and persuasive pieces.</td>
<td>All students should use prewriting strategies to select and narrow topics.</td>
<td>To be successful with this standard, students are expected to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences when writing narratives.</td>
</tr>
<tr>
<td>o Teachers will focus direct instruction on all three domains of writing:</td>
<td>o compose with attention to:</td>
<td>o 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.</td>
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<tr>
<td>o composing – the structuring and elaborating a writer does to construct an effective message for readers;</td>
<td>o central idea;</td>
<td>o use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</td>
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<tr>
<td>o written expression – those features that show the writer purposefully shaping and controlling language to affect readers; and</td>
<td>o unity;</td>
<td>o write informative/explanatory texts to examine a topic and convey ideas, concepts, and information.</td>
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<tr>
<td>o usage/mechanics – the features that cause written language to be acceptable and effective for standard discourse.</td>
<td>o elaboration; and</td>
<td>o write using strategies such as definition, classification comparison/contrast, and cause/effect.</td>
</tr>
<tr>
<td>o Students will apply a process for writing, including planning, drafting, revising, proofreading, editing, and publishing.</td>
<td>o organization.</td>
<td>o include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when appropriate.</td>
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<tr>
<td>o Good writing includes elaboration, i.e., use of descriptive details and examples, within sentences to give detail and depth to an idea and</td>
<td></td>
<td>o develop the topic using relevant facts, definitions, details, quotations, and/or examples.</td>
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<td></td>
<td>o elaborate writing to continue the flow from idea to idea without interruption.</td>
<td>o use transitional words or phrases to connect parts of sentences in</td>
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<tr>
<td>Voice</td>
<td>shows an author’s personality, awareness of audience, and passion for his or her subject. It adds liveliness and energy to writing.</td>
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<td>-----------------------------------------------</td>
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<tr>
<td>Tone</td>
<td>is used to express an author’s attitude toward the topic.</td>
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<td>The writing process is nonlinear: returning to prewriting strategies or drafting at any point in the process may help the writer clarify and elaborate a drafted piece.</td>
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<td>Students should have practice writing on demand, for shorter time frames, and over extended periods of time.</td>
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<td>across paragraphs to continue the flow of an idea throughout a piece.</td>
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<td>select vocabulary and tone with awareness of audience and purpose.</td>
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<td>revise drafts for improvement, using teacher assistance, peer collaboration, and growing independence.</td>
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<td>recognize that a thesis statement is not an announcement of the subject, but rather a unified, and specific statement.</td>
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<td>order to:</td>
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<td>show relationships between ideas;</td>
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<td>signal a shift or change in the writer's thoughts;</td>
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<td>signal levels of importance;</td>
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<td>suggest a pattern of organization; and</td>
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<td>make sentences clearer.</td>
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<td>establish and maintain a formal style of writing when appropriate.</td>
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<td>provide an appropriate conclusion for the purpose and mode of writing.</td>
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<td>identify audience and purpose for any piece of writing.</td>
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<td>use selected prewriting techniques, such as:</td>
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<td>brainstorming;</td>
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<td>listing;</td>
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<td>organizing graphically;</td>
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<td>questioning; and</td>
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<tr>
<td>outlining.</td>
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<td>write using descriptive details.</td>
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<td>elaborate to:</td>
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<td>give detail;</td>
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<td>add depth; and</td>
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<td>continue the flow of an idea.</td>
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<td>write an effective thesis statement focusing, limiting, or narrowing the topic.</td>
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<td>differentiate between a thesis statement and a topic sentence.</td>
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<tr>
<td>write more than one paragraph on any central theme or topic demonstrating elaboration, coherence, and unity.</td>
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<tr>
<td>incorporate variety into sentences, using appropriate:</td>
<td></td>
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<tr>
<td>modifier – an adjective, an adverb, or a phrase or clause acting as an adjective or adverb;</td>
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<tr>
<td>coordination – joining words, phrases, clauses, or sentences by using appropriate coordinating conjunctions; and</td>
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<tr>
<td>the relationships among ideas and concepts.</td>
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<tr>
<td>select vocabulary and tone with awareness of audience and purpose.</td>
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<tr>
<td>revise drafts for improvement, using teacher assistance, peer collaboration, and growing independence.</td>
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<tr>
<td>recognize that a thesis statement is not an announcement of the subject, but rather a unified, and specific statement.</td>
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<tr>
<td>order to:</td>
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<tr>
<td>show relationships between ideas;</td>
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<tr>
<td>signal a shift or change in the writer's thoughts;</td>
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<tr>
<td>signal levels of importance;</td>
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<tr>
<td>suggest a pattern of organization; and</td>
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<tr>
<td>make sentences clearer.</td>
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<td>establish and maintain a formal style of writing when appropriate.</td>
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<tr>
<td>provide an appropriate conclusion for the purpose and mode of writing.</td>
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<tr>
<td>identify audience and purpose for any piece of writing.</td>
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<td>use selected prewriting techniques, such as:</td>
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<td>brainstorming;</td>
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<td>webbing;</td>
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<td>mapping;</td>
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<td>clustering;</td>
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<td>listing;</td>
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<td>organizing graphically;</td>
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<td>questioning; and</td>
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<tr>
<td>outlining.</td>
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<tr>
<td>write using descriptive details.</td>
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<td>elaborate to:</td>
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<tr>
<td>give detail;</td>
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<tr>
<td>add depth; and</td>
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<tr>
<td>continue the flow of an idea.</td>
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<tr>
<td>write an effective thesis statement focusing, limiting, or narrowing the topic.</td>
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<tr>
<td>differentiate between a thesis statement and a topic sentence.</td>
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<tr>
<td>write more than one paragraph on any central theme or topic demonstrating elaboration, coherence, and unity.</td>
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<tr>
<td>incorporate variety into sentences, using appropriate:</td>
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<td>modifier – an adjective, an adverb, or a phrase or clause acting as an adjective or adverb;</td>
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<tr>
<td>coordination – joining words, phrases, clauses, or sentences by using appropriate coordinating conjunctions; and</td>
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<tr>
<td><strong>subordination</strong> – establishing the relationship between an independent and a dependent clause by using appropriate subordinate conjunctions.</td>
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<tr>
<td>understand that revising to improve a draft includes:</td>
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<td>- rereading;</td>
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<tr>
<td>- reflecting;</td>
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<tr>
<td>- rethinking; and</td>
<td></td>
<td></td>
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<tr>
<td>- rewriting.</td>
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<tr>
<td>use available computer technology to enhance the writing process.</td>
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</tbody>
</table>
The student will edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.

a) Use a variety of graphic organizers, including sentence diagrams, to analyze and improve sentence formation and paragraph structure.
b) Use subject-verb agreement with intervening phrases and clauses.
c) Use pronoun-antecedent agreement to include indefinite pronouns.
d) Maintain consistent verb tense across paragraphs.
e) Eliminate double negatives.
f) Use quotation marks with dialogue.
g) Choose adverbs to describe verbs, adjectives, and other adverbs.
h) Use correct spelling for frequently used words.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>o The intent of this standard is that students will understand and apply all the conventions of language learned at the elementary school level.</td>
<td>All students should proofread and edit drafts with teacher assistance, peer collaboration, and growing independence.</td>
<td>To be successful with this standard, students are expected to use complete sentences with appropriate punctuation.</td>
</tr>
<tr>
<td>o Students will maintain correct use of language to enhance writing and to avoid confusing or distracting the reader.</td>
<td>o differentiate between subjects and objects when choosing pronouns.</td>
<td>o avoid comma splices and fused sentences.</td>
</tr>
<tr>
<td>o Students will understand that the conventions of correct language are an integral part of the writing process and their proper use is a courtesy to the reader.</td>
<td>o understand that pronouns need to have recognizable antecedents that agree in number and gender.</td>
<td>o avoid using coordinating conjunctions at the beginning of a sentence (e.g., and, so).</td>
</tr>
<tr>
<td>o Indefinite pronouns refer to a person(s) or thing(s) not specifically named and include all, any, anyone, both, each, either, everybody, many, none, nothing.</td>
<td>o use reference sources to differentiate among homophones and easily confused words,(e.g., a lot/allot, effect/affect, bored/board).</td>
<td>o diagram sentences with phrases and clauses.</td>
</tr>
<tr>
<td>o A diagram of a sentence is a tool used to increase the understanding of the structure of a sentence.</td>
<td>o replace colloquial expressions with correct usage (e.g., I could of rode my bike becomes I could have ridden my bike.).</td>
<td>o use singular verbs with singular subjects and plural verbs with plural subjects (e.g., The driver of the bus aware of children drives very carefully. The students in the class discuss many topics).</td>
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<tr>
<td></td>
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<td>o use reference sources to select the correct spelling and usage of words such as their, there, and they’re.</td>
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<tr>
<td></td>
<td></td>
<td>o use first person pronouns appropriately in compound subjects and objects (e.g., John and I went to the store. Mother gave presents to Jim and me.).</td>
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<tr>
<td></td>
<td></td>
<td>o recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).</td>
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<tr>
<td></td>
<td></td>
<td>o choose adjectives and adverbs appropriately (e.g., He is a good student. He does really well in all his studies).</td>
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<tr>
<td></td>
<td></td>
<td>o capitalize language classes or classes followed by a number (e.g., French, Algebra II ).</td>
</tr>
<tr>
<td>Standard 6.8</td>
<td>Strand: Writing</td>
<td>Grade Level 6</td>
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<tr>
<td>-------------</td>
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<td>---------------</td>
</tr>
<tr>
<td>o capitalize <em>mom</em> and <em>dad</em> only when those titles replace names or are used as proper nouns (e.g., <em>My mom told me to go to bed, and I replied, “No, Mom, I don’t want to.”</em>).</td>
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<tr>
<td>o punctuate and format dialogue.</td>
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<tr>
<td>o correctly use the apostrophe for contractions and possessives.</td>
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<tr>
<td>o maintain a consistent verb tense within sentences and throughout and across paragraphs.</td>
<td></td>
<td></td>
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<tr>
<td>o eliminate double negatives.</td>
<td></td>
<td></td>
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<tr>
<td>o correctly use quotation marks in dialogue.</td>
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</tbody>
</table>
At the sixth-grade level, students will find, evaluate, and select appropriate resources for a research product. They will evaluate the validity and authenticity of texts, and they will use technology to research, organize, evaluate, and communicate information. In addition, they will learn to cite sources, define the meaning and consequences of plagiarism, and follow ethical and legal guidelines for gathering and using information.
6.9 The student will find, evaluate, and select appropriate resources for a research product.

a) Collect information from multiple sources including online, print, and media.

b) Evaluate the validity and authenticity of texts.

c) Use technology as a tool to research, organize, evaluate, and communicate information.

d) Cite primary and secondary sources.

e) Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information.

<table>
<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
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<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
</thead>
</table>
| Students must realize in order to avoid plagiarism, credit must be given when using: another person’s idea, opinion, or theory; facts, statistics, graphs, drawings, etc., quotations of another person’s actual spoken or written words; or paraphrase of another person’s spoken or written words. | All students should understand that a **primary source** is an original document or a firsthand or eyewitness account of an event. | To be successful with this standard, students are expected to understand and use the online, print, and media references available in the classroom, school, and public libraries, including:
  - general and specialized dictionaries;
  - thesauruses and glossaries;
  - general and specialized encyclopedias;
  - directories;
  - general and specialized (or subject-specific) databases; and
  - Internet resources, as appropriate for school use. |
| Teachers should assist students in determining the authenticity and validity of sources. | understand that a **secondary source** discusses information originally presented somewhere else. Secondary sources provide analysis, interpretation, or evaluation of the original information. | evaluate the validity and authenticity of texts, using questions, such as:
  - Does the source appear in a reputable publication?
  - Is the source free from bias?
  - Does the writer have something to gain from his opinion?
  - Does the information contain facts for support?
  - Is the same information found in more than one source? |
| Teachers should make students aware of possible consequences of plagiarism. | Students will have the opportunity to practice writing over shorter time frames as well as for extended ones. | prevent plagiarism and its consequences by giving credit to authors when idea and/or words are used in research. |
| Students will have the opportunity to practice writing over shorter time frames as well as for extended ones. | | differentiate between a primary and secondary source. |
| | | provide a list of sources using a standard form for documenting primary and secondary sources. |
ENGLISH
Curriculum Appendix
GRADE SIX

LOUDOUN COUNTY PUBLIC SCHOOLS
2011-2012
Middle School Reserved and Supplemental Reading Lists

The titles selected for each grade’s Reserved Reading List (RRL)

- are reserved to the indicated level and should not be used by teachers at other levels, in other subjects for whole class or small group instruction, or for other assignments such as summer reading.
- are intended to be used for skill-based instruction either in their entirety or through excerpts to fulfill the requirements put forth by the VADOE.
- were selected with an eye toward rigor for all students, reflected in a variety of reading levels. While all of the books offer complex content and/or themes, readability levels of these books vary so that all students may have the opportunity to engage in the literary study of a full-length work that challenges them at the appropriate level.

The books selected for each grade’s Supplemental Reading List (SRL)

- can be used for skill-based instruction either in their entirety or through excerpts to fulfill the requirements put forth by the VADOE at any grade level.
- are intended to provide a resource for teachers seeking to recommend books to students for independent or small-group reading.
- are intended to provide cross-curricular resources, particularly with the social studies curriculum.
- were selected with an eye toward diversity and student interest.
The English/language arts program in Loudoun County is **skills-based**. In LCPS, teachers...
- use a variety of genres such as poetry, drama, novels, print media, magazines, newspapers, short stories, and on-line sources to fulfill the requirements put forth by the VADOE.
- do not focus on the teaching of specific novels but rather the use of novels or excerpts to teach the skills within the SOLs.

### Reading List: Grade 7

<table>
<thead>
<tr>
<th>Reserved</th>
<th>Supplementary</th>
<th>Literature Circles</th>
<th>Curriculum Support Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Christmas Carol* - Dickens</td>
<td>A Long Way from Chicago - Peck</td>
<td>Among the Hidden - Haddix</td>
<td>A Comedy of Errors - Shakespeare</td>
</tr>
<tr>
<td>Across Five Aprils - Hunt</td>
<td>Bull Run - Fleischman</td>
<td>An American Plague - Murphy</td>
<td>Shakespeare’s Language: Cambridge School Shakespeare*</td>
</tr>
<tr>
<td>Bud, Not Buddy - Curtis</td>
<td>Cheaper by the Dozen* - Gilbreth and Carey</td>
<td>Becoming Naomi Leon Munoz - Ryan</td>
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<tr>
<td>Crash - Spinelli</td>
<td>Dragon’s Gate* - Yep</td>
<td>Chasing Vermeer - Balliett</td>
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<tr>
<td>Fever 1793 - Anderson</td>
<td>Homeless Bird - Whelan</td>
<td>City of Ember - DuPrau</td>
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<tr>
<td>Joey Pigza Swallowed the Key - Gantos</td>
<td>Lyddie - Paterson</td>
<td>Diary of a Wimpy Kid - Kinney</td>
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<tr>
<td>My Side of the Mountain - George</td>
<td>Running Out of Time - Haddix</td>
<td>Heat - Lupica</td>
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<tr>
<td>On My Honor - Bauer</td>
<td>Shakespeare Stealer - Blackwood</td>
<td>Hidden Talents - Lubar</td>
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<tr>
<td>Shades of Gray - Reeder</td>
<td>Slave Dancer* - Fox</td>
<td>Inkheart - Funke</td>
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<tr>
<td>The Cay - Taylor</td>
<td>The Ballad of Lucy Whipple - Cushman</td>
<td>Kiki Strike and the Underground City - Miller</td>
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<tr>
<td>The Dark Side of Nowhere* - Shusterman</td>
<td>The Circuit - Jiminez</td>
<td>Surviving the Applewhites - Tolan</td>
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<tr>
<td>The Great Gilly Hopkins - Paterson</td>
<td>The Dark is Rising* - Cooper</td>
<td>The Amulet of Samarkand - Stroud</td>
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<tr>
<td>The Phantom Tollbooth* - Juster</td>
<td>The Egypt Game - Snyder</td>
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<td>Touching Spirit Bear* - Mikaelsen</td>
<td>The Foxman - Paulsen</td>
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<tr>
<td>The Westing Game* - Raskin</td>
<td>The True Confessions of Charlotte Doyle* - Avi</td>
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<td>The View from Saturday - Konigsburg</td>
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<td></td>
<td>White Fang* - London</td>
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</table>

* denotes challenging material
INTERNET SAFETY

The Virginia Department of Education (VDOE) has directed school districts to develop Internet safety guidelines and procedures for students. Currently, VDOE Computer/Technology Standards 9-12.3, 4, 5 specify technology use behaviors students must practice. These standards have been integrated into the English/Language Arts Information Literacy Framework. The safety and security of our students is our responsibility. As you establish and develop the learning community in your classroom, integrate lessons about internet safety that address personal safety on the Internet, accessing information on the Internet, and activities on the Internet. Please be sure to incorporate the following Guidelines and Resources for Internet Safety in Schools established by the Virginia Department of Education into your instruction.

Personal safety on the Internet

- Students must understand that people are not always who they say they are. They should never give out personal information without an adult’s permission, especially if it conveys where they can be found at a particular time. They should understand that predators are always present on the Internet.
- Students should recognize the various forms of cyberbullying and know what steps to take if confronted with that behavior.

Information on the Internet

- Students and their families should discuss how to identify acceptable sites to visit and what to do if an inappropriate site is accessed.
- Students should be informed about various Web advertising techniques and realize that not all sites provide truthful information.

Activities on the Internet

- Students and their families should discuss acceptable social networking and communication methods and appropriate steps to take when encountering a problem.
- Students should know the potential dangers of e-mailing, gaming, downloading files, and peer-to-peer computing (e.g., viruses, legal issues, harassment, sexual predators, identity theft).

VDOE’s Guidelines and Resources for Internet Safety in Schools (2007)

Lessons on internet safety can be integrated into the oral language, reading, writing, and research strands. Below are examples of how internet safety lessons can be integrated into existing standards. These examples are from Integrating Internet Safety into the Curriculum (2007) developed by the VDOE Office of Educational Technology.
<table>
<thead>
<tr>
<th>Standards</th>
<th>Integration</th>
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<tbody>
<tr>
<td>6.1, 7.1, 7.2, 7.3</td>
<td>In exploring oral language issues with students, teachers may also use Internet (and other electronic) communications as examples and methods to learn certain skills. Students increasingly practice nonfiction reading and writing skills as they gain more experience in English. These same skills will work with the Internet as a source of information or as a publishing venue.</td>
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<tr>
<td>6.2, 7.6, 8.7</td>
<td>Students learning to distinguish between fact and opinion in their own communications can see the connection to information found on Web sites.</td>
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<tr>
<td>6.2</td>
<td>As students learn to express opinions with convincing arguments, emotions likely will become heated. Students should be apprised of the dangers of cyberbullying. The lesson below incorporates the teaching of bullying issues with literature. It easily can be extended to include cyberbullying. <em>No More Bullying: Understanding the Problem, Building Bully-free Environments</em> <a href="http://www.readwritethink.org/lessons/lesson_view.asp?id=935">http://www.readwritethink.org/lessons/lesson_view.asp?id=935</a></td>
</tr>
<tr>
<td>6.5, 7.6, 7.7, 8.6</td>
<td>When students use online tools as reference resources, address the general safety issues of personal safety, accessing information on the Internet, and activities on the Internet appropriate for this age group. In the lesson below, students learn about fact and opinion as found on the Internet while writing factual articles for an online encyclopedia. <em>Active Reading: Learning to Think Like Fact Checkers</em> <a href="http://www.nytimes.com/learning/teachers/lessons/20051205monday.html">http://www.nytimes.com/learning/teachers/lessons/20051205monday.html</a></td>
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<tr>
<td>7.3, 8.3</td>
<td>Students exploring persuasive messages can see how these same techniques are used in Web content and advertisements. The lesson below develops student awareness of the logical fallacies used in advertising. <em>Identifying and Understanding the Fallacies Used in Advertising</em> <a href="http://www.readwritethink.org/lessons/lesson_view.asp?id=785">http://www.readwritethink.org/lessons/lesson_view.asp?id=785</a></td>
</tr>
<tr>
<td>7.4, 7.6, 8.3, 8.4</td>
<td>If students are using online resources for practicing skills, address the general safety issues of personal safety, accessing information on the Internet, and activities on the Internet.</td>
</tr>
<tr>
<td>7.6, 8.3</td>
<td>When exploring the difference between fact and opinion, demonstrate that Web sites do not always contain factual information and that certain techniques can persuade others of a point of view.</td>
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<tr>
<td>8.6</td>
<td>Students learning to analyze details for relevance and accuracy also can use these skills with Internet sites. This lesson provides techniques for teachers to use when teaching students how to evaluate Web sites. <em>Inquiry on the Internet: Evaluating Web Pages for a Class Collection</em> <a href="http://www.readwritethink.org/lessons/lesson_view.asp?id=328">http://www.readwritethink.org/lessons/lesson_view.asp?id=328</a></td>
</tr>
<tr>
<td>7.8, 8.7</td>
<td>If students are using online tools for written communications, address the general safety issues of personal safety, accessing information on the Internet, and activities on the Internet. This lesson is written for high school students, but could be adapted to upper middle school. <em>Naming in the Digital World: Creating a Safe Persona on the Internet</em> <a href="http://www.readwritethink.org/lessons/lesson_view.asp?id=843">http://www.readwritethink.org/lessons/lesson_view.asp?id=843</a></td>
</tr>
</tbody>
</table>

Additional ideas and guidelines for internet safety can be found at the VDOE website: [http://www.doe.virginia.gov/support/safety_crisis_management/internet_safety/index.shtml](http://www.doe.virginia.gov/support/safety_crisis_management/internet_safety/index.shtml). In addition, Netsmartz.org, sponsored by the National Center for Missing and Exploited Children, has many resources and activities at every grade level that can be used in instruction about internet safety.
LCPS Plagiarism Policy

LCPS defines plagiarism as the unlawful or unethical use of the words or ideas of another as one’s own without giving proper acknowledgement to that source. This includes published works as well as the works of other students and family members.

The philosophy of LCPS is that teachers are to instruct students how to properly
- quote information
- paraphrase information
- summarize information
- use in-text citations as well as a works cited page
- properly cite the sources in all forms of writing, including, but not limited to:
  - literary analysis essays
  - current events reports
  - science article summaries
  - research papers in any subject area

Furthermore, LCPS teachers are to instruct students that drawings, illustrations, and graphics are protected intellectual property as well, and both plagiarism and copyright laws need to be emphasized and followed.

Library Specialists have all of the proper MLA citation worksheets, as does the current text, *Language Network*. Library Specialists also have access to copyright laws and fair use policies to support this endeavor.
Middle School English Video/DVD Policy

Video and DVD viewing should be used to enhance the understanding of literature and instructional objectives in the English classroom. Teachers should use their professional judgment in determining the use and rationale of audio/visual materials.

- For all media, justification and written instructional objectives are expected in accordance with instructional curricula. *School audio/visual policy supersedes any specifics listed in this document.*
- Any video/DVD (other than G-rated) must be approved by the principal or his/her designee.
- Teachers are encouraged to choose video/DVD titles that correlate with the reserved reading lists.
- Teachers are encouraged to use portions of video/DVD selections that supplement instruction.

Guidelines for Viewing (video, DVDs, other presentations)

Anytime a film or video is shown in an educational setting ask:

*What is the purpose of showing this film?*

Suggested strategies or tools for using video:

- Viewing Logs: prediction, recall, interpretation, application, evaluation, Story Boards - What do you see?
- Aspects of Film: Sound, Scene, Perspective
- Literary Analysis: Plot, Characterization, Symbolism
- Comparison/Contrast to Original Text: Director’s choices regarding scene selection and/or omission as well as setting and/or location
Copyright Questions and Answers
Adapted from a pamphlet provided by
Instructional Materials Center
21000 Education Court
Ashburn, Virginia 20148
(571) 252-1000
www.loudoun.k12.va.us/libraries

Q. What is a “notice of copyright”?
A. The “notice of copyright” is the copyright symbol © followed by the copyright date and the author. It is no longer necessary for the notice to be displayed for a work to be protected by copyright. Presume the work is protected.

Q. Whom do I ask if I have questions about copyright issues? Who might know the answer or find out an answer for me?
A. Ask the librarian at your school. If the question requires more research, the librarian would know the next step to take in the process.

Q. Is it permissible for a teacher to show a videotape to his/her class if the videotape has a label stating “For Home Use Only”?
A. Yes, if the tape was purchased and is used in face-to-face instructional activity.

Q. May a teacher rent a video from a local vendor and show it to the class as a reward for good behavior?
A. No. The video may not be used for entertainment, a fundraiser, or a time-filler. The videotape must be used in face-to-face instructional activity.

Q. May a teacher make multiple copies of a poem or a short story for use in his/her classroom?
A. Yes, if the copy meets the tests of brevity and spontaneity. This type of copying may be done only nine times in the course of the semester and can be used in one term of the subject, not annually.

Q. May teachers enlarge cartoon characters (e.g. Mickey Mouse, Peanuts) for bulletin boards or to decorate the school?
A. No. The characters are protected by trademark in addition to copyright laws.

Q. If workbooks are not provided for students, may a teacher copy the workbook, in whole or in part, for student use?
A. No. The workbooks are consumable. This would be an infringement.

Q. May I copy a photograph from the internet to use on my web page?
A. Unless specifically stated that it is in the public domain, assume it is not. Fair use does not include web pages. If you want to use it as described, seek permission. Keep a copy of the permission in your files.

Q. May I show my class the video of their performance in a school sponsored activity?
A. It may be shown only for evaluation purposes and not for entertainment.

Q. May a teacher copy a current news article on topics of interest for a class discussion?
A. Under the guidelines, this should be considered fair use. The use of the article is permitted that year, but the article cannot become a part of the teacher’s annual curriculum for that class.
How to Request Permission to Duplicate Copyrighted © Materials

Teachers may make use of copyrighted materials beyond those provided under fair use if permission is granted first. There may or may not be a charge. Permission may be refused, but it may also be worth the time to ask.

Determine the ownership of a work and send a letter of request in duplicate to the permissions department of the publisher or directly to the copyright holder. Include the following information:

a) Title, author and/or editor, and edition of the materials to be duplicated
b) Exact material to be used
c) Number of copies to be made
d) Use to be made of duplicated materials
e) Form of distribution (classroom, newsletter, etc.)
f) Whether or not the material is to be sold
g) Type of reproduction (photocopy, slide, tape, etc.)

Make three copies of the request. One is for your files and two are for the publisher. One of these will be returned with the publisher’s decision. Include a self-addressed, stamped return envelope.

Send by registered mail when response is crucial. Do not assume you have approval if you do not receive a response from the copyright holder. Make note of the permission to copy on the item being duplicated.
# Latin and Greek Prefixes and Suffixes - 6th Grade

<table>
<thead>
<tr>
<th>PREFIX</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ante-</td>
<td>before</td>
</tr>
<tr>
<td>post-</td>
<td>after</td>
</tr>
<tr>
<td>bi-</td>
<td>two</td>
</tr>
<tr>
<td>semi-, hemi-</td>
<td>half</td>
</tr>
<tr>
<td>ex-, e-</td>
<td>out, beyond, from, out of, forth</td>
</tr>
<tr>
<td>in-, im-</td>
<td>in, on, upon, into, toward</td>
</tr>
<tr>
<td>in-, il-, im-, ir-</td>
<td>not, without</td>
</tr>
<tr>
<td>pre-</td>
<td>before</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUFFIX</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ment</td>
<td>a means, product, act, state</td>
</tr>
<tr>
<td>-ly</td>
<td>like, to extent of</td>
</tr>
<tr>
<td>-ness</td>
<td>a state or quality</td>
</tr>
<tr>
<td>-tion</td>
<td>being, the result of</td>
</tr>
<tr>
<td>-ous</td>
<td>characterized by, having quality of</td>
</tr>
<tr>
<td>-less</td>
<td>not having something</td>
</tr>
<tr>
<td>-ent</td>
<td>to form</td>
</tr>
<tr>
<td>-able, -ible</td>
<td>capable of being</td>
</tr>
</tbody>
</table>
## Latin and Greek Prefixes, Roots, and Suffixes - 7th Grade

<table>
<thead>
<tr>
<th>PREFIX</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ab-, a-, abs-</td>
<td>from, off, away</td>
</tr>
<tr>
<td>ad-</td>
<td>to, toward, near</td>
</tr>
<tr>
<td>inter-</td>
<td>between</td>
</tr>
<tr>
<td>dis-</td>
<td>opposite of, differently, apart, away</td>
</tr>
<tr>
<td>se-</td>
<td>apart</td>
</tr>
<tr>
<td>circum-</td>
<td>around</td>
</tr>
<tr>
<td>pro-</td>
<td>forward, forth</td>
</tr>
<tr>
<td>Auto-</td>
<td>self</td>
</tr>
<tr>
<td>sub-</td>
<td>below</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ROOT</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>am, amor</td>
<td>love, liking, friendliness</td>
</tr>
<tr>
<td>bene</td>
<td>good, well</td>
</tr>
<tr>
<td>mal</td>
<td>evil, ill, bad, badly</td>
</tr>
<tr>
<td>flu, fluc, flux</td>
<td>flow</td>
</tr>
<tr>
<td>greg</td>
<td>gather, flock</td>
</tr>
<tr>
<td>litera</td>
<td>letter</td>
</tr>
<tr>
<td>luc, lum</td>
<td>light</td>
</tr>
<tr>
<td>man, manu</td>
<td>hand</td>
</tr>
<tr>
<td>scrib, script</td>
<td>write</td>
</tr>
<tr>
<td>simil, simul</td>
<td>similar, like, same</td>
</tr>
<tr>
<td>sol, soli</td>
<td>alone, lonely, single</td>
</tr>
<tr>
<td>vid, vis</td>
<td>see, look, sight</td>
</tr>
<tr>
<td>Bio</td>
<td>life</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUFFIX</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>-cept, -ceive, -cept</td>
<td>to take, hold, or grasp</td>
</tr>
<tr>
<td>-ise, ize</td>
<td>to become like</td>
</tr>
<tr>
<td>-ion, -tion, -ation</td>
<td>being, the result of</td>
</tr>
<tr>
<td>-able, -ible</td>
<td>capable of being</td>
</tr>
</tbody>
</table>
# Latin and Greek Prefixes, Roots, and Suffixes - 8th Grade

<table>
<thead>
<tr>
<th>PREFIX</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ant-, anti-</td>
<td>against</td>
</tr>
<tr>
<td>co-, col-, con-, cor-</td>
<td>together, with</td>
</tr>
<tr>
<td>de-</td>
<td>down, down from, opposite of</td>
</tr>
<tr>
<td>contra-, counter</td>
<td>against, contrary</td>
</tr>
<tr>
<td>extra-</td>
<td>outside</td>
</tr>
<tr>
<td>hyper-</td>
<td>above, beyond</td>
</tr>
<tr>
<td>hypo-</td>
<td>under, less than</td>
</tr>
<tr>
<td>intra-</td>
<td>within</td>
</tr>
<tr>
<td>macro-</td>
<td>large</td>
</tr>
<tr>
<td>micro-</td>
<td>small</td>
</tr>
<tr>
<td>mono-</td>
<td>one</td>
</tr>
<tr>
<td>multi-</td>
<td>many, much</td>
</tr>
<tr>
<td>neo-</td>
<td>new</td>
</tr>
<tr>
<td>ob-</td>
<td>against, in the way, over</td>
</tr>
<tr>
<td>per-</td>
<td>through, to the end, thoroughly</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ROOT</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>anim</td>
<td>mind, will, spirit</td>
</tr>
<tr>
<td>fin</td>
<td>end, boundary, limit</td>
</tr>
<tr>
<td>gen, gener, genit</td>
<td>birth, kind, class</td>
</tr>
<tr>
<td>here, hes</td>
<td>stick</td>
</tr>
<tr>
<td>lateral</td>
<td>side</td>
</tr>
<tr>
<td>pend, pens</td>
<td>hang</td>
</tr>
<tr>
<td>pos, pon</td>
<td>put</td>
</tr>
<tr>
<td>solv, solu, solut</td>
<td>loosen</td>
</tr>
<tr>
<td>und, unda</td>
<td>wave, flow</td>
</tr>
<tr>
<td>ver, vera, veri</td>
<td>true, truth</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUFFIX</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ial</td>
<td>function of</td>
</tr>
<tr>
<td>-ary</td>
<td>relating to, like</td>
</tr>
<tr>
<td>-ism</td>
<td>act, condition</td>
</tr>
<tr>
<td>-ism</td>
<td>state of being</td>
</tr>
<tr>
<td>-ence, -ance</td>
<td>fact, quality</td>
</tr>
</tbody>
</table>