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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
# LOUDOUN COUNTY PUBLIC SCHOOLS
## ENGLISH 7 CURRICULUM GUIDE

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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, 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.):** We state how today’s minilesson and teaching point connect to the repertoire of writing skills that students have developed.
- **Teaching Point (4-6 min.):** 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.
- **Try it Out (4-5 min.):** 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.
- **Link (1-2 min.):** 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.

1. **Research**
   - 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.

2. **Compliment**
   - 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.

3. **Decide & Teach**
   - 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.

4. **Link**
   - 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.

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…

- **Audience and purpose**
- *Can collect ideas in a variety of ways specific to the genre he is writing*

### Where the student is still growing…

- **Beginning to slow down the action in a pivotal part of a story**
- **Beginning to show a counter argument in his persuasive piece.**

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**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 be used for writing partners to meet and discuss their writing, either based on direction from the teacher or self-directed interaction.

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**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 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 7th 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:

- minilessons 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 minilessons. 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).

Booktalks

The purpose of a booktalk is to get students excited about different books. As a result of a good booktalk, 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 booktalks that might help to get you started: [http://www.scholastic.com/librarians/ab/booktalks.htm](http://www.scholastic.com/librarians/ab/booktalks.htm). Nevertheless, the best booktalks 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).
### Six-Step Process

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1. Define Task | - Define the task  
- Brainstorm possible information sources |
| 2. Find Sources | - Print sources  
- Electronic sources  
- Other sources |
| 3. Evaluate Sources | - Judge  
- Critique  
- Verify |
| 4. Record Information | - Note-taking  
- Paraphrasing  
- Documenting |
| 5. Synthesize product | - Organize, draft, revise  
- Cite sources  
- Present product |
| 6. Reflect on learning | - Evaluate process  
- Evaluate product |

### 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.
### 7th Grade Research Skills

#### 1. Define Task (7.6a)

**What do I need to learn?**

The student:
- draws on prior knowledge to brainstorm and organize ideas
- selects from a range of topics
- develops a question to be researched
- clarifies and refines research questions
- devises a time management strategy to meet given deadlines
- redefines problem with guidance when alternative solutions are exhausted
- prepares a learning log to use throughout the process

#### 2. Find Sources (7.9a,c)

**Where should I look?**

The student:
- determines the type of resource most appropriate for the topic
- recognizes where currency of information is necessary
- uses reference sources to explore topic
- collects information from multiple sources including online, print, and media
- recognizes the need to locate a variety of resources representing a range of views
- practices Internet safety guidelines when accessing sources

C/T 6-8.5, 6, 7, 8

#### 3. Evaluate Sources (7.3b, 7.6e,f, 7.9b,c)

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

The student:
- evaluates the validity, accuracy and authenticity of sources
- evaluates information for bias and omission
- compares information from different sources for opposing viewpoints
- evaluates web sites and other sources by using approved evaluation form
- distinguishes between fact and opinion and between evidence and inference

#### 4. Record Information (7.9a,c,d,e)

**How will I record it?**

The student:
- devises note-taking templates
- records information using note-making strategies of concept-mapping, outline organizing, and electronic notes
- downloads text files
- records bibliographic information using author, title, publisher, date, http, and date of download
- addresses correct documentation in terms of plagiarism, paraphrasing, copyright, Fair Use, summarizing, and direct quotes

C/T 6-8.4

#### 5. Synthesize Product (7.6k, 7.7e,k,f,j,k)

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

The student:
- synthesizes selected information connecting similar ideas
- makes clear connections between thesis and supporting research
- consolidates the use of the word processor
- creates computer generated organizational strategies (e.g., Open-mind, Inspiration)
- documents sources of information
- writes two 1-page reports that summarize information learned (required)
- edits and revises drafts using various techniques (e.g., rubric, peer response)

C/T 6-8.8, 9

#### 6. Reflect on Learning (7.6, 7.7)

**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
- responds constructively to assessment by teachers and peers
- develops concept of peer evaluation by giving and receiving feedback
- acknowledges personal and group achievements
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.
**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 &amp; Launching Reading Workshop</td>
<td>Creative Writing Core Unit</td>
<td>Teacher Choice &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>
<td>Teacher Choice</td>
</tr>
<tr>
<td>Teacher Choice</td>
<td>Launching Writing Core Unit</td>
<td>Teacher Choice</td>
<td>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>
### 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>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>
</tr>
<tr>
<td><strong>Quarter 2</strong></td>
<td><strong>Research</strong></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>
</tr>
<tr>
<td><strong>Quarter 3</strong></td>
<td><strong>Argumentative</strong></td>
<td>Persuasive piece with a claim supported with evidence</td>
<td>Persuasive piece with a claim supported with researched evidence</td>
</tr>
<tr>
<td><strong>Quarter 4</strong></td>
<td><strong>Analysis</strong></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>
</tr>
</tbody>
</table>
COMMUNICATION/MEDIA LITERACY

7.1 Participate in and contribute to conversations, group discussions, and oral presentations

_______ a. Communicate ideas and information orally in an organized and succinct manner

_______ b. Ask probing questions to seek elaboration and clarification of ideas

_______ c. Make statements to communicate agreement or tactful disagreement with others’ ideas

_______ d. Use language and style appropriate to audience, topic, and purpose

_______ e. Use a variety of strategies to listen actively

7.2 Identify and demonstrate the relationship between a speaker’s verbal and nonverbal messages.

_______ a. Use verbal communication skills, such as word choice, pitch, feeling, tone, and voice appropriate for the intended audience

_______ b. Use nonverbal communication skills, such as eye contact, posture, and gestures to enhance verbal communication skills

_______ c. Compare/contrast a speaker’s verbal and nonverbal messages

READING

7.5 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

REWRITING

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. See the descriptions of the kinds of writings later in this guide.

7.7 Write in a variety of forms with an emphasis on exposition, narration, 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

_______ e. Compose a topic sentence or thesis statement

_______ f. Write multiparagraph compositions with unity elaborating the central idea

_______ g. Select vocabulary and information to enhance the central idea, tone, and voice

_______ h. Extend and imbed ideas by using modifiers, standard coordination, and subordination in complete sentences

_______ i. Use clauses and phrases for sentence variety

_______ j. Revise sentences for clarity of content including specific vocabulary and information

_______ k. Use computer technology to plan, draft revise, edit, and publish writing

7.8 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. Choose appropriate adjectives and adverbs to improve writing

_______ c. Use pronoun-antecedent agreement to include indefinite pronouns

_______ d. Use subject-verb agreement with intervening phrases and clauses

_______ e. Edit for verb tense consistency and point of view

_______ f. Demonstrate understanding of sentence formation by identifying the eight parts of speech and their functions in sentences

_______ g. Use quotation marks with dialogue

_______ h. Use correct spelling for commonly used words
in front of each skill to keep track of when it has been taught and practiced.

### 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>__ 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>__ few shifts in point of view</td>
<td>__ jumps from point to point</td>
</tr>
<tr>
<td>__ consistent point of view</td>
<td>__ transitions are appropriate</td>
<td>__ lack of focus prevents unity</td>
<td>__ without unifying central idea</td>
</tr>
<tr>
<td>__ careful logic present</td>
<td>__ strong intro and closure</td>
<td></td>
<td>__ no organizational strategy</td>
</tr>
</tbody>
</table>

### Composing

<table>
<thead>
<tr>
<th>Written Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>__ message is clearly presented</td>
</tr>
<tr>
<td>__ precise information</td>
</tr>
<tr>
<td>__ purposeful word choice</td>
</tr>
<tr>
<td>__ figurative language is appropriate</td>
</tr>
<tr>
<td>__ varies sentence structure</td>
</tr>
</tbody>
</table>

### Usage/Mechanics

<table>
<thead>
<tr>
<th>Applies thorough knowledge of...</th>
<th>Applies basic knowledge of...</th>
<th>Applies rules inconsistently...</th>
<th>__ frequent errors make writing hard to understand</th>
</tr>
</thead>
<tbody>
<tr>
<td>__ capitalization</td>
<td>__ capitalization</td>
<td>__ capitalization</td>
<td>__ density and variety of errors overwhelm performance</td>
</tr>
<tr>
<td>__ punctuation</td>
<td>__ punctuation</td>
<td>__ punctuation</td>
<td>__ does not meet minimum standards of competence</td>
</tr>
<tr>
<td>__ usage</td>
<td>__ usage</td>
<td>__ usage</td>
<td></td>
</tr>
</tbody>
</table>
2010-11 Middle School Grammar and Editing Checklist - 7th grade

Please address these SOL and LCPS required terms throughout the course of the

<table>
<thead>
<tr>
<th>REVIEW FROM PREVIOUS YEAR</th>
<th>EMPHASIZED ON THE SOL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Parts of Speech</strong></td>
<td></td>
</tr>
<tr>
<td>NOUNS</td>
<td></td>
</tr>
<tr>
<td>– Concrete</td>
<td></td>
</tr>
<tr>
<td>– Abstract</td>
<td></td>
</tr>
<tr>
<td>PRONOUNS</td>
<td></td>
</tr>
<tr>
<td>– Reflexive</td>
<td></td>
</tr>
<tr>
<td>VERBS</td>
<td></td>
</tr>
<tr>
<td>– Participles</td>
<td></td>
</tr>
<tr>
<td>MODIFIERS (ADJECTIVES AND ADVERBS)</td>
<td></td>
</tr>
<tr>
<td>PREPOSITIONS</td>
<td></td>
</tr>
<tr>
<td>– Prepositional phrases</td>
<td></td>
</tr>
<tr>
<td>CONJUNCTIONS</td>
<td></td>
</tr>
<tr>
<td>– Using conjunctions to create compound sentences</td>
<td></td>
</tr>
<tr>
<td>INTERJECTIONS</td>
<td></td>
</tr>
</tbody>
</table>

| **Parts of Sentences**   |                       |
| SENTENCE STRUCTURE       |                       |
| – Predicate noun         |                       |
| – Predicate adjective    |                       |
| – Direct object          |                       |
| – Indirect object        |                       |

| **Punctuation**          |                       |
| HYPHEN                   |                       |
| – In compound nouns and adjectives |   |

**Parts of Speech**

**PRONOUNS**

– S/V agreement (paragraph level)
– Pronoun/ Antecedent Agreement with new pronoun types (paragraph level)
– Demonstrative

**VERBS**

– Tenses
– Elimination of tense shifts (paragraph level)

**MODIFIERS (ADJECTIVES AND ADVERBS)**

– Re-emphasize degrees of comparison (for both adj. and adv.): positive, comparative, superlative (good, better, best)

**Parts of Sentences**

**SENTENCE STRUCTURE**

– Diagramming of simple sentences, simple sentences with compound elements, and compound sentences

**PHRASES AND CLAUSES**

– Subject/ verb agreement with intervening words and phrases

**Punctuation**

**COLONS**

– Introducing a series

**HYPHEN**

– To divide syllables
7TH 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.

**SKILLS**

7.4 Read to determine the meanings and pronunciations of unfamiliar words and phrases within authentic texts.
   _____ c. Identify and analyze figurative language

7.5 Read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.
   _____ a. Describe the elements of narrative structure including setting, character development, plot structure, theme, and conflict
   _____ b. Compare and contrast various forms and genres of fictional text
   _____ c. Identify conventional elements and characteristics of a variety of genres
   _____ e. Make, confirm, and revise predictions
   _____ g. Make inferences and draw conclusions based on the text
   _____ k. Identify cause and effect relationships

**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 7th 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
- experiments with creating own style
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:

- **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 units 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>
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</table>

<table>
<thead>
<tr>
<th>Materials:</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Checks for Understanding/Formative Assessment:</th>
</tr>
</thead>
</table>

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

<table>
<thead>
<tr>
<th>Teaching Point (I do):</th>
</tr>
</thead>
</table>

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

<table>
<thead>
<tr>
<th>Try it Out (We do):</th>
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</table>

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

<table>
<thead>
<tr>
<th>Link (You do):</th>
</tr>
</thead>
</table>

**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.

<table>
<thead>
<tr>
<th>Independent Writing Time:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Share:</th>
</tr>
</thead>
</table>
## 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>Teacher thinks aloud while modeling the writing processes and craft involved in being a writer.</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>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>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>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>Teacher:</td>
<td>Thinks Aloud</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher:</td>
<td>Reflects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher:</td>
<td>Builds schema</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student:</td>
<td>Listens</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student:</td>
<td>Responds to questions or contributes additional information to teacher models</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student:</td>
<td></td>
<td>Shares examples of how the strategy helped them in their writing.</td>
<td></td>
</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.
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.

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

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
- 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
- Pop-up Share - students pop-up from their seats and quickly share one aspect of their writing - student choice
- 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.
- Small groups--students take turns sharing at their table

Select Share
- 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>
<tbody>
<tr>
<td><strong>Binder</strong></td>
<td>● Some of us feel compelled to discard messy pages, and loose-leaf binders allow us to do that&lt;br&gt;● Holding and adding resources, such as scoring guides, word lists, and anchor charts is easy</td>
<td>● The ability to discard pages encourages discarding and inadvertently may encourage students to simply copy paragraphs over and over without doing any real revision&lt;br&gt;● Feedback conversations (written on the back of writing pages) may be lost&lt;br&gt;● 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&lt;br&gt;● A whole separate binder is bulky for backpacks, lockers, and classroom storage</td>
</tr>
<tr>
<td><strong>Spiral</strong></td>
<td>● Easy to discard messy pages</td>
<td>● Again, is this a good thing?&lt;br&gt;● Easy to lose feedback conversations on the back of discarded pages&lt;br&gt;● 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</td>
</tr>
<tr>
<td><strong>Composition Book</strong></td>
<td>● Students are less likely to tear out pages</td>
<td>● Conversations and all other materials are kept intact&lt;br&gt;● Storing other resources is not possible in the same place</td>
</tr>
<tr>
<td><strong>Pocket Folder</strong></td>
<td>● Light-weight&lt;br&gt;● Can be used for one writing project at a time&lt;br&gt;● Includes pockets and binding</td>
<td>● May be more easily misplaced&lt;br&gt;● Resource materials will need to be moved to new folders regularly</td>
</tr>
<tr>
<td><strong>Combination</strong></td>
<td>● Combine two formats -- composition book and binder or pocket folder: &lt;br&gt;Composition book for the essentials of Writer’s Notebook&lt;br&gt;Binder section or a pocket folder for resource materials (if they are lost, they can be replaced)</td>
<td></td>
</tr>
</tbody>
</table>
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 booktalks 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/thehungergames/)

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
### Determining Student Interest

**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 booktalks
- Digital booktalks
  - [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 booktalks. Book talks given throughout the year by you and other students will generate interest in different books. The purpose of today’s booktalks 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 books 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.
**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 _______________________

<table>
<thead>
<tr>
<th># or A</th>
<th>Book Title</th>
<th>Genre</th>
<th>Author</th>
<th>Date Finished</th>
<th># of Pages</th>
<th>Rating</th>
</tr>
</thead>
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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
Memoir: Significant Moments (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 unit students will craft a highly reflective and personal piece of writing. This is a great lesson to launch the writing workshop. Students will be exposed to different forms of memoir, read and analyze mentor texts, and gather seed ideas as possibilities for their own memoirs. Building upon the sixth grade “Slice of Life/Small Moment” creative writing unit, seventh graders will collect a series of small stories (Slices of Life) with a shared theme to write about significant moments in their lives.

Essential Questions:

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

Essential Knowledge and Skills:

Standard(s):
7.1 The student will participate in and contribute to conversations, group discussions, and oral presentations.
   a) Communicate ideas and information orally in an organized and succinct manner.

7.5 The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.
   a) Describe the elements of narrative structure including setting, character development, plot structure, theme, and conflict.
   c) Identify conventional elements and characteristics of a variety of genres.
   d) Describe the impact of word choice, imagery, and literary devices including figurative language.

7.7 The student will write in a variety of forms with an emphasis on exposition, narration, 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 multiparagraph compositions with unity elaborating the central idea.
g) Select vocabulary and information to enhance the central idea, tone, and voice.
k) Use computer technology to plan, draft, revise, edit, and publish writing.

7.8 The student will edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.
a) Use quotation marks with dialogue.

Assessment:
Summative Assessments:
o Students will create and publish a memoir.

Students will use digital storytelling (sensory details) to enhance and convey the tone and theme of their memoirs.

Formative Assessments/Checks for Understanding:
o Exit ticket on figurative language
o Memory Checklist

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 Rule of So What? (and/or Questions for Memoirists) may be useful as mid-workshop teaching points.

Minilessons:
1. Heart Mapping/Gathering Seeds
2. Memory Chart
3. Genre Study: Stack of Books
4. Choosing Seeds
5. A Movie Behind Your Eyelids
6. Narrative Leads
7. So What/Questions for Memoirists
8. Dialogue
9. Publishing: Digital Storytelling and other suggestions

Resources & References: (texts, adapted from, acknowledgments)
Adapted from, Lessons That Change Writers, Nancie Atwell
Adapted from, Study Driven, Katie Wood Ray
Adapted from, English SOL Enhanced Scope and Sequence for Grades 6-8, VDOE 2004

Learning Progression Scale: Significant Moments (Creative Unit)

Standards:
7.1 The student will participate in and contribute to conversations, group discussions, and oral presentations.
7.5 The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction...
7.7  The student will write in a variety of forms with an emphasis on... narration...

**Learning Targets:**
- The student chooses an appropriate strategy to develop seed ideas for a narrative nonfiction piece.
- The student creates a memoir that selects a significant series of events centered on a theme.
- The student is able to read like a writer identifying characteristics of a specific genre, i.e., memoir.
- 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 describes elements of narrative structure including setting, character development, plot structure, theme & conflict.
- 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.

**Learning Progression Scale**

<table>
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<tr>
<th>4</th>
<th>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.</th>
<th>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.</th>
<th>The student is able to read like a writer analyzing characteristics of a specific genre, i.e., memoir.</th>
<th>The student analyzes elements of narrative structure including setting, character development, plot structure, theme &amp; conflict.</th>
<th>The student artfully crafts a memoir with a central theme that conveys purpose and meaning to the intended audience.</th>
<th>The student crafts artful sensory details to their writing to slow down the pace of the action in the story.</th>
<th>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.</th>
<th>The student punctuates dialogue correctly.</th>
<th>The student effectively communicates ideas and information orally in an organized and succinct manner.</th>
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<td>The writer uses various strategies to generate ideas for writing for a narrative nonfiction piece.</td>
<td>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.</td>
<td>The student is able to read like a writer describing characteristics of a specific genre, i.e., memoir.</td>
<td>The student describes elements of narrative structure including setting, character development, plot structure, theme &amp; conflict.</td>
<td>The student organizes a memoir to convey a central theme establishing purpose for the intended audience.</td>
<td>The student is able to add sensory details to their writing to slow down the pace of the action in the story.</td>
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The student establishes a lead that sets the tone, establishes his or her voice, and “hooks” the reader.

The student punctuates dialogue correctly independently.

The student communicates ideas and information orally in an organized and succinct manner.

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 developed into significant series of events centered on a theme.

The student is able to read like a writer identifying characteristics of a specific genre, i.e., memoir.

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.

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.
**Heart Mapping/Gathering Seed Ideas**

**Objective:**
Students will use prewriting strategies to “Mine what’s in their Hearts” or to map out what is most important in their lives.

**Materials:**
Writer’s Notebooks

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
Make a connection by saying something like, “Writers, up until this point we have been gathering all sorts of seed ideas. We’ve been writing lists of what we like, what annoys us, and the territories that we feel we have enough knowledge to write about. Today, we are going to be looking a little deeper. Today, we are going to look into your heart.”

**Teaching Point (I do):**
Explain to students that you are going to think about what’s most important to you... the objects, people, places, feelings, obsessions, and loves. Using the interactive whiteboard, model mining your heart. Place special memories/people/favorites into your heart. Put the most special things in the center and work out from there. Be specific.

**Try it Out (We do):**
Show one or two examples of completed heart maps. Analyze them together to discuss some of the items that others have placed in their hearts. Make a list of types of items that may go into a heart, i.e. family, special moments, pets, hopes and dreams, experiences, etc.

**Link: (You do):**
You might say something like, “Writers, now it’s time for you to take a moment and mine your hearts. Think about what should go in the center. What is in your heart? Fill your heart with as much meaning as you can.”

**Independent Writing Time:**
During independent writing time, walk around and gauge how students are doing with mining their hearts. Confer with students that seem to be stuck. Ask questions to help get them started. At the midpoint you might stop and ask a handful of students to share one thing in their hearts with the group.

**Share:**
During the last minute or two of writing time, ask students to “Turn and Talk.” They will share with their neighbor a couple of items. Next, students return to the meeting area to report out some of what they have placed in their hearts. This will mostly generate new ideas, so give students time to jot them down.
Ah, the Memories...

**Objective:**
Students will choose seed ideas to develop into memoirs (a collection of significant moments).

**Materials:**
Writer’s Notebooks

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and during the try it out.

**Connection:**
Make a connection by saying something like, “Writers, we have spent quite a bit of time discussing memories, significant experiences, and how other writers try to express those moments. Today, we are going to choose seeds that have high memory value. We are going to go back through our writer’s notebooks, heart maps, and pieces of writing that we may have already started. Start thinking ‘memoir’ and what you have to say.”

**Teaching Point (I do):**
Explain to students that it takes time and thought for writers to develop their ideas. Model (all preplanned) going through your writer’s notebook and picking a seed that you would like to develop further. Share with students and think aloud how you would like to share with your reader why this moment was important to you. You might say something like, “To help me decide, I might try using a web. I am going to write on our chart what I am thinking about my idea and why it is meaningful, so we can look at it together.”

**Try it Out (We do):**
“Now it’s your turn to look through your writer’s notebooks, choosing at least one entry, and thinking about what you would like to say to your audience. As you think deeper about your moment, draw out your thinking in a way that works for you. You’ll have some time to practice and then we will do a turn and talk, followed by a whole group share to help each of dig even deeper. If you finish thinking before the time is up, you may start writing or go back through your notebook to look for another seed to develop.”

**Link: (You do):**
Students will “dig deeper” and add more to the entry they have chosen. Let students know that at closure they will be sharing why the moment that they chose was important to them.

**Independent Writing Time:**
Students are writing to develop/draft their seed ideas/significant moments.

**Share:**
Bring the group back to share what they wrote to share their significant moments with their readers.
**What’s in a Memory?**

**Objective:**
Students will understand that certain memories are more specific and have more value than others when it comes to writing for an audience.

**Materials:**
Memory Checklist Handout

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
Make a connection to a time when students can remember a special moment in their lives. For example, remind students of all of the meaningful entries that they placed into their heart maps.

**Teaching Point (I do):**
Explain why it is important for writers to choose strong memories when deciding on what to write about.

**Try it Out (We do):**
Using your heart map, choose two experiences—one that you can remember every detail and one that may a little more vague. Brainstorm the things you remember about each experience, emphasizing how one has more details than the other and why it would be better to write about. Let students explain which one would be a better seed to choose.

**Link: (You do):**
You might say something like, “Writers sometimes have difficulty in choosing which seeds to write about.” Place students in small groups (2-3) and go over the memory checklist. Invite students to have discussions about the values of the example memories.

**Independent Writing Time:**
During independent writing time, students will work on the second half of the memory checklist handout. Students will list examples from their heart maps that may be good seed ideas. They will think critically about the value each of their memories has.

**Share:**
Students return to the meeting area to report out some of what they have discovered about the experiences they have chosen for their memory checklists.
Memory Checklist

Directions: Look over the following memory chart & answer the question.
Why do you think some memories are better to write about than others? Discuss with your group.
What are your earliest memories?

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<th>Vague</th>
<th>Specific</th>
<th>High memory value</th>
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<td>My first day of kindergarten</td>
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<td>My first year of school</td>
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<td>The first time I played basketball with the big kids</td>
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<td>The day I broke my arm</td>
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<td>Playing basketball in the summer</td>
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<td>The day I skinned my knee</td>
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Directions: Fill in your own memory chart with five experiences from your heart map. Ask yourself the following questions: Is this memory specific? How can you make it more specific? What will people remember about this?

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Pick your memoir memory & answer the following:
1. Are your memories specific enough and high enough in memory value to be a good subject to write about? Why?

2. Why did you choose these memories? Explain why the memories you chose would be good to turn into a writing piece.

Adapted from, *English SOL Enhanced Scope and Sequence for Grades 6-8*, VDOE 2004
### Immerse Yourself in a “Stack of Books”

#### Objective:
To immerse students in memoir and identify its characteristics.

#### Materials:
Mentor Texts (Teacher’s choice)

#### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out.

#### Connection:
Make a connection by saying something like, “Writers, we have spent the last few days deciding on what value our memories have. Are they specific or vague? Is there enough there to write something meaningful that others can visualize? Today, we are going to look at some writers who have written about their experiences.”

#### Teaching Point (I do):
Explain to students that today you will be looking at memoirs, and reading them like writers would. Discuss the essential question, “How is memoir different than other genres?”

#### Try it Out (We do):
Read aloud an excerpt from a memoir and begin a discussion chart of first observations. Have students read another example. On their second read, have students try to answer the following guided questions:

1. What kinds of topics do writers address with this genre?
2. What do you think a writer has to do to prepare for this type of writing?
3. How do writers craft this type of writing so readers can visualize what they read?

#### Link: (You do):
With the guiding questions in mind, students will work in small groups to determine the answers based on their groups “stack of books.”

#### Independent Writing Time:
Since students are working in small groups, they should keep a list of characteristics of memoir in their writer’s notebooks. Students can also write reflection pieces based on their readings.

#### Share:
Bring the group back for a group discussion and create a memoir chart.
A Movie Behind Your Eyelids

Objective:
Students will add sensory details to their writing and slow down the pace of the action in the story.

Materials:
Writer’s Notebook
Leah: Version 1 & 2 handout
Make a Movie behind Your Eyelids handout

Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out.

Connection:
Make a connection by saying something like, “Writers, we have spent quite a bit of time discussing how to let readers visualize your writing by adding sensory details. Today, we are going to focus on sight and sound, and when you describe these in detail in your writing, your story will come to life. Think about books you have read in the past where you felt like you were really there feeling and hearing what the character was doing.”

Teaching Point (I do):
Writers slow down the action by visualizing what is going to happen before they write it down. They make a “movie behind his/her eyelids.” Your goal is for your readers to see and hear what is going on in your writing.

Try it Out (We do):
Have students close their eyes and see if it’s possible to put themselves in the story. Read Leah Version 1. Explain that this first version is lacking visual and auditory descriptions. Everything just happens too fast. Read Leah Version 2. Ask students again to put themselves into the story. Ask guided questions such as:

Were you able to get into the story?
Could you visualize it with your eyes closed?

Chart with students the similarities and differences between the two versions. Let them know that this is difficult work. That they will have to concentrate, but this is a great technique for writer’s to use for drafting, revising, and polishing. Don’t be afraid to close your eyes!

Link: (You do):
Students will add the Make a Movie behind Your Eyelids handout to their writer’s notebooks as a guide. Students will work on adding sight and sound to their writing as they draft/revise their significant moments.
**Independent Writing Time:**
Students are practicing adding sensory details to their writing. Walk around the room as usual to confer with students.

**Share:**
Bring everyone back to share a piece of their writing that they thought really improved the reader’s ability to “see a movie behind their eyelids.”
Start Strong!

Objective:
Students will craft leads that set the tone, establishes their voice, and “hooks” the reader.

Materials:
- Writer’s Notebook
- Narrative Lead Example
- Types of Leads/Hooks handout

Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out.

Connection:
Make a connection by saying something like, “Writers, we have spent quite a bit of time discussing what good writers do. We’ve practiced how to stop and see the movie behind our eyelids and really visualize your story. Good writers slow down the action by visualizing what is going to happen before they write it down. Today, we are going to use this skill to “hook” our readers.

Teaching Point (I do):
There are many different ways to begin a story. As writers, we want to make sure that we grabbing our reader’s attention from the very start. You want to establish what direction your story is going to take, as well as your voice.

Take a typical student lead (see Narrative Lead example) and model how to change it to make it draw the reader in.

Try it Out (We do):
Have students get out their independent reading books. Say something like, “Let’s take a look at the leads in the books we are reading. Open up your books, skim the leads, and notice what the author did to lead you into the story. Think about the following:

1. Did the author move right into the action?
2. Begin with dialogue?
3. Describe a scene?
4. Did it start inside someone’s head?

Take a moment to really notice the technique the author used and Turn and Talk with your neighbor to compare/contrast the lead in your books. In just a few minutes, we will share out our findings. Go over Types of Leads/Hooks handout.

Link: (You do):
Students will add the Types of Leads/Hooks handout to their writer’s notebooks as a guide. Students will work on crafting a couple of different of leads as they draft/revise their memoirs.
**Independent Writing Time:**
During independent writing students will be crafting leads. Walk around the room, monitor progress, and confer with students.

**Share:**
Bring everyone back to share revised leads.
Types of Leads/Hooks (Personal Narrative)

The lead or hook (beginning or introduction) establishes the direction your writing will take. A good lead grabs the reader’s attention and refuses to let go. In other words, it hooks the reader. Below are some ideas on how to write an interesting lead. Experiment with the different types and choose the one that works best for you.

**Question**
Many teachers will not allow you to use this lead type because it is overused and often misused. The key is to ask an interesting question that relates to the main idea and sparks the reader’s curiosity.

**Example:**
Have you ever wondered how you would survive if you found yourself alone in the wilderness? How would you defend yourself against predators? What would you eat? Where would you find water?

**Announcement**
Open with an announcement about what is to come. However, do not insult the reader by saying something like, “I am going to tell you about ...”

**Example:**
The day my sister threw up on the sailor’s hat was a day that I’ll always remember.

**Opinion**
Open with your opinion about the topic. (No need to say, “In my opinion” - we know it’s your opinion.)

**Example:**
No one should have to share a room with a little brother. Most little kids are pains in the neck, and they never listen.

**Quotation**
Open with a quotation from a character from the story or someone you know personally.

**Example:**
When I was a child, my mom often said, “Leave it to Leslie.” Oh, it wasn’t anything mean or evil.

**Personal Experience**
Open with something that has happened to you, or a personal experience. It could be a part of the story, or it could be something that is not a part of what you are writing about but still relates to the topic.

**Example:**
I never cried when my grandmother died. I hadn’t been allowed to attend the funeral; my mother thought I was too young. I guess that is why I felt so sad the morning it happened.
Begin with a simile, metaphor, or personification.

Example:
The morning was like a dream. Fog hung low to the ground, making it difficult to see the creatures clearly. But I knew they were there, off in the distance, waiting for me.

The Descriptive Lead
The midsummer sun was high in a clear yellow-brown sky. The morning’s filmy blue clouds had dissipated, and the temperature was 8 degrees Fahrenheit. (from a piece by William Newcott)

The Imagine Lead
Imagine this, you are sitting at home watching a rerun of “Friends” when you are interrupted by a loud rapping at the door. You struggle to your feet, open the door, and are greeted by two police officers.

Note: the following lead types are all written on the topic of a “security blanket.”

The Dramatic/Mysterious Lead
Example:
I wouldn’t make it through the night without it.

Starting in the Middle of a Scene
Example:
I was sure we’d find the blanket ripped and dirty.

Leisurely Lead
Example:
When I looked into my Grandma’s linen closet, I was amazed by the patchwork of color. Never had I seen so many different blankets. There were soft, fluffy chenille ones and old worn brown ones. Some were still in their clear plastic wrap, while others seemed to sag off the edge of the shelf. Tucked in the middle, barely visible, with just a faded yellow corner sticking out, was the one I wanted.

Beginning at the Ending
Example:
I joyfully pulled the tattered corners around me and sighed as I settled into the corner of the chair.

Introducing the Narrator
Example:
I used to think I was different from everyone else – that I had a secret friend that no one else had. But as I’ve grown older and shared childhood memories with new friends, I’ve come to realize that lots of people had special relationships with inanimate objects. You know, that special bear, t-shirt, pillow, or, in my case, blanket? Yes, I admit it. I had a “blankie.”

The Misleading Lead
Example:
“Only insecure, immature babies need to drag their blankets around with them!”
So What?

Objective:
Students will use their writing and critical thinking skills to find the meaning in their writing (So What?) Can a reader tell why you are writing about this moment?

Materials:
Writer’s Notebook
Teacher’s (poor) example of a significant time in his/her life
Handouts of an alternative version of the same incident that includes a So What?-meaning and them is apparent.
The Rule of So What? Handout
Memoir examples from “Stack of Books”

Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out.

Connection:
Make a connection by saying something like, “Writers, now that we have “hooked” our readers, how are we going to keep them reading?

Teaching Point (I do):
Today we are going to look at a piece of my writing that is terrible. I don’t even want to show it to you, it’s so terrible. The reason why I am bringing it to you is so we can focus on the one really big question that you need to ask yourself about your piece of writing—So What?

1. Read teacher example
2. Explain how even though it was a significant moment; it’s just described as a series of events. It lacks meaning. Why is worthy to write about? Why do we care?
Show students the revised version and talk about what you did to clearly show your meaning behind writing this piece.

Try it Out (We do):
Go ahead and get into your writing groups, and let’s take a look at some of our “Stack of Books” examples. Working with your group, make a list of what you notice about what the writers did to add meaning to their writing. How do you know that they want us to care about what they wrote? How do you know that this is a subject they want us to care about?
Discuss answers as a whole group.
**Link: (You do):**

Students will add The Rule of *So What?* handout to their writer’s notebooks as a guide. Students will work on revisiting their memoirs to make sure their meaning is clear to the reader.

**Independent Writing Time:**

During independent writing students will be working on revision for meaning and adding their thoughts and feelings to their pieces. Walk around the room, monitor progress, and confer with students.

**Share:**

Bring everyone back to share some of the revisions that they have made.
**Say What?**

**Objective:**
Students will punctuate dialogue correctly.
(As you have assessed while conferring with students, you can add similar lessons or replace this lesson with other troubleshooting issues.)

**Materials:**
- Writer’s Notebook
- Punctuating Conversation handout
- An Editing Exercise handout

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
Make a connection by saying something like, “Writers, we have some great conversations happening in our memoirs. Sometimes it can get tricky getting the punctuation just right. Today we are going to go over some steps to make the process a little smoother.

**Teaching Point (I do):**
Let’s take a look at some of the rules of punctuating dialogue. I realize that this handout is jammed packed with information. However, what we want to do is make note on this handout of where we are in the process. What do you already have a firm understanding of and what area(s) do you think you need more practice? Keep this guide in your writer’s notebooks. In the future, when you are writing dialogue that you try every one of the methods listed on your handout.

**Try it Out (We do):**
Students will make notes/highlight any information that they are not clear about. Have students Turn and Talk with their neighbor about what they observed or highlighted.

Now it’s time to put this knowledge into practice. Take a look at the Editing Exercise handout. Go ahead and try to fix this piece of writing by using your punctuating guide and what you already know.

Let’s see what decisions we made to this piece.

**Link: (You do):**
Now that you have a handle on punctuating dialogue and a guide to refer back to, let’s take these skills and add them to our memoirs.

**Independent Writing Time:**
During independent writing students will revisit the dialogue in their memoirs to see if changes need to be made. Walk around the room, monitor progress, and confer with students.

**Share:**
Bring everyone back to share dialogue examples from their memoirs.

Handouts can be found in: *Lessons That Change Writers* by Nancie Atwell, Lesson 71.
Publishing Party

In Ralph Peterson’s book, *Life in a Crowded Place*, he explains that celebrations contribute to our sense of belonging by helping us to focus on others and their achievements rather than just on our own (1992, p.39).

Tips on Publishing

- Do make a big deal out of it. It’s time to celebrate!
- Share compliments
- Celebrate each writer’s growth
- Build a culture of excitement about sharing writing
- Don’t invite high-stakes guests to the first celebration. Save it for the later in the year.

Publishing Ideas for Memoir

- Turn memoirs into digital storytelling (see PhotoStory directions attached)
- Use yudu to create memoir links you can post online for parents to see (www.yudu.com)
- Have a memoir reading. Turn your classroom into a café setting and have students share one of their significant moments.
- Create an anthology for the class
- Turn memoirs into children’s books or comic books
- Create podcasts using Audacity
- Add them to your classroom blog or a discussion forum, so students can discuss each other’s writing and answer any questions.
Photo Story Instructions


To open Photo Story
1. Click Start, point to All Programs, and then click Photo Story 3 for Windows.
2. On the Welcome page, click Begin a new story, and then click Next.

Importing and arranging your pictures
First, add the pictures that you want to use in the story, and then arrange them in the order that they will be viewed.

To add pictures to your photo story
1. On the Import and arrange your pictures page, click Import Pictures.
2. In the File Browser dialog box, browse to My Documents\My Pictures\Sample Pictures.
3. Add all of the pictures listed.
   To add more than one picture at a time, press and hold the CTRL key and click on the pictures you want to add, and then click OK.
   All of your pictures should now be present in the filmstrip, as shown in the following screen shot.

![Photo Story Import and Arrange Pictures](image)

The filmstrip in Photo Story is a great place to quickly make changes to your pictures and story. For example, you can drag a picture in the filmstrip to change the sequence. You can click a picture in the filmstrip and click Edit to change the appearance of the picture by rotating it, adjusting the color, fixing red eye or adding effects. You can also right-click a picture in the filmstrip to perform these actions. Try adding an effect to one of the pictures to see what they look like.

4. When you are finished making changes to your pictures, click Next to continue.
Adding a title to your pictures
With Photo Story 3 you can add text to a picture to create a title for your story.

To add text to your pictures
1. On the **Add a title to your pictures** page, click the first picture, and then type *My first photo story* in the text box to the right of the picture.
2. Click the **Select Font** button.
3. In the **Font** dialog box, under **Font style**, click **Bold**, and then click **OK**.
4. Click the **Align Top** button to move the title up on the page.
   Repeat steps 1 and 2 to add text to another picture, and experiment with different text styles, sizes, and alignments, using different formatting buttons.
5. When you are finished adding text to your pictures, click **Next**.

Narrating your pictures
You can add narration and custom pan and zoom effects to your photo story to make it more unique and personal.

To add narration to your story you need to have a working microphone attached to your computer and set up correctly. A wizard will help you set up your microphone to record narration. There is also a text input area to create cue cards which can be a helpful memory aid when narrating your pictures.

To add narration to your story
1. On the **Narrate your pictures and customize motion** page, click the **Microphone** button.
   This will launch the Sound Hardware Test Wizard. Complete the wizard by following the onscreen instructions. Once you have completed the wizard, your microphone should be ready to record narration.
2. Click a picture in the filmstrip.
3. Add any desired text in the cue card area.
4. Click the **Record Narration** button to start recording narration.
   The red dot in the record button will flash indicating recording is taking place. A timer is provided to help you keep track of your narration length.
5. When you have finished narrating the picture, click the **Stop Recording** button.
6. Repeat steps 2 thru 4 for each picture for which you want to add narration.
   **Note** Narration for each picture cannot exceed 5 minutes.
7. Once you have added narration, click the first picture in the filmstrip, and then click **Preview** to see how your story looks and sounds.
8. Close the preview window, and click **Next** to continue to the next step.
Adding background music
With Photo Story 3 you can add music to your story by using Windows Media Audio (WMA), MP3, or WAV files or by using the Create Music option to create custom music that suits your story and taste.

To add pre-recorded music to your story
1. On the Add background music page, click the first picture in the filmstrip and then click Select Music.
2. On the File Open dialog box, click My Documents from the left menu.
3. Browse to My Music\Sample Music, click Beethoven’s Symphony No9 (Scherzo).wma, and then click Open.
The music you just added is shown as a colored bar above the picture in the filmstrip, as shown in the following screen shot. This helps you determine which pictures will be shown for each piece of music you add. This is particularly helpful when you add more than one song to your story.

To create music for your story
1. Click the third picture in the film strip, and then click Create Music.
2. In the Create Music dialog box, in the Genre drop-down list, scroll down and select Soundtrack.
3. In the Style drop-down list, select Soundtrack: Mysterious Cave.
4. You can leave the default Bands and Moods, or choose different ones.
5. Click Play to hear what the music will sound like.
6. When the music has finished playing, click OK to close the Create Music dialog box.
There are now two different pieces of music shown as colored bars above the pictures in the filmstrip.
7. Click the first picture in the filmstrip, and click Preview, to see how well your music fits the story.
You may need to adjust the music volume levels to accommodate your narration. To do this, simply click the picture in the filmstrip and then adjust the music volume using the volume slider bar. You may need to adjust the volume and preview your story a few times to get it just right.
8. Click Next, to move on to the final steps.
Saving your story

When you save your photo story, all the pictures, narrations, and music are compiled into a video file that you can view in Windows Media Player. Since you will play this photo story on your computer, you can use the default options when saving your photo story.

To save your photo story for playback on your computer

1. On the **Save your story** page, verify that **Save your story for playback on your computer** is selected in the activities list.
2. Click **Browse** to specify the location and file name of your story.
3. On the **Save As** dialog box, browse to **My Documents\My Videos**.
4. In the **Filename** text box, type **My First Story.wmv**.
5. Click **Save**, and then click **Next**.

Viewing your story

When your story is built and saved, the **Completing Photo Story 3 for Windows** page will appear. You can view your newly created story or begin a new story from here. To see what you have created, click **View your story**. Windows Media Player will open and your story will begin to play. Now that you have created your first photo story, it’s time to start a new story. This time, add your own pictures and music to create stories to share with your friends and family.
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voice - Pacing</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The pace (rhythm and voice punctuation) fits the story line and helps the audience really &quot;get into&quot; the story.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>No attempt to match the pace of the storytelling to the story line or the audience.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title is creative, sparks interest and is related to the story and topic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Title is related to the story and topic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Title is present, but is just a description of the story. Ex.- &quot;The Time I Broke My Arm.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Title is present, but does not appear to be related to the story and topic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td><strong>So what? - Purpose</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Establishes a purpose early on and maintains a clear focus throughout.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Establishes a purpose early on and maintains focus for most of the presentation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>There are a few lapses in focus, but the purpose is fairly clear.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>It is difficult to figure out the purpose of the presentation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td><strong>Dialogue</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There is an appropriate amount of dialogue to bring the characters to life and it is always clear which character is speaking.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>There is too much dialogue in this story, but it is always clear which character is speaking.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>There is not quite enough dialogue in this story, but it is always clear which character is speaking.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>It is not clear which character is speaking.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td><strong>Images &amp; Word Choice</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Images &amp; word choice create a distinct atmosphere or tone that matches different parts of the story. The images &amp; word choice create a &quot;movie&quot; in the mind.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Images &amp; word choice create an atmosphere or tone that matches some parts of the story. The images &amp; word choice create a &quot;movie&quot; in the mind during some parts of the story.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>An attempt was made to use images &amp; word choice to create an atmosphere/tone but it needed more work. Image choice is logical.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>Little or no attempt to use images or word choice to create an appropriate atmosphere/tone.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The story is told with exactly the right amount of details throughout. It does not seem too short nor does it seem too long.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>The story composition is typically good, though it seems to drag somewhat OR need slightly more detail in one or two sections.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>The story seems to need more editing. It is noticeably too long or too short in more than one section.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>The story needs extensive editing. It is too long or too short to be interesting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The conclusion was purposeful and leaves the audience thinking.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>The conclusion was thoughtful but did not leave the audience thinking</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>The conclusion is present, but does not appear to be related to the story and topic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
<tr>
<td>The conclusion ends with &quot;The End.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No evidence</td>
</tr>
</tbody>
</table>
## 7TH 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

#### 7.4 Read to determine the meanings and pronunciations of unfamiliar words and phrases within authentic texts.

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

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

- **f.** Use prior and background knowledge as a context for new learning
- **h.** Identify the main idea
- **i.** Summarize text relating supporting details
- **j.** Identify the author’s organizational pattern

#### 7.6 Read and demonstrate comprehension of a variety of nonfiction texts.

- **a.** Use prior and background knowledge as a context for new learning
- **b.** Use text structures to aid comprehension
- **c.** Identify an author’s organizational pattern using textual clues, such as transitional words and phrases
- **d.** Draw conclusions and make inferences on explicit and implied information
- **e.** Differentiate between fact and opinion
- **f.** Identify the source, viewpoint, and purpose of texts
- **g.** Describe how word choice and language structure convey an author’s viewpoint
- **h.** Identify the main idea
- **i.** Summarize text identifying supporting details
- **j.** Identify cause and effect
- **k.** Organize and synthesize information for use in written formats

### 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

**LCPS requires that 7th grade students produce two 1-page formal research papers a year.** 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 7th grade includes writing that—

- demonstrates an understanding of copyright and Fair Use Guidelines and of issues involving plagiarism (7.9e)
- collects and organizes information from multiple sources, including spreadsheets, databases, and presentation software (7.9a)
- clearly identifies all sources of information and records bibliographic data including author, title, publisher, date, http, and date of download/access (7.9d)
- uses technology to research, organize, evaluate, and communicate information (7.9c)
- evaluates the validity and authenticity of sources (7.9b)

See the **LCPS Information Literacy Framework** for more information.

---

It is our belief that 7th 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.
Overview:
The best tool that we can equip students with is the ability to learn how to learn...to become independent learners. To get students to think critically and become actively engaged in research, it is important to make the process and the end product become lessons in which their natural curiosity and desire to learn about the world around them is the key motivator. Students will become more actively involved in their learning and more directly engaged in inquiry if given the freedom to choose topics in which they are excited and interested.

Using the six-step research process, students will develop the tools necessary to acquire and integrate knowledge in order to solve a problem, create something new, or make a decision as a community member and/or in their academic lives.

Essential Questions:
Who is my audience? What is my purpose?
To answer my inquiry, what questions need to be asked?
What sources can I use to find the information I need?
How do writers determine that a source is reliable?
Do I have multiple varied sources?
What will my end product look like?

Essential Knowledge and Skills:
Standard(s):
7.6  The student will read and demonstrate comprehension of a variety of nonfiction texts.
   e) Differentiate between fact and opinion.
   f) Identify the source, viewpoint, and purpose of texts.
   h) Identify the main idea.
   i) Summarize text identifying supporting details.
   k) Organize and synthesize information for use in written formats.

7.7  The student will write in a variety of forms with an emphasis on exposition, narration, and persuasion.
   f) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
   g) Organize writing structure to fit mode or topic.

7.9  The student will apply knowledge of appropriate reference materials to produce a research product.
   b) Collect and organize information from multiple sources including online, print and media.
   c) Evaluate the validity and authenticity of sources.
   d) Use technology as a tool to research, organize, evaluate, and communicate information.
   e) Cite primary and secondary sources.
   f) Define the meaning and consequences of plagiarism and follow ethical and legal guidelines for gathering and using information.

Assessment:
Summative Assessments:
Students will create an end product to publish their research. Teachers can create a menu of choices (see Publishing Ideas).

- Six Step Research Rubric

Formative Assessments/Checks for Understanding:
- Research Grid
- Self-Evaluation Chart

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 Research Grid, self-evaluation chart, and end product should give you an idea of whether the student understands the basic concepts in this unit.

Minilessons:

<table>
<thead>
<tr>
<th>1. I Wonder</th>
<th>2. Research/Writer’s Notebook</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Reading Frenzy/Explore and Use Multiple Sources!</td>
<td>4. Checking Sources</td>
</tr>
<tr>
<td>7. Publishing Party Ideas</td>
<td></td>
</tr>
</tbody>
</table>

Resources & References: (texts, adapted from, acknowledgments)
Adapted from Comprehension & Collaboration: Inquiry Circles in Action, Harvey & Daniel 2009
Adapted from The Best Research Reports Ever, Laase & Clemmons, 1998

Learning Progression Scale: Inquiring Minds Want To Know (Research Unit)

Standards:
7.6 The student will read and demonstrate comprehension of a variety of nonfiction texts.
7.7 The student will write in a variety of forms with an emphasis on exposition, narration, and persuasion.
7.9 The student will apply knowledge of appropriate reference materials to produce a research product.

Learning Targets:
- The student develops questions about topics or issues that interest him or her.
- The student uses a system for organizing and synthesizing notes.
- The student collects and organizes information from multiple sources including online, print and media.
- The student determines the validity and authenticity of sources.
- The student summarizes information.
- The student uses technology as a tool to research, organize, evaluate, and communicate information.
- The student cites primary and secondary sources.
- The student defines the meaning and consequences of plagiarism and follows ethical and legal guidelines for gathering and using information.
The student reflects on his or her process

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
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<tbody>
<tr>
<td>4</td>
<td>The student develops insightful questions about topics or issues that interest him or her. The student develops his or her own system for organizing and synthesizing notes. The student collects and synthesizes information from multiple sources including online, print and media. The student analyzes the validity and authenticity of sources. The student summarizes and paraphrases information. The student uses technology as a tool to research, organize, evaluate, and communicate information in a new and different way. The student cites primary and secondary sources using in text citations in MLA or APA style. The student understands the meaning and consequences of plagiarism and follows ethical and legal guidelines for gathering and using information. The student reflects on his or her research process and alters his or her process based on the assessment.</td>
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<tr>
<td>3</td>
<td>The student develops questions about topics or issues that interest him or her. The student uses a system for organizing and synthesizing notes. The student collects and organizes information from multiple sources including online, print and media. The student determines the validity and authenticity of sources. The student summarizes information. The student uses technology as a tool to research, organize, evaluate, and communicate information. The student cites primary and secondary sources. The student defines the meaning and consequences of plagiarism and follows ethical and legal guidelines for gathering and using information. The student reflects on his or her process. The writer reflects on the effectiveness of his or her work.</td>
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<tr>
<td>2</td>
<td>The student can develop some questions about topics or issues that interest him or her. Level 2 questions are less sophisticated than level 3 questions. The student uses a system for organizing notes, but may have need help synthesizing them. The student collects and organizes information from one or two sources including online, print and media. The student understands that sources vary in authenticity but may need help in determining if they are valid and authentic. The student can identify the main idea and supporting details in information but has difficulty creating a summary of the information. The student attempts to use technology as a tool to organize and communicate information. The student can identify a primary versus a secondary source. The student defines the meaning and consequences of plagiarism, but may inadvertently plagiarize information. With help, the student reflects on his or her process.</td>
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<tr>
<td>o The student can identify topics or issues that interest him or her.</td>
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<tr>
<td>o With step by step guidance, the student uses a system for organizing notes.</td>
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<tr>
<td>o The student collects and organizes information from one source.</td>
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<tr>
<td>o The student does not yet understands that sources vary in authenticity and validity.</td>
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<tr>
<td>o The student can identify the main idea.</td>
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<tr>
<td>o The student can use technology as a tool to communicate information.</td>
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<tr>
<td>o The student can identify a source for information.</td>
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<tr>
<td>o The student defines the meaning and consequences of plagiarism, but may inadvertently plagiarize information.</td>
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<tr>
<td>o With help, the student reflects on his or her process.</td>
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</table>
Suggested Instructional Activities to Teach the Research Process

<table>
<thead>
<tr>
<th>Six Step Process</th>
<th>Instructional Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Define Task</td>
<td>Define Questions</td>
</tr>
<tr>
<td></td>
<td>Demonstrate/review concept Mapping/Webbing</td>
</tr>
<tr>
<td></td>
<td>Help students select appropriate graphic Organizers</td>
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<tr>
<td></td>
<td>Demonstrate/review use of a learning log</td>
</tr>
<tr>
<td>2. Find Sources</td>
<td>Introduce search engines, online research sources, e-dictionaries and encyclopedias</td>
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<td></td>
<td>Review location of resources</td>
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<td></td>
<td>Lead students through consideration of possible sources</td>
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<tr>
<td>3. Evaluate Sources</td>
<td>Review difference between fact and opinion</td>
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<tr>
<td></td>
<td>Discuss possibility of different viewpoints</td>
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<td></td>
<td>Discuss factors affecting credibility of sources</td>
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<tr>
<td>4. Record Information</td>
<td>Practice note-taking</td>
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<td></td>
<td>Practice creating a bibliography</td>
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<td></td>
<td>Practice selectively printing pages from the internet</td>
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<td></td>
<td>Practice paraphrasing</td>
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<tr>
<td>5. Synthesis</td>
<td>Practice using a graphic organizer or outline to organize information</td>
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<tr>
<td></td>
<td>Review writing process (draft, edit, revise, publish)</td>
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<td></td>
<td>Discuss ways to present information/determine format</td>
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<tr>
<td>6. Reflect on Learning</td>
<td>Review use of rubric for assessment of product</td>
</tr>
<tr>
<td></td>
<td>Use of learning log to assess process</td>
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<tr>
<td></td>
<td>Acknowledge work and achievement of student/group</td>
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</tbody>
</table>
**Objective:**
To share the research process and go through the inquiry process. Students will understand that there are a variety of ways to discover answers to questions.

**Materials:**
Computers with Internet

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
Start out the research process by celebrating the nature of curiosity. Make a connection to human curiosity. How many of you have things that you wonder about? We research every day. For example:

How do you decide on a pet? Buy a new car? What time to go see a movie?

**Teaching Point (I do):**
Research is an important process that we use to make decisions and choose how to act.

Make a list of things you wonder about and share with the students. Share a time that you had an authentic question answered and walk students through that inquiry, so they can see how you got the answer. As you share, talk about the various ways you found information. Did you use the internet? Library? Journals? Asking an expert? Sometimes we can find the answers quickly with a quick Google search (Quick Finds). Other times, we need to delve into the research process to find answers.

**Try it Out (We do):**
Have students come up with at least three authentic questions they wonder about. They should create an “I Wonder...” list to add to their notebooks. After they make their lists, students should Turn and Talk with a partner to talk about their questions. Students should determine what on their lists are probably Quick Finds and which would require further research.

**Link: (You do):**
Today during independent writing time, you are going to determine if you can answer any of your questions that you determined were Quick Finds.

**Independent Writing Time:**
Since students are in the inquiry phase of the unit, independent writing time looks a little different. They will be working in groups to find answers to their Quick Finds. They can also start quick writes, lists, or whatever brainstorming strategy works for them about ideas and issues that are important to them. In lieu of conferring, visit with each group to see how they are doing with the inquiry process.

**Share:**
Students return to the meeting area to report out some of what they have found. They also might share ideas and issues that are important to them and will take further complex research.
## Research/Writer’s Notebook

### Objective:
To help students develop and use a system for taking notes and organizing research. Using their writer’s notebook, students will work individually or in small groups to brainstorm research topics and questions.

### Materials:
- Research Grid
- Research Notebook

### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out.

### Connection:
If you are trying to collect information to answer your inquiries, where could you keep all of your information?
Give examples-notebooks, notecards, save to computer, etc.

### Teaching Point (I do):
Explain that if you are researching a complex inquiry, it’s important to keep all of your information in one place. Share your own research notebook or method of collecting information and explain that you use it to organize thoughts, questions, and all of the information you find. You write it down, so you can use it later. You can also use it to keep track of all your inquiries. These wonderings might lead you to further inquiry. Pick one to use as an example and come up with questions you would need to ask to get the answers to your inquiry. Show students what a research grid looks like (see handout).

### Try it Out (We do):
Make an anchor chart with the students of things you might include in a Research Notebook. Begin by starting out with what you put in yours—wonderings, topics you are interested in investigating, project ideas, etc. Have students talk with their group about what else might be included on the list. Invite students to share, so you can add to the chart. Ask students to share some of their inquiries. Brainstorm with the class possible questions you could ask to find out further information.

### Link: (You do):
Hand out copies of the Research Grid. Today during independent writing time, you will choose one of your wonderings/inquiries and decide what questions you need to ask to find out the answer to your inquiry.

### Independent Writing Time:
Students will be choosing a topic that they have decided to research further. They will use the Research Grid to write down the questions they need to ask in order to answer their inquiry. Visit with students to check on their progress.

### Share:
Students return to the meeting area to report out some of the types of questions the asked.
### Inquiry: ________________________________

<table>
<thead>
<tr>
<th>What questions do you need to ask?</th>
<th>Question 1:</th>
<th>Question 2:</th>
<th>Question 3:</th>
<th>Question 4:</th>
<th>Question 5:</th>
</tr>
</thead>
</table>

| List all pertinent bibliographic information or paste in the link. |

<table>
<thead>
<tr>
<th>Resource 1:</th>
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<th>Resource 2:</th>
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<td>Resource 3:</td>
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<td>Resource 4:</td>
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<tr>
<td>Resource 5:</td>
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**Reminders:**
- Online sources need to be credible or approved by the teacher.
- You may also look for information in books or the encyclopedia.
# Reading Frenzy/Explore and Use Multiple Sources!

**Objective:**
To make students aware of the many sources available to them.

**Materials:**
- School Library/Ask school librarian to pull books on students’ topics.
- Research Grid/Notebook

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
How many of you have believed a false email or something you have read on the cover of one magazine? It is important to check many sources to “triangulate” your information.

**Teaching Point (I do):**
Invite the school librarian to get students fired about all the ways they can get information in their school library. Resources to check out-print materials: books, magazines, newspapers. Share reliable Internet resources, blogs, and web pages. Videos and Journal articles are also useful. Take a moment to review the library’s catalog, and table of contents and indexes in books that help us find information quickly.

**Try it Out (We do):**
Go through some books together to show how to determine if they are appropriate. Share that you shouldn’t spend too much time with a source you cannot understand. Talk about “printer flu” and how to resist the urge to print everything we find on the internet. Encourage students to read the information online first before they print.

**Link: (You do):**
During independent writing time, flood students with resources on topics they have chosen. Send students off to different parts of the library-books, magazines, encyclopedias, computers, etc.

**Independent Writing Time:**
Confer with students to check on their progress. Be ready to share resources that will be helpful to their inquiries.

**Share:**
Students return to the meeting area to report out their progress on finding resources.
### Checking Sources

**Objective:**
To determine if resources are accurate, fair, and reliable.

**Materials:**
- Find and copy four short articles on the same topic (a half page each or so) that embody different points of view or levels of trustworthiness. For example, choose global warming and collect an international scientific report, a ran by a climate change denier, a press release from an oil company, and a commentary from the Sierra Club.
- Research Grid/Notebook

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
Writers, we have been spending time finding some great resources. How can we determine if they are reliable? Have you found any information that you are just not sure about?

**Teaching Point (I do):**
Today we are going to look at four different articles about one topic and see if we can develop some procedures for making sure they are reliable. Then you can continue to use these as guidelines as we continue researching.

**Try it Out (We do):**
Have students read and annotate the four pieces, then gather in small groups and talk about different ways to determine whether a source can be trusted or not. Groups may come up with ideas like these:

- Does the information come from a respected author?
- Is this information credible?
- Is it up to date?
- Do other sources confirm this information?
- Is the material biased?
- If there are different sides to this topic, does the author cover them all?

Narrow down the list to the most useful criteria and create an anchor chart/checklist for students to use on their own topics.

**Link: (You do):**
During independent writing time, students will continue to research, fill in their research grids, and evaluate their sources.

**Independent Writing Time:**
Confer with students to check on their progress. Be ready to help determine the validity of their sources.

**Share:**
Students return to the meeting area to report out on their progress or if they think they found any unreliable information.
## Where’d the Time Go?

### Objective:
To encourage student writing and learning and to reflect on what they are learning.

### Materials:
- Self-Evaluation handout
- Research/Writer’s Notebook

### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out.

### Connection:
How many of you have spent time researching something on the Internet only to find that enormous amounts have time have passed by and you have very little to show for it?

### Teaching Point (I do):
Students will be able to monitor the use of their time, so they can stay on task, note what they accomplished, and come up with a plan for next time. Model how to use the chart with examples from your inquiry.

### Try it Out (We do):
There is no Try it Out today.

### Link: (You do):
Hand out copies of the Self-Evaluation. Give them time to fill in today’s entry.

### Independent Writing Time:
Today during independent writing time, you will check students’ daily evaluations. You may notice that students have filled in the “How Can I Help You? column. By checking this column on the charts, we can plan to give the appropriate assistance the next day. If more than one student needs assistance, you can group students for necessary instruction.

### Share:
Students return to the meeting area to report out some of the types of questions the asked.
# Where Did My Time Go?

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Accomplishments</th>
<th>Self-Evaluation</th>
<th>Plans for next time</th>
<th>How can I help you?</th>
</tr>
</thead>
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</table>
### The Good Stuff

**Objective:**
To identify the criteria of good research writing.

**Materials:**
- Mentor text on one topic
- Sample Criteria Chart
- Research/Writer’s Notebook

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
Writers, what do you think we need for our “Stack of Books” to see how we are supposed to put together all of our information?

**Teaching Point (I do):**
Show mentor texts. Read them aloud. Explain to students that these are good examples of what needs to go into written research papers.

**Try it Out (We do):**
Have students evaluate the different sections of the texts (Introduction, Body, and Conclusion). Create an anchor chart for good research writing.

**Link: (You do):**
During independent writing time, students can use the anchor chart as a checklist to evaluate their writing.

**Independent Writing Time:**
Confer with students about their writing.

**Share:**
Students return to the meeting area to share some “Good Stuff.”
Sample Criteria for Good Research Writing

Research writing needs a good introductory paragraph that-

- Tells what the research is about
- Grabs the reader’s attention
- Makes the reader want to keep reading
- Uses good descriptive words
- Can contain a narrative anecdote

The body of the research is written in paragraphs. Each paragraph-

- Is about one topic
- Has a topic sentence
- Contains supporting details
- Has clear sentences that make sense
- Is arranged to best convey the information to the reader

The written research-

- Contains interesting, vivid vocabulary
- Is written in my words and sounds like me
- May contain pictures, chart, and diagrams
- Contains enough information to explain the topic thoroughly
- Is interesting to read
- Contains all sources listed on a Works Cited page
- Has a strong conclusion
Publishing Ideas for Research

- students can teach others about what they have learned
- posters
- letters
- picture books
- magazine and newspaper articles
- essays, editorials
- wikis
- informational brochures
- multi-media presentation
- group and individual oral presentation
- group simulation
- dramatic presentation
- survey
- solving real world problems
- scrapbook
- playwriting
- simulation
- museum display with text and captions
- organizational templates
- class book/magazine/newspaper
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; and
- 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.

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.”

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):**

7.1 **The student will participate in and contribute to conversations, group discussions, and oral presentations.**

   - b) Ask probing questions to seek elaboration and clarification of ideas.
   - c) Make statements to communicate agreement or tactful disagreement with other ideas.

7.2 **The student will identify and demonstrate the relationship between a speaker’s verbal and nonverbal messages.**

   - a) Use verbal communication skills, such as word choice, pitch, feeling, tone, and voice appropriate for the intended audience.
   - b) Use nonverbal communication skills, such as eye contact, posture, and gestures to enhance verbal communication skills.

7.4 **The student will read to determine the meanings and pronunciations of unfamiliar words and phrases within authentic texts.**

   - l) Identify and analyze figurative language.
7.5 The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.\(^3\)

- c) Describe the elements of narrative structure including setting, character development, plot structure, theme and conflict.
- d) Describe the impact of word choice, imagery, and literary devices including figurative language.
- e) Make, confirm, and revise predictions.
- 1) Make inferences and draw conclusions based on the text.

\(^3\)Please note book clubs can also be done with nonfiction texts in which case the standards would also include those in 7.6: 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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<th>What Is a Book Club? What Does and Effective Book Club Do?</th>
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<td>8)</td>
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### Resources & References: (texts, adapted from, acknowledgments)
- Book Club Survey
- Book Club Self-Evaluation: Discussion Skills
- Book Club Procedures
- Book Club Observation Sheet
- Selections from the 7th Grade textbook
  - “Zoo” by Edward D. Hoch
  - “Stepping Out with My Baby” by Paul Reiser
  - “The Chase” by Annie Dillard
  - “Two Kinds” by Amy Tan
  - “Oranges” by Gary Soto
  - “Barrio Boy” by Ernesto Galarza
  - “Suzy and Leah” by Jane Yolen
  - “The Third Wish” by Joan Aiken
  - “Lather and Nothing Else” by Hernando Tellez
  - “Ribbons” by Laurence Yep
  - “Amigo Brothers” by Piri Thomas
- Book Club Observation Sheet (Version 1)
- Book Club Observation Sheet (Version 2)
- Asking Analysis Questions
Launching Book Clubs Learning Progression Scale

Standards:
7.1 The student will participate in and contribute to conversations, group discussions, and oral presentations.
7.2 The student will identify and demonstrate the relationship between a speaker’s verbal and nonverbal messages.
7.4c The student will identify and analyze figurative language.

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

| 4 | 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.  
   Student analyzes elements of narrative structure, for instance setting, character development, plot structure, theme & conflict.  
   Student synthesizes inferences and conclusions to create a new interpretation about the text. |
|---|---|
| 3 | 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. |
| 1 | o 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.  
  o Student asks questions that are closed in nature. For instance, what did the main character do in chapter 2.  
  o Student is still developing in the ability to agree and disagree tactfully.  
  o 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.  
  o 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  
  o Student identifies elements of narrative structure, for instance setting, character development, plot structure, theme & conflict with guidance.  
  o Student can define what an inference or a conclusion is, but is not yet able to make one. |
| --- | --- |
| 2 | o 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.  
  o Student asks probing questions in the areas of personal response and connections, but still is developing the ability to ask probing questions related to a figurative language and analysis. Some questions may be vague.  
  o Student agrees tactfully, but is still developing the ability to disagree tactfully with others ideas.  
  o Student most 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.  
  o Student most 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  
  o Student identifies elements of narrative structure, for instance setting, character development, plot structure, theme & conflict.  
  o Student makes inferences and draws conclusions about the text that have been identified previously. |

| 0 | o Student uses verbal communication skills, such as word choice, tone etc that are appropriate for the intended audience  
  o Student uses nonverbal communication skills, such as eye contact, posture and gestures.  
  o Student describes elements of narrative structure, for instance setting, character development, plot structure, theme & conflict.  
  o Student makes inferences and draw conclusions about the text. |
| --- | --- |
**What Is a Book Club? What does an Effective Book Club Do?**

<table>
<thead>
<tr>
<th><strong>Objective:</strong></th>
<th>Students will understand and establish ground rules for effective small group work.</th>
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<tbody>
<tr>
<td><strong>Materials:</strong></td>
<td>Student &amp; teacher generated list of group discussion skills</td>
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<tr>
<td><strong>Checks for Understanding/Formative Assessment:</strong></td>
<td>You will be observing students during the Connection, Try It Out, and conferring during Independent Reading Time.</td>
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**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
- “Zoo” by Edward D. Hoch (or other 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 (possible text: “Stepping Out with My Baby” by Paul Reiser)
- 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.
<table>
<thead>
<tr>
<th>Independent Reading Time:</th>
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<td>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.</td>
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</table>

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<tr>
<th>Share:</th>
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<tbody>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>
**Small Group Discussion Skills: Fishbowl**

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

**Materials:**
- Read-aloud (possible text: “The Chase” by Annie Dillard)
- 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 (possible text: “Two Kinds” by Amy Tan)
- 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 7th 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.
**Objective:**
Students will understand that authors use language in a variety of ways to create a vivid impression on readers.

**Materials:**
- Read aloud (possible text: “Oranges” by Gary Soto)
- 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 students 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
- Suggested text—“Barrio Boy” by Ernesto Galarza

**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. Below are suggestions:
- “Suzy and Leah” by Jane Yolen
- “The Third Wish” by Joan Aiken
- “Lather and Nothing Else” by Hernando Tellez
- “Ribbons” by Laurence Yep
- “Amigo Brothers” by Piri Thomas

**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/desk. 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 students can begin working in their book clubs right after the minilesson. Allow some time for IRT after book club meetings. Students 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?
Final Discussion & Assessment

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

## Group:

<table>
<thead>
<tr>
<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>
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<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 SEVEN

LOUDOUN COUNTY PUBLIC SCHOOLS
2011-2012
7TH 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.

COMMUNICATION/MEDIA LITERACY

7.3 Understand the elements of media literacy.
   _____ a. Identify persuasive/informative techniques used in nonprint media including television, radio, video, and Internet
   _____ b. Distinguish between fact and opinion, and between evidence and inference
   _____ c. Describe how word choice and visual images convey a viewpoint
   _____ d. Compare and contrast the techniques in auditory, visual, and written media messages
   _____ e. Craft and publish audience-specific media messages

READING

SKILLS

7.4 Read to determine the meanings and pronunciations 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

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 7th 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

It is our belief that 7th 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.
**Overview:**

This persuasive unit builds on the research skills that students will have learned in the preceding research unit. You might choose to combine the research unit with this unit. In this world of pervasive media messages, student must develop as critical consumers of information. This unit helps students to hone their analytical skills in evaluating print and video advertisements and public service announcements. Students then take these strategies and create a public service announcement that conveys message that requires a call to action.

**Essential Questions:**

What are the consequences of not being a critical consumer?

How does a writer integrate words and images to persuade his or her audience?

What techniques are used in the media to persuade, and how can I choose the most effective ones for my purposes?

What are characteristics of persuasive media?

**Essential Knowledge and Skills:**

<table>
<thead>
<tr>
<th>Standard(s):</th>
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<tbody>
<tr>
<td>7.3 The student will understand the elements of media literacy</td>
</tr>
<tr>
<td>a) Identify persuasive/informative techniques used in nonprint media including television, radio, video, and the Internet.</td>
</tr>
<tr>
<td>b) Distinguish between fact and opinion, and between evidence and inference.</td>
</tr>
<tr>
<td>c) Describe how word choice and visual images convey a viewpoint.</td>
</tr>
<tr>
<td>e) Craft and publish audience specific media messages.</td>
</tr>
</tbody>
</table>

| 7.7 The student will write in a variety of forms with an emphasis on ...persuasion. |
| a) Identify intended audience. |
| b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas. |
| d) Establish a central idea and organization. |
| e) Compose a topic sentence or thesis statement. |
| g) Select vocabulary and information to enhance the central idea, tone and voice. |
| k) Use computer technology to plan, draft, revise, edit, and publish writing. |

| 7.9 The student will apply knowledge of appropriate reference materials to produce a research product. |
| d) Cite primary and secondary sources |

**Assessment:**

**Summative Assessments:**

Students will create and post to the web a public service announcement that uses one or more of the following persuasive techniques: name calling, glittering generalities (card stacking), bandwagon, testimonials, appeal to prestige, snobbery or plain folks, appeal to emotions. The product that student create can vary. The important skill is for students to recognize persuasive techniques present in media messages and be able to manipulate these techniques to their purposes and audience.
Students will write a reflective paper in which they analyze the following:

- What persuasive techniques they used to create their PSA and why
- Why they chose specific images and music to convey the message their message.
- Based on the feedback you received, was your message clear and effective?
- What are the consequences of not being a critical consumer?

Formative Assessments/Checks for Understanding:

- Exit ticket on fact and opinion
- Persuasive Techniques Entrance/Exit Ticket
- Persuasive Technique Entrance Ticket
- PSA Planning Guide (Thesis Statement, Why is this topic important to you? Audience, Persuasive techniques you will use, 5 facts and their sources)
- PSA Storyboard (Planning our text and our images.)

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.

Minilessons:

| 1. | Organizations hire writers to create public service announcements that convey an important message to specific audience. |
| 2. | Public service announcements are created around a thesis or central message. |
| 3. | Writers and advertisers use different techniques to persuade their audience to take action or buy their product. |
| 4. | Public service announcements are based on factual information. |
| 5. | Storyboarding is a planning strategy that writers use when combining images and text to convey a message. |
| 6. | Writers use different multimedia programs to create their PSAs. One program is... |
| 7. | Writers continually reflect on their work so that they can make changes in the future. |

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

Multimedia programs for producing PSAs:
- Animoto ([www.animoto.com](http://www.animoto.com)) is a web-based program that creates multimedia presentations. It has built in images, music and video.
- Microsoft PowerPoint can also be used to create multimedia presentations.
- Xtranormal ([www.xtranormal.com](http://www.xtranormal.com)) is web-based program that has cartoon characters one can animate and give dialogue.
- Loudounvision (loudounvision.net) is an online learning space in which teachers can create courses. Students are able to post their work to forums and receive feedback.

Resources included in this unit:
- Exit ticket on fact and opinion
- Persuasive Techniques Concept Sort
- Persuasive Technique Entrance Ticket
- PSA Planning Guide (Thesis Statement, Why is this topic important to you?, Audience,
Persuasive techniques you will use, 5 facts and their sources
- PSA Storyboard (Planning our text and our images.)
- PSAs and ads can be readily found on the Internet. The website www.adcounsil.org is one resource for public service announcements. Print ads can be found in many magazines available in school libraries.

Learning Progression Scale: Doing Our Public Service (Argumentation Unit)

Standard:
- **7.3** The student will understand the elements of media literacy.
- **7.7** The student will write in a variety of forms with an emphasis on...persuasion.
- **7.9d** Cite primary and secondary sources.

Learning Targets:
- The critical consumer identifies persuasive techniques used in nonprint media.
- The critical consumer distinguishes between fact and opinion.
- The writer crafts and publishes a PSA that uses persuasive techniques such as name calling, glittering generalities, bandwagon, testimonials, appeal to prestige, etc.
- The writer crafts word choice and visual images to convey his or her viewpoint and reach his or her intended audience.
- The writer develops his or her PSA around a thesis.
- The writer uses technology to plan, draft, revise, edit, and publish his or her PSA.
- 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

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
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<tbody>
<tr>
<td>4</td>
<td>The student identifies persuasive techniques used in nonprint media and can hypothesize as to why the author used a specific technique to convey his or her message.</td>
</tr>
<tr>
<td>4</td>
<td>The student distinguishes between fact and opinion and between evidence and inference.</td>
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<tr>
<td>4</td>
<td>The writer artfully crafts and publishes a PSA that uses persuasive techniques such as name calling, glittering generalities, bandwagon, testimonials, appeal to prestige, etc. A level 4 PSA has a strong effect on its viewer moving him or her to action.</td>
</tr>
<tr>
<td>4</td>
<td>The writer crafts word choice and visual images to convey his or her viewpoint and reach his or her intended audience. At a level 4, the visual images and text combine seamlessly to convey the writer’s intention.</td>
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<tr>
<td>4</td>
<td>The writer develops his or her PSA around a strong thesis.</td>
</tr>
<tr>
<td>4</td>
<td>The writer independently uses technology to plan, draft, revise, edit, and publish his or her PSA. He or she may employ techniques not introduced in class.</td>
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<tr>
<td>4</td>
<td>The writer demonstrates an understanding of the phases of writing including collecting multiple ideas and drafts, selecting one to develop for publication, revising for meaning, and editing for clarity. The writer demonstrates understanding of links between reading and writing by using examples from...</td>
</tr>
</tbody>
</table>
| 1 | The student recognizes that persuasive techniques are used in nonprint media.  
   o The student understands that there is fact and opinions but cannot yet distinguishes between the two.  
   o The writer crafts and publishes a PSA that uses persuasive techniques such as name calling, glittering generalities, bandwagon, testimonials, appeal to prestige, etc. with significant guidance. The level 1 may attempt to persuade the audience but the message is not yet conveyed.  
   o The writer begins to crafts word choice and visual images to convey his or her viewpoint and reach his or her intended audience with significant guidance. Nevertheless, the word choice and images may be general and therefore not | 129 |
|---|---|
| 2 | The student can identifies some persuasive techniques used in nonprint media.  
   o The student distinguishes between fact and opinion with guidance some of the time.  
   o The writer crafts and publishes a PSA that uses persuasive techniques such as name calling, glittering generalities, bandwagon, testimonials, appeal to prestige, etc. The level 2 may be uneven. Persuasive techniques chosen for the PSA may not be appropriate for the message or viewpoint expressed.  
   o The writer begins to crafts word choice and visual images to convey his or her viewpoint and reach his or her intended audience. The word choice and images may be general and therefore not reach the intended audience.  
   o The writer begins to develop his or her PSA around a thesis. The thesis may need to be strengthen to convey a uniform message.  
   o The writer uses technology to plan, draft, revise, edit, and publish his or her PSA.  
   o 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.  
   o With is beginning to be able to reflect on what he or she has learned from writing a piece. | 3 |
| 3 | The student identifies persuasive techniques used in nonprint media.  
   o The student distinguishes between fact and opinion.  
   o The writer crafts and publishes a PSA that uses persuasive techniques such as name calling, glittering generalities, bandwagon, testimonials, appeal to prestige, etc.  
   o The writer crafts word choice and visual images to convey his or her viewpoint and reach his or her intended audience.  
   o The writer develops his or her PSA around a thesis.  
   o The writer uses technology to plan, draft, revise, edit, and publish his or her PSA.  
   o 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.  
   o The writer reflects on the effectiveness of his or her work. |
reach the intended audience.

- The writer develops his or her PSA around a general idea.
- The writer uses technology to plan, draft, revise, edit, and publish his or her PSA with significant guidance.
- 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.
Behind the Scenes: The Message

**Objective:**
Students will understand that companies and organizations hire writers to create ads and public service announcements that convey an important message to specific audience. They will be able to identify the purpose, message, and audience for several ads and PSAs in print and video form.

**Materials:**
Compelling print and video advertisements.

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out.

**Connection:**
Make a connection to a time when students might have had to persuade their parents to do something, and talk a little bit about the different techniques they might have used. Explain that they will be creating PSAs to convince a larger audience about an issue or idea that is important to them. Explain how companies and organizations hire writers to convey a specific message and to persuade their audiences to do something whether it is to buy their product, send money for a cause, or perform a social duty.

**Teaching Point (I do):**
Explain why it is important to you to be a critical consumer of media and to recognize the purpose, audience, and message companies and organizations are trying to get across. Show a commercial or PSA and demonstrate analyzing it for purpose, audience, and message.

**Try it Out (We do):**
Show one or two PSAs or ads (print versions and video versions) and analyze them together as a class.

**Link: (You do):**
You might say something like, “Critical consumers recognize that companies and organizations have a specific purpose and message that they are trying to convey. Today during independent writing time you and your writing partner can pair up with another group to look at ads and PSAs. Note on your chart the purpose, message, and audience for the ad or PSA. Individually, begin to brainstorm in your writer’s notebook about what ideas and issues are important to you.”

**Independent Writing Time:**
Since students are in the inquiry phase they are reading their “stack of books” to get an understanding for how it is constructed. Allow time for student to also continue in their independent writing projects.

**Share:**
Students return to the meeting area to report out some of what they have found. They also might share ideas and issues that are important to them.
Behind the Scenes: Your Message

**Objective:**
Students will understand that public service announcements are created around a thesis or central message. Students create a thesis for their PSAs.

**Materials:**
Compelling print and video advertisements, PSA Planning Guide

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out, specifically looking at thesis statements.

**Connection:**
Make a connection to yesterday’s minilesson in which we looked at the messages that were conveyed. Today we are crafting our own messages.

**Teaching Point (I do):**
“Public service announcements are created around a thesis or central message.” Share the issue you selected for your PSA. Demonstrate selecting one of your ideas for your PSA, thinking aloud about who is the audience for your PSA, and how to create a thesis that states the message you would like to convey in your PSA.

**Try it Out (We do):**
Ask students to look in their writer’s notebook and circle the idea they would like to use for their PSA. Next share this idea with your writing partner and tell him or her who is the audience for your PSA.

**Link: (You do):**
You might say something like, “Public service announcements are created around a thesis or central message.” Today during independent writing time you can be working on the following:

- Craft a thesis statement for your PSA.
- Continue working on one of 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:**
Bring students back to the meeting place and highlight some thesis statements that you found to be particularly strong noting what qualities made them strong thesis statements.
Behind the Scenes: The Techniques

**Objective:**
Students will understand that writers and advertisers use different techniques to persuade their audience to take action or to buy a product. They will be able to identify these techniques in several ads and PSAs in print and video form.

**Materials:**
Compelling print and video advertisements and a persuasive techniques chart

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and try it out. Students can complete the Persuasive Technique Entrance Ticket at the beginning of the next class or at the end of today’s class.

**Connection:**
Make a connection to yesterday’s minilesson in which we looked at the messages that were conveyed. Today we are looking at the techniques that writers use to persuade their audience to take action.

**Teaching Point (I do):**
Share a chart with a list of persuasive techniques that advertisers use (name calling, glittering generalities (card stacking), bandwagon, testimonials, appeal to prestige, snobbery or plain folks, and appeal to emotions). Demonstrate your thinking as you watch an advertisement and identify the type of persuasive techniques used. Add this as an example to your chart. This will serve as a reference guide later when students are thinking about what persuasive techniques they can use.

**Try it Out (We do):** Show one or two PSAs or ads (print versions and video versions) and analyze them together as a class.

**Link: (You do):**
You might say something like, “Writers and advertisers use different techniques to persuade their audience to take action or to buy a product. Today during independent writing time you can be working on several ideas:
- Choose the technique(s) that you think will best help you to persuade your audience
- Continue working on one of 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:**
Students can work with their writing partner to give feedback to each other about their PSA project so far or can give students a tour through their notebook to look at how they have been progressing in their independent writing.
### Just the Facts, Madam

<table>
<thead>
<tr>
<th>Objective:</th>
<th>Students will understand that public service announcements are based on factual information. They will understand the difference between fact and opinion. They will begin researching facts to support their thesis.</th>
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<tbody>
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<td>Materials:</td>
<td>Demonstration piece</td>
</tr>
<tr>
<td>Checks for Understanding/Formative Assessment:</td>
<td>You will be checking for understanding while conferring and try it out. You can also give the Fact or Opinion Exit Ticket.</td>
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</tbody>
</table>

**Connection:**
Make a connection to the research unit in which they learned the difference between fact and opinion. Although they may have an opinion about an issue, in order to convince others, they need facts to support their opinions.

**Teaching Point (I do):**
Using your thesis as a model, make a list showing all of the resources you could use to find information to support your thesis statement, e.g. specific research databases, books, magazines, experts etc. This will be a review from the research skills unit.

**Try it Out (We do):**
In your writer’s notebook, make a list of the places where you might find more information to support your thesis.

**Link: (You do):**
You might say something like, “Public service announcements are based on factual information. Today during independent writing time you can be working on several ideas:

- Begin researching your topics, gathering at least five facts to support your thesis.
- Continue working on one of 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:**
Bring students back to the meeting place and highlight some resources that students used today to find information for their topics.
## Storyboarding

### Objective:
Students will understand that storyboarding is a planning strategy that writers use when combining images and text to convey a message. They will create a storyboard of the PSA.

### Materials:
Storyboard planner

### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out. You will want to briefly review each student's storyboard before they move onto publishing.

### Connection:
Make a connection to other types of planning strategies they might have used in the past such as graphic organizers, list, quick writes and how they worked for specific types of writing. State that storyboarding is a planning strategy that writers use when combining images and text to convey a message.

### Teaching Point (I do):
Demonstrate creating a storyboard for your PSA.

### Try it Out (We do):
Ask students to rehearse on their fingers the parts of the PSA with their writing partner.

### Link: (You do):
You might say something like, “Storyboarding is a planning strategy that writers use when combining images and text to convey a message. Today during independent writing time you can be working on several ideas:

- Finish researching for your PSA
- Create a storyboard for your PSA
- Continue working on one of 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:
Students can share their storyboards with their writing partners.
## Publishing: Creating a Multimedia PSA

### Objective:
Students will understand that writers use different multimedia programs to create their PSAs. One program is... They will publish their PSA.

### Materials:
Software you are using to create PSA, Task Cards

### Checks for Understanding/Formative Assessment:
You will be checking for understanding as students are working on their PSAs.

### Connection:
Make a connection to other types of planning strategies they might have used in the past such as graphic organizers, list, quick writes and how they worked for specific types of writing. State that storyboarding is a planning strategy that writers use when combining images and text to convey a message.

### Teaching Point (I do):
Demonstrate moving your PSA from storyboard to final product and posting it to a forum for feedback. Since completing the whole task would take up too much time, demonstrate enough so the students understand how to use the software and post a final product to the forum.

### Try it Out (We do):
Provide visual instructions (task cards) for the students to follow as they create their PSA. This “Try It Out” extends into independent writing time.

### Link: (You do):
There is no link today.

### Independent Writing Time:
Students are creating their PSAs.

### Share:
There is no share today.
## Reflection

### Objective:
Students will understand that writers continually reflect on their work so that they can make changes in the future. Student will provide feedback to their classmates and reflect on their own work.

### Materials:
Demonstration piece

### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and try it out.

### Connection:
Make the connection to other reflections they have done throughout the year.

### Teaching Point (I do):
Model providing positive and critical feedback to a sample PSA.
Using feedback that you have received from a colleague on your PSA. Share the rough draft of a reflection that you have written. Highlight the specific areas that you would like them to address in their reflection.
You can break these into two days of minilessons.

### Try it Out (We do): Provide feedback together to another sample PSA.

### Link: (You do):
You might say something like, “Writers continually reflect on their work so that they can make changes in the future. Today, during independent writing time you can be working on several ideas:
- Provide feedback to two classmates on his or her PSA
- Begin planning and writing your reflection for your PSA
- Continue working on one of 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:
Today in the meeting group, invite students to share feedback that they found particularly helpful.
PSA Planning Guide

**Topic:**
What is your thesis statement?

**Backstory:**
Describe why you chose this topic.

**Persuasive Techniques:**
What techniques are you incorporating into your PSA, and how will they be effective?

**Audience:**
Who is the specific audience for your PSA?

**Facts & Sources:**
List at least 4 facts about your topic. Note the source of each fact. Place a check next to the facts you will incorporate into your PSA.

- ______________________________________________________________________
  Source: ___________________________________________________________________

- ______________________________________________________________________
  Source: ___________________________________________________________________

- ______________________________________________________________________
  Source: ___________________________________________________________________

- ______________________________________________________________________
  Source: ___________________________________________________________________
Persuasive Technique Entrance/Exit Ticket

**Directions:** Match the correct persuasive technique to its description.

- Glittering generalities/card stacking
- Name calling
- Plain folk/prestige/snobbery
- Bandwagon
- Testimonials
- Appeal to emotions

1) _______________________ creating a negative attitude. Hinting or implying, using loaded/emotional or slanted language.

2) _______________________ connecting with emotions, loyalty, pity, or fear: love or family, peace or justice.

3) _______________________ creating a desire to join a large group satisfied with the idea, making one feel left out if not with the crowd.

4) _______________________ telling only part of the truth, generalizing form a shred of evidence.

5) _______________________ using a spokes person who appeals to the audience, or using a person who is well known, is a person like the audience members or who’s lifestyle appeals to the audience.

6) _______________________ using the declaration of a famous person or authoritative expert to give heightened credibility.

---

Fact & Opinion Entrance/Exit Ticket

**Directions:** Indicate whether the following are facts (F) or opinions (O).

1) _____ There are 3 million dogs left homeless every year.

2) _____ Harry Potter is a character in a series of books by J.K. Rowling.

3) _____ More people should adopt cats from animal shelters.

4) _____ Sodas should be banned from schools.

5) _____ A soda contains 32g of sugar per serving.
PSA Storyboard
ENGLISH
Fourth Quarter
GRADE SEVEN

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**

**SKILLS**

7.4 Read to determine the meanings and pronunciations of unfamiliar words and phrases within authentic texts
   _____ d. Identify connotations

7.5 Read and comprehend a variety of fictional texts, narrative nonfiction, and poetry
   _____ d. Describe the impact of word choice, imagery, and literary devices including 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 7th 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 7th 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 7.5 for additional possibilities.
Thematic Observations (Literary Analysis Unit)

Overview:
This 7th grade unit instructs students in analytical writing and leads to a literary analysis as the completed product. The reading/literature focus of the unit is on identifying and finding evidence to supporting theme. As this unit is intended to take place later in the year, it is likely that students will have already had at least some practice with understanding and identifying theme, and that they will have completed shorter pieces of analytical writing; however, this unit acts as an introduction to both topics. This unit assumes that students are familiar with the extended essay format of introduction with thesis, supporting (body) paragraphs, and conclusion. 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 identifying possible morals of the literature they read; that is, they are able to discuss what a text might be intending to teach the reader. Many are also able to point to specific evidence from the text that supports that interpretation. Most struggle, however, to identify a theme that is an observation rather than advice; and most are unfamiliar with offering commentary on the evidence they supply to support an assertion—that is, with analyzing how the part fits the whole. In this unit, students will learn to identify themes that are observations rather than advice, to support their themes with specific evidence, including quotes, and to offer commentary analyzing how the evidence supports the assertion of theme.

Essential Questions:
Why do we read?
How can reading help us understand others and other ways of life?
How do I use evidence to make my writing more convincing?
How do authors use literary techniques to have an impact on readers?

Essential Knowledge and Skills:
Standard(s):
7.5 The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.
   a) Describe the elements of narrative structure including setting, character development, plot structure, theme, and conflict.
   c) Identify conventional elements and characteristics of a variety of genres.
   g) Make inferences and draw conclusions based on the text.
   h) Identify the main idea

7.7 The student will write in a variety of forms with an emphasis on exposition, narration, and persuasion.
   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.
   f) Write multi-paragraph compositions with unity elaborating the central idea.
   g) Select vocabulary and information to enhance the central idea, tone, and voice.
7.8 The student will edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.

    g) Use quotation marks with dialogue

7.9 The student will apply knowledge of appropriate reference materials to produce a research product

    d) Cite primary and secondary sources.

Assessment:

Summative Assessments:

The end of unit assessment is a formal literary analysis taken through a writing process in writing workshop. Students should write an essay about a text of their selection. While an essay about theme is suggested and supported by the lessons in the unit, the topic can and should be differentiated based on the needs and interests of the students. What essays should have in common is that they discuss how authors use elements of a text to have a particular impact on readers; they use evidence to support an assertion about the impact on readers; and they analyze how the evidence supports the original assertion.

Formative Assessments/Checks for Understanding:

Pre-Assessment: In pre-assessing students’ knowledge of the skills required for literary analysis of theme, conduct a short Read Aloud (such as a poem or picture book). Use classroom discussion to ensure that students comprehend the text (e.g. the plot or what’s happening in the poem). Have students write a short paragraph in which they answer the following questions: What is one of the themes of this piece? How can you tell? Support your answer with specific evidence. If students are unfamiliar with the term “theme,” the teacher should explain. This short assignment will give you information about what students already understand about what a theme is and how to support their assertions about theme with evidence. With this information, there may be minilessons that you can condense, combine, present only to a small group, or skip altogether. Enter the pre-assessment information into Clarity for a grade. This is the first snapshot of your students’ skills in this unit.

Ongoing Assessment:

This unit relies heavily on the collection of exit tickets to help you observe students as they develop in their ability to identify and support their analysis of literature. These exit tickets (and other short checkpoint assignments) are the formative assessments that help to guide your instruction of the whole class, as well as the work you do with individual students. They help you to answer the following questions:

- Are students able to identify possible themes Do they distinguish between theme as advice and theme as observation?
- Are they able to select relevant and varied supporting evidence?
- Do they revise and refine their statements of theme in response to evidence?
- Are they able to explain how their evidence supports their theme?

On Demand Timed Writing: Literary Analysis

About halfway through the unit or at the end of the unit, assess students with an in-class essay that asks them to identify and analyze theme. Use the analytical writing rubric, adjusted as necessary to reflect that fact that this is an on-demand writing completed in a limited amount of time. This will give you an idea of whether students have internalized the attributes of literary analytical writing.
In contrast to a piece that has been through writers workshop with multiple revisions, the timed writing will give you an impression of whether students understand the characteristics of this type of writing and can implement them independently.

**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:**
This unit is based on a model text created by the teacher. One is included, but you are encouraged to write your own. Although it is usually most practical to have your model text written ahead of time, be sure to save your steps and drafts, as models work best for students when they can see the messiness of the writing process reflected in your work as well.

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<table>
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<tr>
<td><strong>1)</strong> Reading: Main Ideas, Morals, and Themes</td>
<td><strong>2)</strong> Identifying Theme</td>
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<tr>
<td><strong>3)</strong> Choosing a Book</td>
<td><strong>4)</strong> Supporting a Theme with Evidence</td>
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<td><strong>5)</strong> Turning a Theme into a Thesis</td>
<td><strong>6)</strong> Outlining a Literacy Analysis</td>
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<tr>
<td><strong>7)</strong> “Stack of Books”</td>
<td><strong>8)</strong> Assertion, Evidence, Commentary</td>
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<td><strong>9)</strong> Using and Punctuating Quotes</td>
<td><strong>10)</strong> Optional: Creating a Bibliography</td>
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<td><strong>11)</strong> Final Share</td>
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**Resources & References: (texts, adapted from, acknowledgments)**
- Exit Ticket/Buzz Group Discussion on Ideas, Morals & Themes
- Model Think Aloud for Book Choice
- Exit Ticket/Buzz Group Discussion Three Possible Book Choices
- Model Think Aloud for Theme Choice
- Model Think Aloud for Evidence in Literary Analysis
- Finding Evidence for a Theme (Student Notes)
- Exit Ticket/Buzz Group Discussion Book Commitment Form
- Sample Outline for *A Wind in the Door* Theme Analysis
- Assertions (Reasons), Evidence, Commentary (Explanations)
- Model of Assertion, Evidence & Commentary
- Creating Assertions and Commentary (Student Notes)
- Using Quotes (Student Notes)
- Bibliography/Works Cited (Student Notes)
- Teacher Model: Learning to Love: The Role of “Knowing” in Madeleine L’Engle’s *A Wind in the Door*
- Stack of Books Literary Essay (1)
- Stack of Books Literary Essay (2)
- Stack of Books Literary Essay (2)
Learning Progression Scale: Thematic Observations (Analysis Unit)

**Standards:**
7.5 The student will read and demonstrate comprehension of a variety of fictional texts...
7.7 The student will write in a variety of form with an emphasis on exposition...
7.8 The student will edit writing for correct grammar...
7.9 The student will apply knowledge of appropriate reference materials...

**Learning Targets:**
- Students will be able to create an analytical essay that supports a thesis statement with explanation and commentary.
- Students will show an understanding of the literary element of theme.
- Students will organize their arguments to most effectively reach their intended audience.
- Students will use an appropriate strategy to organize ideas.
- Student will include direct quotations to support their essay.
- Students will include citations for their sources.
- Student will selects information to enhance the central idea, tone, and voice.
- Students will exhibit control of standard usage and mechanic conventions, specifically punctuating citations and quotations.
- Students will be able to demonstrate habits of an effective writer.
- Students will be able to demonstrate habit of an effective reader.

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<th>Learning Progression Scale</th>
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<tr>
<td><strong>4</strong></td>
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<tr>
<td>- The writer creates an analytical essay that expertly supports a thesis statement with evidence and commentary.</td>
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<td>- The writer shows an understanding of the literary element of theme.</td>
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<td>- The writer organizes his or her arguments to most effectively reach the intended audience.</td>
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<tr>
<td>- The writer includes direct quotations that are specifically angled and positioned to convince the reader of his or her claim.</td>
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<td>- The writer includes in text citations for their sources.</td>
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<td>- The writer selects precise information to enhance the central idea, tone, and voice. Word choice at this level is more sophisticated than a level 3, and sounds natural within the piece.</td>
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<td>- The writer exhibits consistent control of standard usage and mechanic conventions, including punctuating citations and quotations. There may be 1-2 errors, but the errors do not distract from the entire piece.</td>
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<td>- The writer uses an appropriate strategy to organize ideas.</td>
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<tr>
<td>- The writer demonstrates an understanding of the phases of writing including collecting multiple ideas and drafts, selecting one to develop for publication, revising for meaning, and editing for clarity. 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 constructing the piece.</td>
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<tr>
<td>- The reader distinguishes main idea from theme.</td>
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<tr>
<td>- The reader can identify conventional elements and characteristics of a variety of genres.</td>
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<tr>
<td>Level</td>
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<td>1</td>
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- The writer’s arguments are not yet organized in any discernable way.
- The writer omits direct quotations.
- The writer omits citations for his or her sources.
- The writer selects information that distracts from the central idea, tone, and voice. Although the commentary to support the thesis at a level one might be interesting it is not relevant to the thesis.
- The writer inconsistently exhibits control of standard usage and mechanic conventions, specifically punctuating citations and quotations even with significant guidance.
- The writer uses an appropriate strategy to organize ideas with significant guidance.
- 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.
- With help the writer is able to reflect on what he or she has learned from writing a piece.
- The reader distinguishes main idea from theme with significant guidance.
- The reader can identify conventional elements and characteristics of a variety of genres with significant guidance.
### Reading Workshop: Main Ideas, Morals, and Themes

#### Objective:
Students will understand that theme is a universal message conveyed by a work of art. Students will understand the difference between a main idea, a moral, and a theme.

#### Materials:
- Student notes on Main Ideas, Morals, and Themes (adjust to include a text your class has studied)

#### Checks for Understanding/Formative Assessment:
You will be checking for understanding during the Try It Out and while conferring. At the end of reading workshop, you can continue to check for understanding while monitoring the whole group share or Buzz Group Discussions. You can also collect the Exit Ticket on Main Ideas, Morals, and Themes.

#### Connection:
Students have learned about main idea for years. Connect theme to the understanding of main idea. Clarify for your students the difference between main idea and theme (main idea focuses on main points of plot; theme is the “so what” of plot, the message).

#### Teaching Point (I do):
Theme is a universal message; it is an observation, not advice. Model by talking about a core text from earlier in the year—give the main idea, then a “moral,” and then a theme.

#### Try it Out (We do):
Refer to some commonly known stories (fairy tales, previous core texts, popular movies). Have students as a whole class or as partners (and later as individuals) identify the main idea, then a moral, then a theme.

#### Link: (You do):
You might say something like, “Theme is a universal message; it is an observation, not advice. Today at the end of independent reading time, write down and turn in to me what you think so fare is the main idea, moral, and theme for your book.

#### Independent Reading Time:
Today during independent reading time, students are reading while you are conferring as usual. You may want to be sure to conference with those students who might have struggled in identifying theme in today’s minilesson since they will be sharing in buzz groups later.

#### Share:
Students return to the meeting area or share in buzz groups what they found the main idea, moral, and theme of their book to be.
## Reading Workshop: Identifying Theme

### Objective:
Students will understand that there is usually no one correct statement of theme. Students will be able to identify multiple possible themes for a work of literature, based on a variety of “big ideas.”

### Materials:
- Student notes: More About Theme
- *Two Bad Ants* by Chris Van Allsburg (or other picture book that lends itself to a discussion of theme)

### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and during the Try It Out.

### Connection:
Connect students with a work that you may have read earlier in the year or earlier in the week. Choose a work of literature you are all familiar with (a core text from earlier in the year) that is particularly robust in terms of theme. Briefly review main idea/plot with students. Ask each student to write down one possible theme for the work, reminding them that it shouldn’t be advice. Have students share their statements of theme. You will likely have multiple possibilities generated by students; if not, be ready to share a variety of your own.

### Teaching Point (I do):
There is usually no one correct statement of theme, as you just discovered from the discussion. The first step to understanding theme is to understand the plot; next you think about the big ideas of the story; finally you think about what the piece shows about those big ideas. Because complex stories usually have more than one big idea (love, family, friendship, conflict, etc.) they can easily have more than one statement of theme. Model this process for students sharing three possible themes that you might choose about which to write.

### Try it Out (We do):
Do a short read aloud of a picture book (suggested: *Two Bad Ants* by Chris Van Allsburg). After the read aloud, have students work in small groups to identify plot, big ideas/what the main character learned, and at least three possible themes.

### Link: (You do):
You might say something like, “Every piece of literature can have more than one theme. Today at the end of independent reading time, write down at least two possible themes from the book that you are reading.

### Independent Reading Time:
During part of their independent reading time or as an exit ticket, have students identify at least two additional possible themes for the book they are currently reading.

### Share:
Students return to the meeting area or share in buzz groups or partnerships what they found in their independent reading book.
# Writing Workshop: Choosing a Book

<table>
<thead>
<tr>
<th>Objective:</th>
<th>Students will understand the characteristics of a good choice for a literary analysis.</th>
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<tbody>
<tr>
<td><strong>Materials:</strong></td>
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<tr>
<td>o Thinkaloud for a book choice (or plan your own)</td>
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<tr>
<td><strong>Checks for Understanding/Formative Assessment:</strong></td>
<td>You will be checking for understanding while conferring and during Try It Out. You can also review students’ book choices. (Exit Ticket: Three Possible Book Choices).</td>
</tr>
<tr>
<td><strong>Connection:</strong></td>
<td>Have you ever found it difficult to choose a topic to write about? What are some of the steps you went through to pick a topic? (Students will probably refer back to some of the topic-generating minilessons from earlier in the year—write about something you care about, write about something you know.) Tell them that the process for picking something to write about for a formal literary analysis isn’t that different.</td>
</tr>
<tr>
<td><strong>Teaching Point (I do):</strong></td>
<td>When asked to write a literary analysis, you should pick a text that you liked, that you read recently enough to remember fairly well, that you have access to, and that is complex enough to support analysis. Give some personal examples &amp; counterexamples—that is, do a thinkaloud model of the process that led you (or would lead you, if not using your own text) to your choice for your own literary analysis.</td>
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<tr>
<td><strong>Try it Out (We do):</strong></td>
<td>Turn to your partner and tell him or her what books you might be possibilities for your literary analysis essay.</td>
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<tr>
<td><strong>Link: (You do):</strong></td>
<td>You might say something like, “When choosing a text for literacy analysis, you should pick a text that you liked, that you read recently enough to remember fairly well, that you have access to, and that is complex enough to support analysis.</td>
</tr>
<tr>
<td><strong>Independent Writing Time:</strong></td>
<td>During independent writing time, students should choose three possible books they might like to write about for their literary analysis. Ask them to include reasons (why they liked it, why they think it’s complex enough, how they will get access to it, etc.) for each. Before the next class, they should bring at least one of the books in (or get teacher/ librarian help to locate one or more). Students should also continue their independent writing projects.</td>
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<tr>
<td><strong>Share:</strong></td>
<td>Students return to the meeting area. Highlight some of the good choices students have made. Share in buzz groups or partnerships what they found in their independent reading book.</td>
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Objective:
Students will understand that a compelling statement of theme is supported by a variety of evidence from throughout the text. Students will identify plot points, character actions, and character statements that support a theme.

Materials:
- *Two Bad Ants* (re-read if necessary)
- Model Think aloud: Evidence in a Literary Analysis
- Student Handout: Finding Evidence for a Theme
- Exit Ticket: Book Commitment Form

Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and during Try It Out. You can also review students’ book choices. (Exit Ticket: Book Commitment Form). Use the exit ticket as a continuing formative assessment of student understanding of the distinction between theme, main idea, and moral.

Connection:
Have students tell you about the scientific process (hypothesis based on observations, experiment to confirm or refute hypothesis). Something very similar happens with literary analysis. You often start off with a hypothesis about theme, but then you need to gather evidence. (When we learned about argumentation and when we did research, we talked a lot about how important it is to support your thesis or point with lots of evidence. A literary analysis is no different. You are trying to convince a reader that your interpretation is accurate, and you need evidence to do that.) You might find that your hypothesis about theme needs to change to reflect the evidence that you found.

Teaching Point (I do):
For a literary analysis, your evidence comes from the text. It might be something that a character says (or that a narrator says), so be on the lookout for good quotes; it could be what a character does; it could be plot points of the book; it could be the overall world view of the book (that is, who are the “good” and “bad” characters? What do they do/ what happens to them?). Be sure to remind them that an initial hypothesis about theme will often be revised and refined as you start looking closely at evidence. Model your own experience from your literary analysis—how did you need to change your theme to reflect the evidence that you found; or how did you use evidence to select which theme you wanted to write about?

Try it Out (We do):
Have students work in groups to find evidence for the theme(s) they chose for the previous lesson’s read aloud. Circulate to assist, helping them to choose the most compelling statement of theme, as well as helping them to find a variety of evidence.
<table>
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<th>Link: (You do):</th>
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<tr>
<td>You might say something like, “When choosing a text for literacy analysis, you should pick a text that you liked, that you read recently enough to remember fairly well, that you have access to, and that is complex enough to support analysis.</td>
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<th>Independent Writing Time:</th>
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<td>During independent writing time, students should generate three possible statements of theme for the book they selected. Students who brought the book should begin collecting evidence to determine which theme is most compelling to refine theme as necessary. You should touch base with each student at this time to ensure that he/she has access to a book to write about. Students can continue to work on their independent writing project as well.</td>
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<th>Share:</th>
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<td>As an exit ticket, ask students to complete a Book Commitment Form— which book will they write about? Which theme have they chosen as most compelling? Clarify for students that although you’re calling it a commitment form, book &amp; theme selection can change as necessary. They can share their choices with their writing partner each providing feedback for the other.</td>
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Writing Workshop: Turning a Theme into a Thesis

Objective:
Students will understand that a thesis statement shows what an author intends to show or prove. Students will write a thesis statement about one or more of their potential themes.

Materials:
- Students’ 3 possible statements of theme (created earlier)
- Teacher’s 3 thesis ideas

Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and during the Try It Out.

Connection:
Remember how we just talked about hypotheses? It’s something you intend to prove (or disprove!) in science. We do the same thing in a literary analysis.

Teaching Point (I do):
One way to create a thesis statement for theme is to embed your statement of theme into a sentence that includes the author’s name, title of the book, and your statement of theme. Avoid phrases like “I think.” Model your own possible thesis ideas. (Samples below.)
- In Madeleine L’Engle’s *A Wind in the Door*, we see that love is not just an emotion—it’s a choice.
- Through her young adult novel *A Wind in the Door*, Madeleine L’Engle shows us that knowing someone is the first part of loving that person.
- “Knowing someone is loving someone” is a key theme woven throughout Madeleine L’Engle’s novel *A Wind in the Door*.

Try it Out (We do):
In pairs, students should turn their themes from the earlier read aloud into thesis statements.

Link: (You do):
As you remind the students about the teaching point also remind them of the previous lesson—that as they search for & find evidence, they may need to change or revise their chosen thesis to reflect the evidence that they found.

Independent Writing Time:
During independent writing time, students turn possible themes into thesis statements, and then gather evidence to support their first choice. While students work, confer with them to ensure that they have a book (chosen and available), a thesis with a compelling statement of theme, and are making progress toward having specific and relevant evidence to support their theme. Students can also work on their independent writing project.

Share:
During the share, highlight examples of strong evidence that a couple of students may have found.
### Writing Workshop: Outlining a Literary Analysis

**Objective:**
Students will understand that an outline is a prewriting strategy that promotes the organization of reasons and evidence.

**Materials:**
- Teacher’s outline;
- Students’ statements of theme/evidence collected so far

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and during the Try It Out.

**Connection:**
Today we’ll be working organizing your essay with an outline. Other organizing strategies we have used in the past include boxes and bullets, webs, and t-charts. Outlining is one strategy that can be used for essays.

**Teaching Point (I do):**
Part of being convincing is being organized. One method that helps for this type of writing is creating an outline. An outline helps you to put your points into the most effective order possible and to make sure that your evidence really does support your reasons. Point out that there are different possible ways to order reasons (most convincing last; in chronological order with the book, etc.) Use your own outline as a model; again, save various versions of your outline so that you can model for students the process of outlining—how you moved things around, revised them, eliminated them, etc. You might even model this as if you are doing it in front of them even though you will have outlined it already to prepare for the lesson.

**Try it Out (We do):**
Turn to your partner and share with them one main topic and one of the reasons that will fall under that topic on your outline.

**Link: (You do):**
You might say something like, “Writers use outlines as one strategy for organizing their writing. Today in independent writing time, try to begin organizing your essay. Also continue to work on your independent writing projects.

**Independent Writing Time:**
During independent writing time, Students work independently to organize their evidence into outline form. It’s ok if they don’t yet have clear assertions (reasons) supporting their thesis—that is something that will be refined in a later minilesson.

**Share:**
Students can share their work with their writing partner.
<table>
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<th><strong>Objective:</strong></th>
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<tr>
<td>Students will understand that there are a variety of ways of writing an effective literary analysis, but that they have certain elements in common.</td>
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<th><strong>Materials:</strong></th>
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<tr>
<td>o Three or four sample literary analysis essays, including the teacher’s final essay. (Essays in the appendix are from the analytical continuum at the 8th, 9th, and 10th grade levels.)</td>
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<tr>
<td>Just like we have looked at models when we have written our memoirs, and created our PSAs, we are going to look at models to see how other authors might construct a literary analysis essay.</td>
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<tr>
<th><strong>Teaching Point (I do):</strong></th>
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</thead>
<tbody>
<tr>
<td>Writers use models to help them gain a better understanding of a new genre. Since you have modeled this inquiry approach all year, students should be familiar with looking at author’s texts and pulling out what they notice. Model one or two characteristics that the students might find in the literacy essays. Provide guidelines as needed.</td>
</tr>
</tbody>
</table>

After students have had an opportunity to read through the sample papers and note what they found, hold a whole-class discussion. Teacher notes features on the Promethean board. Be sure to point out features that play an important part in the final rubric, if students don’t bring them up.

<table>
<thead>
<tr>
<th><strong>Try it Out (We do):</strong></th>
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<tbody>
<tr>
<td>Since this is an inquiry lesson, you want to give students time in groups to analyze the models. This may take longer than usual. Tell them to look closely at introductions, conclusions, the types of evidence included, and the way the writers tied each paragraph back to the thesis.</td>
</tr>
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<thead>
<tr>
<th><strong>Link: (You do):</strong></th>
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<tbody>
<tr>
<td>None today</td>
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<tr>
<th><strong>Independent Writing Time:</strong></th>
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<tr>
<td>The Try It Out will take much of the independent writing time, but if there is time, students can begin to draft their essays or work on their independent writing projects.</td>
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<tr>
<th><strong>Share:</strong></th>
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<tr>
<td>Groups report out to the class as you guide the discussion and add the information to an anchor chart. Be sure to point out any features that they may have missed.</td>
</tr>
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### Writing Workshop: Assertion Evidence Commentary

#### Objective:
Students will understand that an assertion (or reason) tells why the thesis is true; evidence is specific details/quotes from the text to support the reason; and commentary is the writer’s explanation of how the evidence supports the assertion. Students will examine the evidence they have found to create assertions supporting their thesis statements.

#### Materials:
- Student Notes: Assertion, Evidence, and Commentary
- Teacher Model: Assertion, Evidence, and Commentary
- *Two Bad Ants*
- Student Handout: Creating Assertions & Commentary

#### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and during Try It Out

#### Connection:
Talk with students about a time when they convinced their parents of something. How did they do it? (They gave reasons; they gave evidence to support their reasons.) Give a personal example; make sure yours also includes you explaining your evidence to the person you were convincing. (“Let’s visit my best friend. [*thesis*] It’ll be fun for both of us. [*reason/ assertion*] We can tour Sarasota and eat out at new restaurants. [*evidence*] You and I both like visiting new cities and eating out, so this visit will be fun for us both. [*commentary/ why the evidence shows the assertion is true*].)

#### Teaching Point (I do):
To be convincing, it’s not enough to say something is so; you have to back it up with reasons and evidence. And then that’s not really enough, either. To be convincing, you need to do the work for your reader/listener—connect the dots for him or her by explaining how your evidence supports your reasons. If you don’t take that step, you have two problems. First, if you let your reader/listener connect the dots by him or herself, he or she is less likely to arrive at *your* conclusion.

Next, a lot of what is going on with a literary analysis is you showing your own understanding. That commentary (explanation) is what lets you show that you understand the connection between the evidence you’re presenting and the reason it supports.

Model with your own writing—demonstrate that you started from evidence to find assertions, then organized the evidence with the appropriate assertion, revised thesis/reasons as necessary, then explained how the evidence fits the commentary. Use this (as appropriate) as an opportunity to show how the writing process is messy—maybe that refining your assertions made you change your thesis slightly, etc.

#### Try it Out (We do):
In pairs, students write a reason, give evidence, and write commentary to support the thesis they wrote in the previous lesson (See handout). Monitor students and share a couple of good examples. Commentary is a particularly difficult skill for students new to argumentation/analysis, so focus your feedback on that aspect.
**Link: (You do):**

“To be convincing, it’s not enough to say something is so; you have to back it up with reasons and evidence. As you begin independent writing time, begin this process for your essay” (See Creating Assertions and Commentary Handout)

**Independent Writing Time:**

During independent writing time, students continue to work on their essay and their independent writing project. Students work independently to look at their evidence, create 1-3 reasons to support their thesis, fit evidence with reasons, & write commentary to explain evidence (See handout).

**Share:**

Students come to the meeting area. Highlight some strong commentaries they may have tried out.
## Writing Workshop: Using and Punctuating Quotes

### Objective:
Students will understand that a quote cannot stand on its own; it must be introduced, embedded, and explained. (If necessary, add an additional lesson on punctuating quotes: using quotation marks, ellipses, and brackets.)

### Materials:
- Student Notes: Using Quotes

### Checks for Understanding/Formative Assessment:
You will be checking for understanding while conferring and during Try It Out.

### Connection:
As we take a look back at our model essays we notice that authors have a particular way of using quotes.

### Teaching Point (I do):
Show that writers give some context, put the quote in one of their own sentences, and then explain what the quote means. Model this for the students.

### Try it Out (We do):
Have students write a sentence that embeds one of their chosen quotes. Circulate to assist. Highlight one of the embedded quotes.

### Link: (You do):
Writers embed quotes to help support their assertion. Try this out with your essay.

### Independent Writing Time:
Students continue to work on their literary analyses over the next few class periods. As you circulate to assist students, be sure to meet with each student at least once to confer on a complete or partial draft. Look closely at students’ assertions—do they support the thesis? Is the evidence apt and specific? Is commentary included? As you confer with students, make note of any common problem areas in revision or editing that would lend themselves to minilessons as students finish drafting, revising, and editing their analyses.

### Share:
Writing partners share with each other.
**Objective:**
Students will understand how to cite a source for a literary analysis

**Materials:**
- Student Notes: Creating Your Bibliography

**Checks for Understanding/Formative Assessment:**
You will be checking for understanding while conferring and during the Try It Out.

**Connection:**
You have already learned from doing research how important it is to credit your sources. We do the same for literary analyses.

**Teaching Point (I do):**
Review the Bibliography handout with students

**Try it Out (We do):**
As a class construct a bibliography entry for the source from your literacy analysis piece

**Link: (You do):**
Writers cite their sources in literacy analysis pieces.

**Independent Writing Time:**
Students continue to work on their literary analysis pieces and independent writing projects.

**Share:**
No share today.
### Reading Workshop: Publishing

**Objective:**
Students will understand that themes and big ideas are part of what help readers to connect to stories outside of their own experience.

**Connection:**
As you listen to everyone’s presentations, I want you to notice how many of the themes relate to your own life. Also be sure to make note of any titles that sound interesting to you.

**Teaching Point (I do):**
Since literary analysis doesn’t exist much outside of a school setting you may want to construct your publishing around a mini-booktalk. This will give students exposure to more books that they might be interested in reading and give them a chance to reflect on what they learned in their analysis of theme. To wrap up the unit (after analyses have been completed), ask students to prepare a brief statement about their book & their theme. They should give a one- or two-sentence teaser about plot, then a one- or two-sentence explanation of why their theme choice was a good one giving some evidence and commentary. (You should model this for students first with your own book choice.)

**Try it Out (We do):**
After students share about their books (with the whole class or in small groups, depending on class size/ available time), call them back for a whole-class discussion.

**Link: (You do):**
Ask them about how the various themes they heard about related to their lives. If necessary, point out that this is one aspect that helps us relate to books where characters/ situations aren’t anything like our own lives.
Main Ideas, Morals, and Themes

A main idea focuses on the main points of what happened (plot).

- In *Stargirl*, Leo falls in love with an unusual girl and his life is changed forever.
- In _____________________,

A moral gives a specific lesson for the reader/audience to learn.

- In *Stargirl*, one moral lesson is “Don’t try to change other people.”
- In _____________________,

A theme is an observation about life based on a big idea in the text. Because most complex texts are about more than one big idea, there is rarely only one correct statement of theme.

- In *Stargirl*, some of the big ideas are identity, love, jealousy, fitting in...
- Some other big ideas in *Stargirl* are...

Once you identify some of the big ideas, make an observation about one of them. This is a theme.

- In *Stargirl*, Spinelli shows us that kindness is not always repaid with kindness.
- This is not the only (or even most important!) statement of theme.
- In *Stargirl*, Spinelli shows us that...
- In _____________________, some of the big ideas are...
- In _____________________, the author shows us that...
Main Ideas, Morals, and Themes Exit Ticket

Based on what you’ve read so far...

What is the main idea of the book you are reading right now?

What is one moral in your book?

What are three big ideas in the book?

What is one possible statement of theme, based on one of those big ideas?
More About Theme (Student Notes)

A theme is an observation about life based on a big idea in a text.

There is rarely only one correct statement of theme. Most texts address more than one big idea.

For example, let’s think about Witness. What are some of the big ideas that come up in that short novel?

Now turn at least one of them into a statement of theme—that is, what does Hesse show us about that big idea through what happens in the novel?

Picture Book:

Main Idea (what happens):

Big Ideas (at least 3!):

Three statements of theme:
Model Think Aloud for Book Choice

I’ve written a lot of literary analyses—sometimes I got to choose the text and topic, and sometimes I didn’t. In a way, it can be easier when you don’t have a choice, because then you don’t have to choose something! Let me tell you from experience, there are a few characteristics you want in a book you’ll be writing about.

First, it needs to be something that you read recently and remember well. So even though I LOVE The Book Thief (those of you who like historical fiction, pay attention here. This book is terrific!), I read it two years ago, and I know I don’t have time to re-read it before writing my literary analysis. So it’s out.

Next, it needs to be a book that you really, really like. You’ll be spending a lot of time with this book over the next few weeks, so it needs to be one that you won’t mind looking at closely and re-reading parts of. I knew I would be writing one to model for you, so I started paying attention to what I was reading and listening to a few weeks ago. I considered writing about The Hunger Games, because you know I love that book, and I did re-read it recently. Actually, it would be a good choice for me, but I figured that a lot of you might want to write about it, so I’m leaving it alone. (You’re welcome!)

Finally, it needs to be a book that is complex enough to look at closely. It should offer more than one big idea to explore. This means that even if you love the Captain Underpants series, it might not be the best choice. I mean, what exactly is the theme there? Underpants are funny?

The book I chose to write about is the sequel to Madeleine L’Engle’s A Wrinkle in Time, which I know a lot of you have read. It’s called A Wind in the Door. I just listened to it on tape (which was good for me, because it made me slow down and pay attention), I loved it even more as an adult than I did as a teenager, and it’s definitely got a lot going on in terms of big ideas. AND—it has one more characteristic that I’d like to point out. I can get a copy of it. Because even if a book fits all the other characteristics, if I can’t get a copy, I can’t write about it. I won’t remember enough specifics, and I definitely won’t be able to get quotes.

It’s time for you to start thinking about which book you want to choose for your literary analysis. Remember—it should be

- Something you read recently;
- Something you liked a lot;
- Something that has complexity and depth; and
- Something you can get your hands on!
Three Possible Choices Exit Ticket

Three books that might work for my literary analysis...

Why they might work (one sentence for each):

My plan for getting one of them:

---

Three Possible Choices Exit Ticket

Three books that might work for my literary analysis...

Why they might work (one sentence for each):

My plan for getting one of them:

---

Three Possible Choices Exit Ticket

Three books that might work for my literary analysis...

Why they might work (one sentence for each):

My plan for getting one of them:
**Model Think Aloud for Theme Choice**

I knew from the very beginning that I wanted to write something about the connection between knowing someone and loving someone. I’m a big fan of Madeleine L’Engle, so I know that “love” is one of her recurring big ideas, and so I wasn’t surprised at all to see it as a main focus in *A Wind in the Door*.

What did surprise me—what I didn’t remember from having read it as a child—is that one of the things she deals with in this book is how love is more than an emotion, it’s a choice. There’s a key scene in the book when the main character saves another character—and the way she does it is by choosing to love him. You see, he’s not a very loveable character. The way she is able to choose to love him is by choosing to know him, really know him, the good parts and the bad.

What I did next was to go back through the book and find some other scenes and quotes that deal with love. I knew I had hit on a good theme because I found a lot of them.

This is the point where you might find yourself adjusting your topic. You want to be able to find more than one point to support your theme. If there is only one quote or only one scene that shows your chosen theme, then it might not be the strongest choice.

This is why I am asking you to start out by generating three possible statements of theme. You will probably have one in mind that you want to use, just like I did, but by starting from three possibilities, you will be less likely to paint yourself into a corner.
**Model Think Aloud for Evidence in a Literary Analysis**

When I was first planning to write about *A Wind in the Door*, I was planning to write about love as a choice, not just an emotion. This seemed like a great option at first—but then I began to notice how many of the quotes and scenes I found that dealt with love also dealt with the idea of “knowing” someone or something. Meg has to know herself to kythe (that is sort of like telepathy); she has to know Mr. Jenkins to love him (and therefore save him); Sporos has to know his own potential to become what he was meant to be; and then I found a terrific quote near the beginning:

“If someone knows who he is, really knows, then he doesn't need to hate...”

I decided to refine my thesis a little bit and have it focus on the connection between knowing someone and loving someone. From there, finding my evidence became even easier. That’s one way you’ll know you’ve hit on the right topic—the evidence seems to be everywhere.
Finding Evidence for a Theme (Student Notes)

Title: *Two Bad Ants*

Your group’s big idea:

Your group’s theme:

Evidence #1 (plot point, quote, character action, picture, etc.)

Evidence #2 (plot point, quote, character action, picture, etc.)

Evidence #3 (plot point, quote, character action, picture, etc.)
Book Commitment Form

The book I will be writing about is...

I have a copy of this book in my possession. Yes / No
  o If no, how will you get the book? If you don’t get the book, what is your alternate choice? Please note: You MUST have a copy of the book with you for the next class.

Three possible themes:
  o

  o

  o
Sample Outline for *A Wind in the Door* Theme Analysis

I. Introduction
   A. Use a triangle intro
   B. Mention “kythe”—that “knowing” is so important to L’Engle that it’s woven throughout the book in this special kind of telepathy
   C. Thesis: *A Wind in the Door* illuminates what it means to know another person.

II. Support #1: Knowing someone improves both people’s lives.
   A. Quote about knowing the stars (not being lonely)
   B. Quote about “When everyone is truly known, no more Echthroi/ evil”
   C. The fact that the farandolae don’t “know” Charles Wallace (esp Sporos) is part of the essential problem. They are detached/ trying to be on their own.

III. Support #2: Knowing someone allows you to love that person
   A. Instinctive knowing: Meg and Calvin
   B. Deliberate knowing: Meg and Mr. Jenkins

IV. Support #3: Knowing—and loving—you yourself allows you to reach your full potential
   A. Section where Meg & Mr. Jenkins remember that when they hated each other, they were really hating themselves (128)
   B. Meg had to be “fully herself” in order kythe well/ which allowed her to love Mr. Jenkins
   C. Sporos had to recognize who he was meant to be in order to reach that potential (and it was love that allowed him to do it)

V. Conclusion: To know is to love. To love is to know. It doesn’t seem to matter which comes first; they are inescapably intertwined in L’Engle’s novel.
Assertions (Reasons), Evidence, and Commentary (Explanation)

An assertion is a reason that tells why a thesis is true.

Evidence is something from the text that supports the thesis.

Commentary is your explanation of how the evidence supports the assertion.

Thesis: In *Two Bad Ants*, Chris Van Allsburg shows the reader that home is the best place to be.

- Assertion: What is unfamiliar can be very dangerous.
- Evidence: The two ants are stirred up in a cup of coffee, almost toasted, and shocked by electricity.
- Commentary: Because the ants are unfamiliar with these things, they aren’t able to avoid them. If they had stayed home, where things are familiar, they would have stayed safe.

Thesis:
- Assertion:

- Evidence:

- Commentary:
The next step is to truly know another person (or entity). Early on, L’Engle establishes that knowing others and oneself can save the universe. Progonoskes, a major character in the novel, is set to learning all the names of the stars “to help each to me more particularly the particular star each one was supposed to be”—and also because “if your name isn’t known, then it’s a very lonely feeling” (79). It’s not clear immediately why this is so important, but later, he tells Meg “‘If someone knows who he is, really knows, then he doesn’t need to hate….When everyone is really and truly Named, then [evil] will be vanquished’” (97). In this novel, knowledge of self and others is so important that it can save the world—and its lack can destroy it.
Creating Assertions & Commentary

Thesis:

Reason why my thesis is true:

Evidence I’ve found that goes with that reason:

How this evidence supports the reason:

Reason why my thesis is true:

Evidence I’ve found that goes with that reason:

How this evidence supports the reason:

Reason why my thesis is true:

Evidence I’ve found that goes with that reason:

How this evidence supports the reason:
Using Quotes

- **INTRODUCE** the quote. Give enough information so that the reader knows the basic context.
  - L’Engle also establishes that the opposite is true—that is, knowing others and oneself can save the universe. A major character in the novel is set to learning all the names of the stars “to help each to be more particularly the particular star each one was supposed to be” (79).

- **EMBED** the quote. It can’t stand on its own; it must be part of one of your sentences.
  - It’s not clear immediately why this is so important, but later, the same character tells Meg “If someone knows who he is, really knows, then he doesn’t need to hate....When everyone is really and truly Named, then [evil] will be vanquished” (97).

- **EXPLAIN** the quote. Analyze how it fits your support and/or your thesis.
  - It’s not clear immediately why this is so important, but later, the same character tells Meg “If someone knows who he is, really knows, then he doesn’t need to hate....When everyone is really and truly Named, then [evil] will be vanquished” (97). In this novel, knowledge of self and others is so important that it can save the world—and its lack can destroy it.
Bibliography/ Works Cited (Student Notes)

A bibliography is a place where you put information about all the sources you used in a piece of writing.

It can also be called a "works cited."

Format is very important for bibliographies. Follow directions carefully.

1. Your bibliography must be single-spaced.
2. It should be on a separate page at the end of your essay.
3. At the top of your page, type "Bibliography" or "Work Cited." Center it.
4. Skip down 4 spaces.
5. Write the information from the book you wrote about in the following format:
   o Author last name, Author first name. Title of Book. Place of publication: Publisher, copyright date.

You are welcome to use Citation Machine to help you format your bibliography.
Teacher Model
Learning to Love:
The Role of “Knowing” in Madeleine L’Engle’s *A Wind in the Door*

“To know me is to love me.” This phrase is often tossed off casually by people pretending to be more confident than they actually are—a forgettable part of a conversation. Clearly, however, these two areas of human relationships are far from forgettable. How do we get to know other people? And what makes us love them? Madeleine L’Engle deals closely with these questions in many of her novels, including *A Wind in the Door*, the sequel to the Newbery-award winning novel *A Wrinkle in Time*. In *A Wrinkle in Time*, heroine Meg Murray learned about tessering, the “time wrinkle” of the title; in *A Wind in the Door*, Meg must learn to “kythe” in order to pass three tests that will allow her to save her youngest brother. L’Engle repurposed the word “kythe,” and old Scottish word, to mean mind-to-mind communication. The word itself indicates how important “knowing” is to L’Engle in this novel, as its original meaning was “to make known.” This theme is woven throughout the novel, illuminating what it means to truly know yourself or another person.

As is the case in many young adult novels, the protagonist comes to know herself better over the course of the novel, maturing along the road to adulthood. The mental telepathy of kything is the key skill that Meg must develop to save her brother. In order to kythe well, Meg must relax and be herself; in her case, this means doing math in her head (113). Once Meg is a successful kyther, she is able to pass the novel’s first test. Unusually for a young adult novel, this self-knowledge is not the ultimate thematic goal of the book; it is merely the necessary first step on a longer road of knowing and loving others.

The next step is to truly know another person (or entity). Early on, L’Engle establishes that knowing others and oneself can save the universe. Progonoskes, a major character in the novel, is set to learning all the names of the stars “to help each to me more particularly the particular star each one was supposed to be”—and also because “if your name isn’t known, then it’s a very lonely feeling” (79). It’s not clear immediately why this is so important, but later, he tells Meg “‘If someone knows who he is, really knows, then he doesn’t need to hate....When everyone is really and truly Named, then [evil] will be vanquished’ (97). In this novel, knowledge of self and others is so important that it can save the world—and its lack can destroy it.

Later, L’Engle clarifies why knowing others is so vital: It allows us to love them. In a key part of the book, Meg must decide which of three identical-looking men is the real Mr. Jenkins.
She struggles with this test because she hates Mr. Jenkins, the unsympathetic school principal with whom she is frequently at odds. It is only after she is reminded of one of Mr. Jenkins’s acts of kindness—buying shoes for a pupil who couldn’t afford them, then carefully making them look used to save the pride of the boy in question—that she is able know Mr. Jenkins on a new level. This knowledge allows her make the choice to love Mr. Jenkins, which in turn helps her to identify the real Mr. Jenkins and thus save his life. Once again, L’Engle establishes that “knowing” and “loving” have the power to save.

This emphasis on knowledge and love is no surprise; the primacy of love as the most important and powerful force in the universe is a theme throughout L’Engle’s lifetime of work. In A Wind in the Door, she has once again shown us that to know is to love, and to love is to know. It’s difficult to tell which comes first, and in the end, it doesn’t seem to matter. In L’Engle’s world, they are inescapably intertwined.
Imagine you’re tearing desperately through the jungle, your moccasins slipping in the mud, your lungs screaming for air. The footsteps behind you are getting closer and closer, louder and louder. Why did you choose to be hunted? You would’ve rather died on the spot. Too late now. You have no choice. You’re in his game now, and there’s no turning back. In the intriguing, exciting, short story, “The Most Dangerous Game,” by Richard Connell, General Zaroff, an intelligent man with a horrific hobby, offers Rainsford the choice of his life. Rainsford is stranded on the island where the general lives, and there is no other civilization or shelter to go to. General Zaroff welcomes him in, then seems to say, “Play with me or, put simply, die.” This just goes to show the extent of General Zaroff’s personality and character. In the course of the story, he remains a generally static character. However, his inhumanity, perseverance and patience, and his hospitality, are key factors that combine to form his contrasting persona.

One of the most dominating aspects of his personality is the way he dehumanizes others. According to him, humans are less valuable than some animals, and this thought process keeps him from feeling any bit of guilt or doubt during the hunt. He says he hunts “the scum of the earth,” and that “a thoroughbred horse or hound is worth more than a score of them.” This gives the reader a glimpse of what he may be capable of. It also explains his words and actions, but it still seems a bit extreme to compare a dog favorably to a person when it comes to life and death. And, not only does he think of humans as animals, he treats them like animals too. Before hunting them, he makes sure they receive good exercise, food, and training. This doesn’t seem like such a bad thing (besides the hunting part), but in a way, it kind of serves as a slaughterhouse. He treats them like caged animals about to be butchered. Raise the pig well and plump, and you get better bacon, or in General Zaroff’s case, better game. He also doesn’t even consciously refer to the people he’s hunting as men, or even human. He says “quarry” or “poor specimens” instead, or even “scum.” His inhumanity is a trait the reader sees a lot of, in a variety of ways, throughout the story.

His perseverance and patience contribute to his character as well. General Zaroff has perseverance because he hadn’t given up on hunting in the past, when it got too easy and unchallenging for him. He states solemnly, “No animal had a chance with me anymore”….. “When I thought of this it was a tragic moment for me, I can tell you”….. “I had to invent a new animal to hunt.” This would require a great amount of time, effort, and determination, but lucky for the general he was able to continue his hunting in a more challenging, even riskier way, once he surmounted this obstacle. General Zaroff is also patient with his hunt; he tries to keep himself entertained as long as possible, so he doesn’t kill his “prey” until he wants the game to end. For example, the general is about to find Rainsford and finish him off on the first day of hunting, but he stops. Then, Rainsford realizes, “The general was playing with him! The general was saving him for another day’s sport! The Cossack was the cat; he was the mouse.” The general is also patient because he trains his victims and provides them with food and hospitality; he doesn’t just immediately throw them out into the arena, because that would be too easy. The general informs Rainsford about a “training school” which is located in the cellar. “They get plenty of food and exercise [before the hunt].” As if that should make Rainsford feel
any better. Patience and perseverance are good traits to have, but in General Zaroff’s case, it only makes him a better killer.

The hospitality General Zaroff exhibits is one of his most ironic traits. It’s ironic because it contrasts with his violence and moral standards. Why would he bother being hospitable if he thinks of some humans as less than animals and plans on hunting them? In General Zaroff’s case, one may think it is all contrived. However, when the general is talking to Rainsford in the beginning of the story, his hospitality seems real. Then again, as soon as he reveals he hunts humans, the mood changes. The text from the story proves that Rainsford is quite shocked and disgusted by what he hears. Rainsford states, “I can’t believe you are serious, General Zaroff. This is a grisly joke.” The general then responds by telling Rainsford that this is no different from hunting animals. He says, “Why should I not be serious? I am speaking of hunting.” Rainsford has now fallen into the general’s trap. He is aware of what the general hunts, but he can’t just walk away. The general later threatens him when he says, “The choice rests entirely with you. But may I not venture to suggest that you will find my idea of sport more diverting than Ivan’s?” The reason Rainsford is in this situation is because of General Zaroff’s hospitality, which draws him in and makes him feel safe. Another point which shows this hospitality is how the general gives him a nice bed to sleep on and pajamas made of the “softest silk.” He is even “solicitous about the state of Rainsford’s health.” Maybe the general uses his hospitality and concern to mask his motives. Or is it because a small, small part of him feels bad about his plans to hunt people down and kill them? This contradicts his dehumanization technique; if he felt bad for them why would he imprison them like animals and call them “scum?” In fact, why would he kill them? Either way, his hospitality is part of his overall dark character.

All in all, the general has a variety of personality traits; they all intertwine to form a static yet intriguing character. He seems civilized and hospitable in the way he acts, patient and determined in the way he hunts, and even knowledgeable in the way he speaks. He seems a relatively good choice to invite to, say, a dinner party. That is, only if you can ignore one small problem - his hobby. And the way he treats his “prey.” Just goes to show you that first impressions can in fact, be very, very wrong.
The Invisible Man by H. G. Wells is a fantastic science fiction classic. The story begins when a stranger, bandaged and covered from head-to-toe, arrives in a small town. Around this time, random crimes begin occurring, and the criminal goes unseen. As it turns out, the crook is the mysterious stranger. This man is really an invisible man who is slowly going insane. If the townspeople cannot see this dangerous enemy, how will they catch him?

I liked that the author never shies away from details and complications, like how invisibility works. Instead, Wells embraced them and made the facts a part of the story without making it dry or dull. I admire this greatly throughout his writing. It makes the story seem more believable, in that, the facts are shown throughout parts of the story. It’s almost like he has proof to back up these facts. As opposed to simply stating the facts in a paragraph, they are interwoven into the story. For example, when Wells deals with what happens when the Invisible Man eats, he shows partially disintegrated food hanging in mid-air, about where the Invisible Man’s stomach might be. It’s a very gross image, but a part of the story. Also, in this example, Wells doesn’t directly tell you this. He has a way of making you infer such facts yourself.

The narrative voice is the townspeople. It changes from person to person whenever the Invisible Man appears. But, on occasion, Wells takes the story out of the usual 3rd person context and puts himself in the shoes of another person. It’s as though he’s story telling. He will randomly switch to first person making side comments like, “There was, I am afraid, some savage kicking.” (The Invisible Man, page 191) As you can see, Wells is very nonchalant when making these comments. Also, he maintains this nonchalant tone in one of the tensest parts of the book: the end. By saying, “I am afraid there was...,” it makes it appear like the narrator was a bystander, while being in 3rd person most of the time. It’s as though he was telling a familiar story, which makes it seem more personal. Wells makes it seem like you were having a conversation with a close friend.

The overall mood of this book is intrigue. Everyone is curious about who the stranger is. They said things like, “Who is this man?” and “Why has he come here?” Then everyone wants to know how invisibility works: “What are the side effects?” and “How does one become invisible?” The many questions thought and asked by the townspeople help create the mood of intrigue. This works well for Wells to maintain the curiosity as he only answers one question at a time. Wells spreads out the information. This aspect of the book almost acts as hypnosis, luring you into the book, so that you are flipping through the last pages at dawn.

I think the author was wise to add as much suspense as he did in the end. The last few chapters are all about the life or death situation between the invisible man and several townspeople. It was like an eternal back and forth of he will die, no they will. Wells created this like a true master executing many twists in the plot at the end, the most exciting and revealing part. H. G. Wells is a master and should be regarded as one of the best authors in history, especially in The Invisible Man.
Extended Literary Letter on Darren Shan’s *Cirque Du Freak: Vampire Mountain*

I chose to do my extended literary letter on the book *Cirque Du Freak: Vampire Mountain*, by Darren Shan. *Vampire Mountain* is about Darren and Mr. Crepsely (the full vampire who blooded Darren into a half vampire) and their trek to Vampire Mountain. Darren is a new half vampire, and Mr. Crepsely informs him that he must be taken to Vampire Mountain to be introduced to the vampire princes. When they arrive at Vampire Mountain, the vampire princes announce that Darren must endure the Trials of Death, which is the initiation of becoming a vampire.

I was completely satisfied with the book. The author used many believable scenarios and detail. When he described settings or objects in the book, I actually stopped and saw the images to the best of my ability. For example, “I stared down the dark liquid of the bowl. The light was bad in the cavern, but now I was focused. I spotted a thin, leathery wing sticking out of the broth.” This quote made me think about how I would feel if I were in his shoes.

The narrative voice in this book is in first person. Though it is in first person, the fact that the author has the same name as the main character seems as if the author is telling the story from past experience. The voice and vocabulary is what you would expect from a more elderly person. He uses words that I had to look up in the dictionary, but after I did, the sentence it was in seemed much more special. Also, the words he used made it seem as if there was a bit of darkness in the way he was speaking.

I was surprised when the vampire princes decided that Darren must endure the Trials of Death. I was surprised because Darren was only a half vampire and was not as strong as a full vampire. I also thought it was unfair because full vampires had many years to prepare themselves for the Trials, whereas Darren only had one month. I was also surprised when Darren thought he could endure the Trials with no problem even after Mr. Crepsely told him all the horrible events he had to endure and what would happen if he failed. If Darren or any other vampire failed the Trials, he or she was put in a small cage and repeatedly thrown into a pit of sharpened wooden stakes.

I think the author was wise to have ended the book the way he did (cliff hanger). When he ended the book, he gave you some hints on what would happen in the next book but did not give it away. This made you think about what was going to happen in the next book, but there are so many possibilities that it is impossible to predict it. This technique is good because it makes the reader buy or rent the next book to read. This author makes the next book exciting right off the bat to make you want to read the rest.
ENGLISH
Contribute to the Conversation

GRADE SEVEN

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. 6.
2. 7.
3. 8.
4. 9.
5. 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:**

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

VIRGINIA DEPARTMENT OF EDUCATION
LOUDOUN COUNTY PUBLIC SCHOOLS
2011-2012
At the seventh-grade level, students will continue to develop oral communication skills and will become more aware of the effects of verbal and nonverbal behaviors in oral communications. Students will also demonstrate knowledge and understanding of persuasive/informative techniques used in media messages, including viewpoints expressed in nonprint media.
7.1 The student will participate in and contribute to conversations, group discussions, and oral presentations.
   a) Communicate ideas and information orally in an organized and succinct manner.
   b) Ask probing questions to seek elaboration and clarification of ideas.
   c) Make statements to communicate agreement or tactful disagreement with others’ ideas.
   d) Use language and style appropriate to audience, topic, and purpose.
   e) Use a variety of strategies to listen actively.

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<thead>
<tr>
<th>UNDERSTANDING THE STANDARD (Teacher Notes)</th>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
</tr>
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<tbody>
<tr>
<td>o The intent of this standard is that students will participate effectively in formal and informal classroom conversations and understand the requirements and uses of standard social conventions in conversations and presentations.</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</td>
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<tr>
<td>o Students will express opinions forthrightly yet respectfully, demonstrating interest in and respect for the opinions of others.</td>
<td>o understand and demonstrate appropriate audience behavior.</td>
<td>o contribute relevant ideas, opinions, and feelings in large and small diverse groups.</td>
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<tr>
<td>o Students will use grammatically correct language.</td>
<td>o prepare and deliver oral presentations.</td>
<td>o offer and seek summary statements of their own ideas and the ideas of others.</td>
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<tr>
<td>o Teachers should model active listening strategies.</td>
<td>o participate effectively in group discussions and presentations.</td>
<td>o select vocabulary, tone, and style with audience and purpose in mind.</td>
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<td>o show awareness of audience, topic, and purpose.</td>
<td>o state points clearly and directly.</td>
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To provide feedback to other group members, acknowledge new insights expressed by others, and when justified, modify their own views.

o use a variety of strategies to actively listen, including:
  o give speaker undivided attention;
  o use body language and gestures to show they are listening;
  o provide feedback or paraphrase;
  o allow the speaker to finish without interruptions; and
  o respond appropriately.
7.2 The student will identify and demonstrate the relationship between a speaker’s verbal and nonverbal messages.

a) Use verbal communication skills, such as word choice, pitch, feeling, tone, and voice appropriate for the intended audience.

b) Use nonverbal communication skills, such as eye contact, posture, and gestures to enhance verbal communication skills.

c) Compare/contrast a speaker’s verbal and nonverbal messages.

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</table>
| o The intent of this standard is that students will use verbal and nonverbal communication to contribute to discussions. | All students should:  
  o exhibit confidence when speaking.  
  o exhibit courtesy when listening.  
  o use appropriate facial expressions, posture, and gestures to indicate active listening. | To be successful with this standard, students are expected to:  
  o match vocabulary, tone, and volume to the audience, purpose, and topic of the message.  
  o use proper posture and stance when speaking.  
  o identify whether or not a nonverbal message complements the spoken message.  
  o use appropriate facial expressions and gestures or motions to add to what is being said. |
STANDARD 7.3          STRAND: COMMUNICATION: SPEAKING, LISTENING, MEDIA LITERACY          GRADE LEVEL 7

7.3       The student will understand the elements of media literacy.

a) Identify persuasive/informative techniques used in nonprint media including television, radio, video, and Internet.

b) Distinguish between fact and opinion, and between evidence and inference.

c) Describe how word choice and visual images convey a viewpoint.

d) Compare and contrast the techniques in auditory, visual, and written media messages.

e) Craft and publish audience-specific media messages.

UNDERSTANDING THE STANDARD
(Teacher Notes)

- The intent of this standard is that students will identify and evaluate a variety of media elements and persuasive techniques used in the media. They will recognize that all media messages are constructed and that to understand the whole meaning of the message they can deconstruct it, looking at the following attributes:

  - **Authorship** (Who constructed the message?)

  - **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.)

  - **Audience** (Who is the person or persons meant to receive the message? How will different people receive the message?)

  - **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.)

  - **Purpose** (Why is the message being sent—is it meant to persuade, inform, entertain, sell, or a combination of these?)

  - **Auditory media** can be heard (e.g., music, radio shows, podcasts).

ESSENTIAL UNDERSTANDINGS

- All students should

  - understand that facts can be verified and opinions cannot.

  - distinguish fact from opinion.

  - identify the effect of persuasive messages on the audience.

  - notice use of persuasive language and connotations to convey viewpoint.

  - recognize that each medium creates meaning differently using visual or verbal techniques. For example, a dissolving picture indicates the passing of time, as do transitional words and phrases in verbal presentations.

  - analyze a media text considering what techniques have been used and their purpose.

ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES

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

  - deconstruct and analyze the elements of a variety of media including layout, pictures, and text features in print media, and camera shots, lighting, editing and sound in TV, radio, and film.

  - recognize that production elements in media are composed based on audience and purpose to create specific effects.

  - identify persuasive techniques in the media including:

    - **name calling or innuendo** – creating a negative attitude; hinting or implying; using loaded, emotional, or slanted language;

    - **glittering generalities or card stacking** – telling only part of the truth; generalizing from a shred of evidence;

    - **bandwagon** – creating a desire to join a large group satisfied with the idea; making one feel left out if not with the crowd;

    - **testimonials** – using the declaration of a famous person or authoritative expert to give heightened credibility;

    - **appeal to prestige, snobbery, or plain folks** – using a spokesperson who appeals to the audience: a well-known or appealing person the audience wants to emulate, a person like the audience members with whom they can identify, a person whose lifestyle appeals to the audience; and

    - **appeal to emotions** – connecting with emotions: loyalty, pity, or fear; love of family, peace, or justice.

  - recognize and identify opinions in the media.

  - recognize and identify facts in the media.

  - recognize that evidence is fact and a valid inference is the interpretation of fact.

  - recognize that the effectiveness of any media message is determined by the
**STANDARD 7.3  STRAND: COMMUNICATION: SPEAKING, LISTENING, MEDIA LITERACY  GRADE LEVEL 7**

| Visual media can be viewed (e.g., television, video, Web-based materials, print ads). | Students should recognize that media messages vary depending on the medium. A strictly auditory message is more dependent on sound than a visual message. Each message uses a variety of techniques. |
| Written media includes text (e.g., newspapers, magazines, books, blogs). | impact 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. |
| Students should describe the effect on the audience of persuasive messages in the media. |
| Students should identify effective word choice in the media. |
| Students should identify and analyze a variety of viewpoints expressed in the media. |
| Students should create and publish age-appropriate media messages, such as public service announcements aimed at a variety of audiences with different purposes; include multimedia components in presentations to emphasize points. |
At the seventh-grade level, students will continue the study of roots and affixes for vocabulary development and continue to study figurative language. Connotations will be introduced. They will read and understand information from various sources including a variety of fiction, nonfiction, and poetry. They will continue to read for appreciation and comprehension in both classic and recent works. Students will apply critical reading and reasoning skills across the content areas, including history and social science, science, and mathematics. When selecting texts, teachers will consider appropriateness of subject and theme as well as text complexity.
STANDARD 7.4

STRAND: READING

GRADE LEVEL 7

7.4 The student will read to determine the meanings and pronunciations 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) Identify and analyze figurative language.
d) Identify connotations.
e) Use context and sentence structure to determine meanings and differentiate among multiple meanings of words.
f) Extend general and specialized vocabulary through speaking, listening, reading, and writing.

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<tr>
<td>o The intent of this standard is that students will become independent learners of vocabulary by choosing from a variety of strategies to determine or clarify the meaning of unknown and multiple-meaning words.</td>
<td>All students should</td>
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<td>o Students come to understand affixes, including prefixes and 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 find relationships among words.</td>
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<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, e.g., night (English), nuit (French), Nacht (German), nacht (Dutch), nicht (Scots), natt (Swedish, Norwegian), nat (Danish), raat (Urdu), nat (Faroese), nótt (Icelandic), noc (Czech, Slovak, Polish).</td>
<td>o recognize that figurative language and analogy enrich text.</td>
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<td>o Students will continue the study of figurative language and use context to help determine the meaning of words.</td>
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<td>o Students will begin to notice connotations of words and use reference books and context to determine the nuances of connotative language.</td>
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<td>To be successful with this standard, students are expected to</td>
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<td>o use common Greek or Latin affixes and roots to predict the meaning of unfamiliar words and make connections with word families (e.g., –phobia, and –ology).</td>
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<td>o separate and recombine known word parts to predict the meaning of unfamiliar words, such as separating dent from dentist and fric from friction to predict the meaning of dentifrice.</td>
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<td>o use synonyms and antonyms to determine the meaning of unfamiliar words.</td>
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<td>o use the relationship between particular words (e.g., synonym/antonym, cause/effect, degree, etc.) to better understand words.</td>
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<td>o recognize that words have nuances of meaning (figurative, connotative, and technical), which help determine the appropriate meaning.</td>
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<td>o recognize, understand, and use figurative language including:</td>
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<td>o simile – figure of speech that uses the words like or as to make comparisons;</td>
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<td>o metaphor – figure of speech that makes a comparison equating two or more unlike things.</td>
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<td>o personification – figure of speech that applies human characteristics to nonhuman objects; and</td>
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<td>o hyperbole – intentionally exaggerated figure of speech.</td>
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<td>o distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending), recognizing that some words have technical meanings based on context such as stern.</td>
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</table>
- recognize that synonyms may have connotations (e.g., *elderly* and *mature; youthful* and *juvenile*).
- use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- consult word reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital to find the pronunciation of a word or determine/clarify meanings.
7.5 The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.

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

b) Compare and contrast various forms and genres of fictional text.

c) Identify conventional elements and characteristics of a variety of genres.

d) Describe the impact of word choice, imagery, and literary devices including figurative language.

e) Make, confirm, and revise predictions.

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

g) Make inferences and draw conclusions based on the text.

h) Identify the main idea.

i) Summarize text relating supporting details.

j) Identify the author’s organizational pattern.

k) Identify cause and effect relationships.

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

UNDERSTANDING THE STANDARD

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<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
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<tr>
<td>All students should</td>
<td>o recognize that authors make deliberate choices to create literary works.</td>
<td>To be successful with this standard, students are expected to</td>
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<tr>
<td>o understand that language has an impact on readers.</td>
<td>o recognize the elements of narrative structure including:</td>
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<td>o make inferences and draw conclusions based on information supplied by an author combined with the reader’s own background knowledge.</td>
<td>o setting – time, place, and duration;</td>
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<td>o use strategies and graphic organizers to summarize and analyze text.</td>
<td>o character(s);</td>
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<td>o analyze how a text makes connections among and distinctions between individuals, ideas, or events.</td>
<td>o external conflicts, such as</td>
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<td>- individual vs. individual</td>
<td>- individual vs. nature</td>
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<td>- individual vs. society</td>
<td>- individual vs. society</td>
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<td></td>
<td>- individual vs. supernatural</td>
<td>- individual vs. technology</td>
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<td>- individual vs. technology</td>
<td>o internal conflict – individual vs. self;</td>
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<td>o distinguish between narrative prose and poetic forms, including:</td>
<td>o plot – development of the central conflict, including</td>
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<td>o haiku – a 17-syllable, delicate, unrhymed Japanese verse, usually</td>
<td>- initiating event</td>
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<td></td>
<td>o voice shows an author’s personality, awareness of audience, and passion for his or her subject. It</td>
<td>- rising action</td>
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<td>o the initiating event is the incident that introduces the central conflict in a story; it may have occurred before the opening of the story.</td>
<td>- climax</td>
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<td></td>
<td>o the voice shows an author’s personality, awareness of audience, and passion for his or her subject.</td>
<td>- falling action</td>
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<tr>
<td></td>
<td>o the voice shows an author’s personality, awareness of audience, and passion for his or her subject.</td>
<td>- resolution</td>
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<tr>
<td></td>
<td>o the voice shows an author’s personality, awareness of audience, and passion for his or her subject.</td>
<td>o theme.</td>
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LCPS MIDDLE SCHOOL CURRICULUM GUIDE
adds liveliness and energy to writing.

- **Mood** refers to the emotional atmosphere produced by an author’s use of language.
- **Tone** refers to an attitude a writer takes toward a subject.
- Students will understand how authors use keywords and images to craft a message and establish tone.
- 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.
- Students will use a variety of reading strategies such as text annotation, QAR (Question-Answer Relationship), thinking aloud, etc.

<table>
<thead>
<tr>
<th>(e.g., through comparisons or categories).</th>
<th>about nature;</th>
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<tbody>
<tr>
<td>limerick — a 5-line, rhymed, rhythmic verse, usually humorous;</td>
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<td>ballad — a songlike narrative poem, usually featuring rhyme, rhythm, and refrain;</td>
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<tr>
<td>free verse — poetry with neither regular meter nor rhyme scheme</td>
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<td>couplet — a pair of rhyming lines; and</td>
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<tr>
<td>quatrain — a stanza containing four lines.</td>
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<tr>
<td>read, understand, and compare/contrast the characteristics and narrative structures of:</td>
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<td>short stories;</td>
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<td>novels (including historical fiction);</td>
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<td>folk literature;</td>
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<td>- tales</td>
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<td>- myths</td>
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<td>- legends</td>
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<td>- fables</td>
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<td>plays; and</td>
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<td>narrative nonfiction (including personal essays, biographies, and autobiographies).</td>
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<tr>
<td>use graphic organizers to record important details for summarizing and drawing conclusions.</td>
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<td>identify <strong>characterization</strong> as the way an author presents a character and reveals character traits by:</td>
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<td>what a character says;</td>
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<td>what a character thinks;</td>
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<td>what a character does; and</td>
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<tr>
<td>how other characters respond to the character.</td>
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<td>determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</td>
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<td>analyze an author’s choice and use of literary devices, including:</td>
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<td>foreshadowing — the use of clues to hint at coming events in a story; and</td>
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<tr>
<td>irony — the contrast between expectation and reality; between what is said and what is meant; between what appears to be true and what really is true.</td>
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<td>analyze elements of an author’s style, including:</td>
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<td>STANDARD 7.5</td>
<td>STRAND: READING</td>
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</table>

- word choice;
- sentence structure and language patterns;
- imagery – the use of words to create sensory impressions — most often visual impressions but may be sound, smell, taste, or touch impressions;
- contrasting points of view; and
- figurative language – text enriched by word images and figures of speech.

- define an author’s tone including, but not limited to: serious, sarcastic, objective, humorous, disapproving, solemn, enthusiastic, and hostile.
- recognize and analyze the impact of an author’s choice of poetic devices, including:
  - **rhyme** – recurring identical or similar final word sounds within or at the ends of lines of verse;
  - **rhythm** – the recurring pattern of strong and weak syllabic stresses;
  - **meter** – a fixed pattern of accented and unaccented syllables in lines of fixed length to create rhythm;
  - **repetition** – repeated use of sounds, words, or ideas for effect and emphasis;
  - **alliteration** – repetition of initial sounds, e.g., *picked a peck of pickled peppers*; and
  - **onomatopoeia** – the use of a word whose sound suggests its meaning, e.g., *clatter*.

- explain how poetic devices of form, rhyme, rhythm, repetition, line structure, and punctuation convey the mood and meaning of a poem.
- make predictions before, during, and after reading texts.
- connect to prior knowledge of a subject.
- visualize, and question a text while reading.
- draw inferences.
- synthesize information.
### UNDERSTANDING THE STANDARD

**Teacher Notes**

- The intent of this standard is that students will read and comprehend at and beyond the literal level in a variety of nonfiction texts.
- Students will use and understand the internal and external text structures common to textbooks and other nonfiction text.
- An author’s viewpoint refers to his or her bias or subjectivity toward the subject. In general, a viewpoint can be positive or negative.
- Teachers will model the 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.
- Students will work collaboratively and with teacher support to move toward higher-order thinking with instructional level materials.
- **Synthesis** involves higher-order thinking and is a result of forming either a concrete or abstract concept.

### ESSENTIAL UNDERSTANDINGS

- All students should:
  - use the reading process to activate prior knowledge, predict, question, clarify, infer, organize, compare, summarize, and synthesize.
  - choose graphic organizers based on the internal text structure most prevalent in the text in order to track key points and summarize the text.
  - recognize an author’s purpose:
    - to entertain;
    - to inform; and
    - to persuade.
  - notice use of connotations and persuasive language to convey viewpoint.
  - make inferences, which imply meaning, and draw conclusions and make inferences on explicit and implied information.
  - Differentiate between fact and opinion.
  - Identify the source, viewpoint, and purpose of texts.
  - Describe how word choice and language structure convey an author’s viewpoint.
  - Identify cause and effect relationships.
  - Organize and synthesize information for use in written formats.
  - Use reading strategies to monitor comprehension throughout the reading process.

### ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES

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

- activate prior knowledge before reading by use of, but not limited to:
  - small-group or whole-class discussion;
  - anticipation guides; and
  - preview of key vocabulary.
- use textual features to make predictions and enhance comprehension, including:
  - boldface and/or italics type;
  - type set in color;
  - underlining;
  - indentation;
  - sidebars;
  - illustrations, graphics, and photographs;
  - headings and subheadings; and
  - footnotes and annotations.
- recognize organizational pattern to enhance comprehension, including:
  - cause and effect;
  - comparison/contrast;
  - enumeration or listing;
  - sequential or chronological;
| whole from the logical relation of parts. |
| Students will use a variety of reading strategies such as text annotation, QAR (Question-Answer Relationship), thinking aloud, etc. |
| conclusions based on both explicit and implied information. |
| distinguish between a fact, which can be verified, and an opinion, which cannot. |
| concept/definition; |
| generalization; and |
| process. |
| recognize transitional words and phrases authors use to signal organizational patterns, including, but not limited to: |
| *as a result of, consequently* for cause and effect; |
| *similarly, on the other hand* for comparison/contrast; |
| *first, three* for enumeration or listing; |
| *today, meanwhile* for sequential or chronological; |
| *refers to, thus* for concept/definition; |
| *always, in fact* for generalization; and |
| *begins with, in order to* for process. |
| determine two or more central ideas in a text and analyze their development over the course of the text. |
| provide an objective summary of the text by recording the development of the central ideas. |
| analyze how two or more authors writing about the same topic shape their presentations or viewpoints of key information using facts, opinions, and reasoning. |
At the seventh-grade level, students will plan, draft, revise, and edit expository as well as narrative and persuasive pieces with attention to composition and written expression. Students will achieve greater independence with sentence formation, usage, and mechanics and understand that the conventions of language help convey the message from the writer to the reader. Students will use writing for expressive purposes and as a tool for learning academic concepts. They will use available and appropriate technology.
7.7 The student will write in a variety of forms with an emphasis on exposition, narration, 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.
   e) Compose a topic sentence or thesis statement.
   f) Write multiparagraph compositions with unity elaborating the central idea.
   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) Use clauses and phrases for sentence variety.
   j) Revise sentences for clarity of content including specific vocabulary and information.
   k) Use computer technology to plan, draft, revise, edit, and publish 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>The intent of this standard is that students will become independent and proficient in composing a variety of types of writing.</td>
<td>All students should use a process for writing, including: planning; drafting; revising; proofreading; editing; and publishing.</td>
<td>To be successful with this standard, students are expected to identify intended audience and purpose.</td>
</tr>
<tr>
<td>Teachers will focus direct instruction on all three domains of writing: composing – the structuring and elaborating a writer does to construct an effective message for readers; written expression – those features that show the writer purposefully shaping and controlling language to affect readers; and usage/mechanics – the features that cause written language to be acceptable and effective for standard discourse.</td>
<td>understand that good writing includes elaboration. recognize that a thesis statement is not an announcement of the subject, but rather a unified, and specific statement. understand that good writing has been improved through revision. understand and apply the elements of composing:</td>
<td>use a variety of prewriting strategies including: brainstorming; webbing; mapping; outlining; clustering; listing; and using graphic organizers.</td>
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<tr>
<td>Students will gradually assume responsibility for revising, proofreading, and editing their own writing. Elaboration can occur by using descriptive details and examples within a sentence to give detail and depth to an idea, or from paragraph</td>
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<td>explain, analyze, or summarize a topic. 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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<td>choose an appropriate strategy for organizing ideas such as comparison/contrast, personal narrative, cause/effect, etc., and provide transitions between ideas.</td>
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<tr>
<td>Voice</td>
<td>Tone</td>
<td>Writing Process</td>
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<tr>
<td>shows an author’s personality, awareness of audience, and passion for his or her subject. It adds liveliness and energy to writing. Voice is the imprint of the writer — the capacity to elicit a response from the reader.</td>
<td>expresses an author’s attitude toward the subject.</td>
<td>A writing process is nonlinear: returning to prewriting or drafting at any point in the process may help the writer clarify and elaborate the drafted piece.</td>
</tr>
<tr>
<td>central idea; elaboration; unity; and organization.</td>
<td>develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences when writing narratives.</td>
<td>engage and orient the reader by establishing a context and introducing a narrator and/or characters.</td>
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<tr>
<td>recognize terms illustrative of tone, such as, but not limited to: serious; sarcastic; objective; enthusiastic; solemn; humorous; hostile; personal; and impersonal.</td>
<td>include an appropriate introduction and satisfying conclusion.</td>
<td>sustain a formal style.</td>
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<tr>
<td>apply revising procedures in peer and self-review, including: rereading; reflecting; and rethinking; and</td>
<td>create multiparagraph compositions focusing on a central idea and using elaborating details, reasons, or examples as appropriate for audience and purpose.</td>
<td>use narrative techniques, such as dialogue, pacing, and description to develop experiences, events, and/or characters.</td>
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<td>o rewriting.</td>
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<td>o vary sentence structure by using coordinating conjunctions: <em>for, and, nor, but, or, yet</em>, and <em>so.</em></td>
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<td>o use subordinating conjunctions to form complex sentences: <em>after, although, as, as if, because, before, even if, even though, if, if only, rather than, since, that, though, unless, until, when, where, whereas, wherever, whether, which</em>, and <em>while.</em></td>
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<td>o incorporate variety into sentences using simple, compound, and compound-complex sentences, including, but not limited to:</td>
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<td>o <strong>coordination</strong> – joining words, phrases, clauses, or sentences by using appropriate coordinating conjunctions;</td>
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<td>o <strong>subordination</strong> – establishing the relationship between an independent and a dependent clause by using appropriate subordinate conjunctions; and</td>
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<td>o <strong>modifier</strong> – an adjective, an adverb, or a phrase or clause acting as an adjective or adverb.</td>
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<td>o use available computer technology to assist throughout the writing process.</td>
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</table>
7.8 The student will edit writing for correct grammar, capitalization, punctuation, spelling, sentence structure, and paragraphing.

j) Use a variety of graphic organizers, including sentence diagrams, to analyze and improve sentence formation and paragraph structure.

k) Choose appropriate adjectives and adverbs to enhance writing.

l) Use pronoun-antecedent agreement to include indefinite pronouns.

m) Use subject-verb agreement with intervening phrases and clauses.

e) Edit for verb tense consistency and point of view.

f) Demonstrate understanding of sentence formation by identifying the eight parts of speech and their functions in sentences.

g) Use quotation marks with dialogue.

h) Use correct spelling for commonly 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 with increasing independence.</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</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 proofread and edit drafts with teacher assistance, peer collaboration, and growing independence.</td>
<td>o use complete sentences with appropriate punctuation, including the punctuation of dialogue.</td>
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<tr>
<td>o Students will understand that the conventions of correct language are an integral part of the writing process.</td>
<td>o understand that pronouns need to agree with antecedents.</td>
<td>o use a singular verb with a singular subject and a plural verb with a plural subject (e.g., <em>The students in the classroom discuss many topics. The driver of the bus full of children drives with extreme caution.</em>).</td>
</tr>
<tr>
<td>o A diagram of a sentence is a tool to increase understanding of its structure.</td>
<td>o understand that verbs must agree with subjects.</td>
<td>o use a singular pronoun to refer to a singular antecedent and a plural pronoun to refer to a plural antecedent (e.g., <em>All students should bring their notebooks to class. Each student must provide his own pen.</em>)</td>
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<td></td>
<td>o become independent in checking spelling, using dictionaries and/or electronic tools.</td>
<td>o diagram sentences with phrases and clauses.</td>
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<td></td>
<td>o examine sentences to identify eight parts of speech with the intent of improving sentence structure and variety, including: noun; verb; pronoun; adjective;</td>
<td>o use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.</td>
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<td>o maintain verb tense (present, past, future) throughout an entire piece of writing.</td>
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<td>o maintain consistent point of view through a piece of writing.</td>
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<td>o use quotation marks to represent the exact language (either spoken or written) of another.</td>
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<td>adverb;</td>
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<td>preposition;</td>
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<td>conjunction; and</td>
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<td>interjection.</td>
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</table>
At the seventh-grade level, students will apply knowledge of appropriate reference material to produce a research product including the collection and organization of information from multiple online, print, and media sources. They will extend skills in the evaluation of sources and the use of technology to research, organize, evaluate, and communicate information. In addition, they will continue to cite sources skillfully and thereby avoid plagiarism.
7.9 The student will apply knowledge of appropriate reference materials to produce a research product.
   a) Collect and organize information from multiple sources including online, print and media.
   b) Evaluate the validity and authenticity of sources.
   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>
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<tbody>
<tr>
<td>o The intent of this standard is that students will use both print and electronic sources to find, read, and organize information for presentations and papers.</td>
<td>All students should</td>
<td>To be successful with this standard, students are expected to</td>
</tr>
<tr>
<td>o Students will synthesize information from a variety of sources and will document sources, using a standard format.</td>
<td>o understand that research tools are available in school media centers and libraries.</td>
<td>o use available resource tools, including:</td>
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<tr>
<td>o Students will 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.</td>
<td>o understand that a primary source is an original document or a firsthand or eyewitness account of an event.</td>
<td>o educational online resources;</td>
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<tr>
<td>o Teachers should assist students in determining the authenticity and validity of sources.</td>
<td>o understand that a secondary source discusses information originally presented somewhere else. Secondary sources provide analysis, interpretation, or evaluation of the original information.</td>
<td>o reference books;</td>
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<tr>
<td>o Teachers should make students aware of possible consequences of plagiarism.</td>
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<td>o scholarly journals;</td>
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<td>o Teachers will collaborate with library media specialists to assist students as the students learn to become independent with research.</td>
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<td>o magazines;</td>
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<td>o Students will have the opportunity to practice writing over shorter time frames as well as for extended ones.</td>
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<td>o the Internet, as appropriate for school use; and</td>
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<td>o general and specialized (or subject-specific) databases.</td>
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<td>o organize and synthesize information with tools, including:</td>
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<td>o graphic organizers;</td>
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<td>o outlines;</td>
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<td>o spreadsheets;</td>
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<td>o databases; and</td>
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<td>o presentation software.</td>
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<td>o create a “Works Cited” page using MLA format for oral and written presentations.</td>
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<td>o differentiate between a primary and a secondary source.</td>
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<td>o gather relevant information from multiple print and digital sources; assess the credibility and validity of each source;</td>
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<td>o prevent plagiarism and its consequences by giving credit to authors when ideas and/or words are used in direct quotation or paraphrases.</td>
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<td>o evaluate the validity and authenticity of texts, using questions, such as:</td>
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<td>o Does the source appear in a reputable publication?</td>
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<td>o Is the source free from bias?</td>
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</table>
The student will apply knowledge of appropriate reference materials to produce a research product.

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

b) Evaluate the validity and authenticity of sources.

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>
<th>ESSENTIAL UNDERSTANDINGS</th>
<th>ESSENTIAL KNOWLEDGE, SKILLS, AND PROCESSES</th>
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<tr>
<td></td>
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<td>° Does the writer have something to gain from his opinion?</td>
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<td>° Does the information contain facts for support?</td>
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<td>° Is the same information found in more than one source?</td>
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<td>° summarize and cite specific evidence from the text to support conclusions.</td>
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ENGLISH
Curriculum Appendix
GRADE SEVEN

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.

<table>
<thead>
<tr>
<th>RESERVED</th>
<th>SUPPLEMENTAL</th>
<th>LITERATURE CIRCLES</th>
<th>CURRICULUM SUPPORT MATERIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>All But My Life* - Klein</td>
<td>A Day No Pigs Would Die - Peck</td>
<td>The Lightning Thief- Riordan</td>
<td>D'Aulaire’s Book of Greek Myths</td>
</tr>
<tr>
<td>Beowulf - Nye</td>
<td>A Solitary Blue - Voigt</td>
<td>Goddess of Yesterday-Cooney</td>
<td>Heroes, Gods, and Monsters of Greek Myths - Evslin</td>
</tr>
<tr>
<td>Freak the Mighty - Philbrick</td>
<td>Gathering Blue - Lowry</td>
<td>Money Hungry-Flake</td>
<td>The Adventures of Ulysses - Evslin</td>
</tr>
<tr>
<td>Martian Chronicles* - Bradbury</td>
<td>Hoot - Hiaasen</td>
<td>The House of Scorpion-Farmer</td>
<td></td>
</tr>
<tr>
<td>Out of the Dust* - Hesse</td>
<td>Hope Was Here - Bauer</td>
<td>No More Dead Dogs-Korman</td>
<td></td>
</tr>
<tr>
<td>Scorpions - Myers</td>
<td>Jacob Have I Loved* - Paterson</td>
<td>Misfits-Howe</td>
<td></td>
</tr>
<tr>
<td>Stargirl - Spinelli</td>
<td>King Arthur and His Knights of the Round Table* - Green</td>
<td>Al Capone Does My Shirts-Choldenko</td>
<td></td>
</tr>
<tr>
<td>Tangerine - Bloor</td>
<td>Pictures of Hollis Woods - Giff</td>
<td>Travel Team-Lupic</td>
<td></td>
</tr>
<tr>
<td>The Adventures of Tom Sawyer* - Twain</td>
<td>Roll of Thunder, Hear My Cry - Taylor</td>
<td>Last Book in the Universe-Philbrick</td>
<td></td>
</tr>
<tr>
<td>The Wave* - Strasser</td>
<td>Slake’s Limbo - Holman</td>
<td>The Extraordinary Adventures of Alfred P. Knopf-Yancy</td>
<td></td>
</tr>
<tr>
<td>The Book of Three* - Alexander</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Hobbit* - Tolkien</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Watsons Go to Birmingham - Curtis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Year of Impossible Goodbyes - Choi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toning the Sweep - Johnson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Under the Blood Red Sun - Salisbury</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Year of Impossible Goodbyes - Choi</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</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.
### Standards | Integration
--- | ---
6.1, 7.1, 7.2, 7.3 | 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.

6.2, 7.6, 8.7 | Students learning to distinguish between fact and opinion in their own communications can see the connection to information found on Web sites.

6.2 | 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. *No More Bullying: Understanding the Problem, Building Bully-free Environments* [http://www.readwritethink.org/lessons/lesson_view.asp?id=935](http://www.readwritethink.org/lessons/lesson_view.asp?id=935)

6.5, 7.6, 7.7, 8.6 | 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. *Active Reading: Learning to Think Like Fact Checkers* [http://www.nytimes.com/learning/teachers/lessons/20051205monday.html](http://www.nytimes.com/learning/teachers/lessons/20051205monday.html)

7.3, 8.3 | 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. *Identifying and Understanding the Fallacies Used in Advertising* [http://www.readwritethink.org/lessons/lesson_view.asp?id=785](http://www.readwritethink.org/lessons/lesson_view.asp?id=785)

7.4, 7.6, 8.3, 8.4 | 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.

7.6, 8.3 | 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.

8.6 | 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. *Inquiry on the Internet: Evaluating Web Pages for a Class Collection* [http://www.readwritethink.org/lessons/lesson_view.asp?id=328](http://www.readwritethink.org/lessons/lesson_view.asp?id=328)

7.8, 8.7 | 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. *Naming in the Digital World: Creating a Safe Persona on the Internet* [http://www.readwritethink.org/lessons/lesson_view.asp?id=843](http://www.readwritethink.org/lessons/lesson_view.asp?id=843)

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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, -ceipt</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>