Mendham Borough Public Schools
Mendham, New Jersey

Curriculum and Instruction

Course of Study

Language Arts: Grade 3   **August 23, 2016**

I.   RATIONALE, DESCRIPTION AND PURPOSE

The Mendham Borough Schools seek to instill and cultivate a love of reading and writing; independent reading and writing for varied purposes, including individual genre and learning interests; and "readerly" and "writerly" lives in students' school and personal worlds. In addition to the literary genres, intermediate elementary students begin the transition from learning to read to reading to learn. Students read and write to inquire, investigate and learn, with increasing attention to nonfiction content-area texts. Upper elementary school students begin to recognize an author's purpose for writing and strategies in the service of this purpose, and begin to write strategically to satisfy a given purpose and prospective audience (readership).

Language arts literacy embraces the integrated development of reading, writing, speaking, listening and viewing/media literacy skills in purposeful and meaningful contexts. Literacy skills develop within a continuum according to each student's readiness.

The Teachers College third grade reading and writing workshops cultivate reading and writing within fiction and nonfiction genres for authentic and engaging purposes. The Teachers College model proceeds on three premises. First, students are readers and writers who develop distinctive reading and writing identities that include preferences, strengths and needs. Readers and writers engage in reading and writing lives in the classroom and in their out-of-school worlds. Second, the fundamental goal of reading and writing is to develop a love of both interactions with text, ideas and the larger world. Third, readers and writers need tools and strategies to engage their craft purposefully and authentically. Teachers of reading and writing provide direct and explicit instruction in the development of these tools and strategies as meets readers' and writers' varying readiness levels.

II.   DISTRICT OBJECTIVES

The district adopts the Anchor Standards set forth in the New Jersey Student Learning Standards, as objectives for all students to meet by the end of Grade 8. Separate objectives for reading, writing, speaking and listening, and language, are as follows:

Reading

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific
   textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting
   details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and
figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g.,
a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as
well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well
as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the
approaches the authors take.
10. Read and comprehend complex literary and informational texts independently and proficiently.

Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant
and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately
through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details,
and well-structured event sequences.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task,
purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating
understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each
source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a

single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking & Listening

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners,
building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and
orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the
organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding
of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when
indicated or appropriate.

Language

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when
writing.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective
choices for meaning or style, and to comprehend more fully when reading or listening.
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues,
analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for
reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in
gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

III. ALIGNMENT TO STANDARDS

Language arts literacy development in third grade aligns with the following **New Jersey Student Learning Standards:**

Reading

- Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. (RI.3.1)
- Determine the main idea of a text; recount the key details and explain how they support the main idea. (RI.3.2)
- Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect. (RI.3.3)
- Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area. (RI.3.4)
- Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently. (RI.3.5)
- Distinguish their own point of view from that of the author of a text. (RI.3.6)
- Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur). (RI.3.7)
- Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence). (RI.3.8)
- Compare and contrast the most important points and key details presented in two texts on the same topic. (RI.3.9)
- By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently. (RI.3.10)
- Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. (RL.3.1)
- Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. (RL.3.2)
- Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. (RL.3.3)
- Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. (RL.3.4)
- Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections. (RL.3.5)
- Distinguish their own point of view from that of the narrator or those of the characters. (RL.3.6)
- Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). (RL.3.7)
- Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series). (RL.3.9)
- By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently. (RL.3.10)

Writing

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

- o Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
  - o Provide reasons that support the opinion.
  - o Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.
  - o Provide a concluding statement or section.
- Write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.3.2)
  - o Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
  - o Develop the topic with facts, definitions, and details.
  - o Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.
  - o Provide a concluding statement or section.
- Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. (W.3.3)
  - o Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
  - o Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
  - o Use temporal words and phrases to signal event order.
  - o Provide a sense of closure.
- With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.) (W.3.4)
- With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (W.3.5)
- With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.
- Conduct short research projects that build knowledge about a topic. (W.3.6)
- Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. (W.3.8)
- Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. (W.3.10)

Speaking & Listening

- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. (SL.3.1)
  - o Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
  - o Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

- o Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
  - o Explain their own ideas and understanding in light of the discussion.
- Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. . (SL.3.2)
- Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. . (SL.3.3)
- Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace. . (SL.3.4)
- Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details. . (SL.3.5)
- Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. . (SL.3.6)

Reading Foundational

- Know and apply grade-level phonics and word analysis skills in decoding words. (RF.3.3)
  - o Identify and know the meaning of the most common prefixes and derivational suffixes.
  - o Decode words with common Latin suffixes.
  - o Decode multisyllable words.
  - o Read grade-appropriate irregularly spelled words.
- Read with sufficient accuracy and fluency to support comprehension. (RF.3.4)
  - o Read grade-level text with purpose and understanding.
  - o Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
  - o Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.3.1)
  - o Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
  - o Form and use regular and irregular plural nouns.
  - o Use abstract nouns (e.g., childhood).
  - o Form and use regular and irregular verbs.
  - o Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.
  - o Ensure subject-verb and pronoun-antecedent agreement.*
  - o Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.
  - o Use coordinating and subordinating conjunctions.
  - o Produce simple, compound, and complex sentences.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.3.2)
  - o Capitalize appropriate words in titles.
  - o Use commas in addresses.
  - o Use commas and quotation marks in dialogue.

- o Form and use possessives.
  - o Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).
  - o Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
  - o Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
- Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.3.3)
  - o Choose words and phrases for effect.*
  - o Recognize and observe differences between the conventions of spoken and written standard English.
- Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies. (L.3.4)
  - o Use sentence-level context as a clue to the meaning of a word or phrase.
  - o Determine the meaning of the new word formed when a known affix is added to a known word (e.g., agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat).
  - o Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., company, companion).
  - o Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.
- Demonstrate understanding of figurative language, word relationships and nuances in word meanings. (L.3.5)
  - o Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).
  - o Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).
  - o Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered).
- Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them). (L.3.6)

IV. CONTENT, SCOPE AND SEQUENCE, LEARNING OUTCOMES

Grade level benchmarks in third grade Language Arts Literacy are built into the chart below:

Reading Workshop	Writing Workshop
Unit 1: Launching the Reading Workshop: Building Stamina, Establishing Routines	Unit 1: Launching the Writing Workshop: Baseline Assessment, Living in the Notebook, Personal Narrative
Unit 2: Building Fluency, Readers' Theater	Unit 2: Raising the Quality of the Personal Narrative
Unit 3: Character Study I: Readers Develop Theories about Characters	Unit 3: Realistic Fiction

Unit 4: Character Study II: Readers Develop Theories about Characters across Books (Characters in a Series)	Unit 4: Poetry
Unit 5: Social Issues Book Clubs and Action Project	Unit 5: Personal Essay, Reading/Writing Connection to Social Issues
Unit 6: Mystery	Unit 6: "Edge of Seat" Writing, Writing Responsively
Unit 7: Reading and Writing Connection, Close Reading of Short Text	Unit 7:Reading and Writing Connection, Speculative Writing/Textual Response
Unit 8: Nonfiction Book Clubs	Unit 8: Informative Essay
Unit 9: Reflection/Assessment, Planning for Summer Reading and Writing	Unit 9: Rereading, Revising and Editing a News Article

Reading Workshop Unit 1: Launching the Reading Workshop: Building Stamina, Establishing Routines

This unit "launches" the reading workshop and establishes routines. Students build general text comprehension strategies and specific strategies for monitoring their understanding of character development.

In unit 1, readers will understand that:

1. They have a unique identity as a reader.
2. They can use various strategies to accumulate and self-monitor comprehension of the story.

In unit 1, readers will be able to:

1. Attend to read alouds with "wide awake" minds;
2. Know one another as readers;
3. Organize their reading materials;
4. Identify an appropriate reading spot in school and at home to read effectively;
5. Make time for reading in school and in their out-of-school lives;
6. Reread to recall the last part of the story;
7. Regain focus by rereading what they have already read;
8. Know themselves as readers by asking, "How much do I usually read?";
9. Increase stamina by "stretching" themselves to read more;
10. Monitor for meaning;
11. Remember what they read by pausing periodically to ask, "Who's in the book?" and "What's happening?";
12. Retell earlier parts to explain or set up what has just happened in the book;
13. Compare a good retelling and a poor retelling using scripts;

14. Recognize the elements of a good retelling;
15. Summarize the story across five fingers (beginning, middle, and end);
16. Identify the five elements of a story: characters, plot, setting, problem, resolution;
17. Select "just right" books;
18. Recognize what the characters in a story want;
19. Accumulate the story by asking, "Is the scene continuing?"; "Are the characters in the same place, doing the same thing?";
20. Construct a world of story by thinking about the characters and what might happen;
21. Visualize the story;
22. Recognize characters' problems.

Reading Workshop Unit 2: Building Fluency, Readers' Theater

Readers develop and monitor fluent ("smooth") reading aloud, and read aloud fluently and meaningfully in a readers' theater performance.

In unit 2, readers will understand that:

1. Fluent oral reading relies on text comprehension.
2. Text features that build comprehension also enable fluent reading.

In unit 2, readers will be able to:

1. Recognize and apply punctuation "road signs";
2. Read phrases rather than individual words;
3. Read with expression;
4. Accumulate and self-monitor comprehension of story events and character traits in order to read dialogue with meaningful inflection;
5. Maintain a steady pace when reading aloud;
6. Enact a readers' theater selection (cf. #1-5).

Reading Workshop Unit 3: Character Study I: Readers Develop Theories about Characters

Readers develop skills for partnership reading and accountable talk, and widen their repertoire of specific text comprehension skills to monitor their understanding of character development.

In unit 3, readers will understand that:

1. Their understanding of characters relies on "beneath the surface" reflection and analysis.
2. Accountable book talk is grounded in specific ideas about characters and textual evidence.

In unit 3, readers will be able to:

1. Enact an effective reading partnership;
2. Apply appropriate post-reading behaviors; e.g., reread "post-it" notes, written reader's response to resolve comprehension confusion;
3. Set reading goals (length of time, # pages, comprehension goal);
4. Plan their reading with the reading log;

5. Identify the main character and envision the kind of person he or she is;
6. Recognize what the character is doing and experiencing;
7. Describe the character's personality using clues in the text;
8. Engage in accountable partner talk by using "starter" phrases to begin the partnership conversation;
9. Identify challenges that the characters face;
10. Ground their book talks in the text;
11. Recognize the problems their characters face and how they respond to these problems;
12. Recognize their characters' feelings;
13. Recognize how a character changes by retelling the story over time in their minds;
14. Develop ideas rather than report ideas in a book talk;
15. Identify internal traits that affect the character's change over time, recognizing that characters' change/growth is usually the premise of a good book;
16. Identify their characters' obstacles and recognize how they respond to these obstacles;
17. Recognize characters' distinctive speech patterns;
18. Use paraphrase to respond to a partner's ideas;
19. Accumulate the story by tracking their characters' "big moments" on "post-it" notes;
20. Make connections between self and characters;
21. Apply accumulated knowledge of a character to predict what he/she will do next.

Reading Workshop Unit 4: Character Study II: Readers Develop Theories about Characters across Books (Characters in a Series)

Readers began to develop theories about a prominent character in unit 3, and in this unit they think more complexly about a character by paying attention to his or her role in the developing story. Book talks in this unit continue to strengthen readers' accountable talk skills and strategies.

In unit 4, readers will understand that:

1. A theory about a character emerges over time with textual evidence about the character.
2. They can "grow" or revise a theory about a character as they collect textual evidence across one story and stories in a series.

In unit 4, readers will be able to:

1. Know characters in their book;
2. "Grow" and articulate ideas about characters ("inside" and "outside" traits);
3. Know a character by reflecting on his or her actions and experiences;
4. Discuss an idea with their reading partners for a long time before moving on (developing vs. reporting ideas; stamina for accountable talk);
5. "Grow" one "big idea" (theory) about a character that is important in the book and to readers after reading a significant portion of the book;
6. Support their theories by finding evidence in the book;
7. State and support ideas about a book with textual evidence; e.g., "I think [idea] because….";
8. "Grow" an idea by asking, "So what?";
9. Support a book talk with textual evidence and text citations (topics for talk and evidence from text in the readers' notebook);
10. Self-monitor comprehension and the accuracy/usefulness of a theory about a character by asking, "Do I still think this [theory]?" as they continue to read;

11. Revise or abandon a theory about a character as they gain more information over time;
12. Deepen the complexity of a theory by asking, "Why?" and explaining the thought process behind their "big theory" (i.e., "I think *x* because *y*.";
13. Manage accountable partner talk so that both reading partners participate equally;
14. Apply prior knowledge about a character to make a prediction about the next book in the series (i.e., plot, setting, problem, resolution);
15. Reread parts where a character is changing and recognize the catalyst for change;
16. Reflect in writing (reader's notebook) to improve the quality of the book talk;
17. Recognize the strengths and weaknesses of the main character across books;
18. Identify rhetorical patterns (story grammar "formulas") across books to predict what might happen in the book (cf. #15);
19. Apply their theories about a character in subsequent books and adjust their character schema as appropriate;
20. Recognize and apply to their own lives life lessons learned from their characters;
21. Analyze how they are like and unlike their characters in a Venn diagram.

Reading Workshop Unit 5: Social Issues Book Clubs and Action Project

Readers have thus far engaged in partnership reading and book talk; in this unit, they develop a protocol for accountable book club reading and talk that builds upon the foundation of partnership reading and talk. As they explore a social issue across texts, readers develop the text comprehension skill of empathizing with characters and their story circumstances. Reading and book talks in this unit also strengthen text-to-self, text-to-text and text-to-world connections.

In unit 5, readers will understand that:

1. Authors can observe and comment on an issue in the world in their writing.
2. Character development reveals the social issue explored in the text and the author's perspective on it.

In unit 5, readers will be able to:

1. Recognize social issues that exist in the world and in stories;
2. Develop consensual practices for an effective book club (i.e., names, contracts, rules);
3. Recognize the elements of an effective book talk;
4. Recognize a social issue by rereading text, looking past the literal story;
5. Self-monitor comprehension of the "big idea" by identifying the author's "beneath the surface" message;
6. Identify differences between partnership talks and book club talks;
7. Plan their reading of a book in consideration of all members of the book club;
8. Identify main characters and secondary characters and consider their interrelated roles in the book;
9. Analyze characters' motivations and interactions among characters, and how both of these inform and reveal the social issue explored in the book;
10. Summarize speakers' main ideas at appropriate junctures (e.g., "big idea", midpoint, end) of a book club's book talk;

11. Recognize and construct their understanding of a social issue in a text by asking, "What am I learning about the social issue?" and using "post-it" notes to record their discoveries as they read and talk in their book clubs;
12. Identify issues of justice and equity inherent in a social issue by asking "Is this [story circumstance] fair?", and recognizing feelings of fairness and unfairness provoked by this issue;
13. Engage accountable book club talk by asking questions of one another to verify evidence, responding to a book club member's ideas, involving everyone in the conversation, and keeping conversations grounded in the text;
14. Recognize the two sides of a social issue by recording their thoughts regarding each perspective on a "T" chart as they read in class and at home;
15. Support a book talk in a book club with textual evidence and text citations (topics for talk and evidence from text in the readers' notebook);
16. Predict if and how the social issue might be resolved through text-to-text, text-to-self and text-to-world connections (i.e., what they have seen in life and other books);
17. Recognize their own life experiences to help them better understand and begin to empathize with the issues in the texts;
18. Accumulate ideas about social issues from past texts by comparing and contrasting how a social issue is developed or enacted across texts;
19. Develop empathy with others' life experience by asking, "Could this issue be important to someone else even if it is not important to me?";
20. Make text-to-self and text-to-world connections by asking, "Do I agree with what the author is trying to say about the social issue and about the world?";
21. Recognize prospective social action projects;
22. Investigate the feasibility of a prospective social action project;
23. Enact their social action projects with teacher guidance.

Reading Workshop Unit 6: Mystery

In unit 6, readers explore the genre of mystery. They apply their accumulated strategies for understanding character development and the distinctive features of this genre to identify the culprit.

In unit 6, readers will understand that:

1. Distinctive elements of mystery define the genre and distinguish it from the story genre.
2. A mystery writer writes for prospective readers by providing clues to help them solve the mystery.

In unit 6, readers will be able to:

1. Recognize the distinctive elements that define a short story as a mystery;
2. Activate relevant prior knowledge of the mystery genre;
3. Revise and "grow" their understanding of this genre as they read;
4. Identify the mystery and the problem solver or crime solver;
5. Identify the scene of the crime;
6. Accumulate the mystery as it unfolds by gathering clues;
7. Identify the suspects in the mystery and monitor their deductive reasoning to eliminate suspects as they uncover clues in their reading;

8. Identify and study relationships among the characters for possible clues;
9. Develop their repertoire of book club talk strategies by using an "ice breaker" to begin the book club talk and extend it beyond predictions;
10. Support their book club talk with textual evidence;
11. Recognize what the crime solver is thinking, saying, noticing, and doing;
12. Support a line of thinking/theory and provide evidence from the text;
13. Analyze each character's suspect status by asking:
    - Where was the character when the crime took place (opportunity)?
    - Who was the character with (alibi)?
    - What is the character's alibi? Do I believe it?
    - Does the character have the means and motive?
14. Investigate where clues "hide", recognizing that subplots contain clues;
15. Reread text closely, always being alert to additional clues they may have missed the first time;
16. Recognize that mystery writers often repeat important circumstances as clues;
17. Recognize incongruous or anomalous circumstances;
18. Encourage debate among book club members regarding suspects, clues and circumstances;
19. Apply the clues to solve the mystery;
20. Analyze the distinctive features of the mystery ("whodunit") genre;
21. Apply text comprehension strategies developed in one mystery text to comprehend and solve subsequent mystery texts.

Reading Workshop Unit 7: Reading and Writing Connection, Close Reading of Short Text

Readers develop strategies to comprehend and respond to narrative and nonfiction texts.

In unit 7, readers will understand that:

1. They read and write on to demonstrate and synthesize the skills that they have been developing all year.
2. Specific strategies will help them read and write effectively.

In unit 7, readers will be able to:

1. Self-monitor comprehension by asking, "Does this make sense?";
2. Self-monitor their use of time in a timed task;
3. Identify the main idea in a narrative story by asking, "What is this narrative story mainly about?";
4. Identify the main idea in a nonfiction text by asking, "What is this nonfiction text mainly about?";
5. Identify supporting details for the main idea in a narrative story;
6. Identify supporting details for the main idea in a nonfiction text, using subheadings or paragraphs to refer to relevant text sections and locate details;
7. Reread and apply key words to identify the part of a text to which a question refers;
8. Focus on the main character in a narrative story to determine motivation or sequence of events;
9. Pay attention to the characters and their relationships to one another in a narrative story;
10. Infer and draw conclusions;
11. Infer reasons for a character's actions;
12. Apply context clues to make meaning from difficult words or text;

13. Reread and recognize what has brought about a character's change in a narrative story;
14. Determine cause and effect;
15. Use evidence from the text to answer questions;
16. Relate their point of view regarding a given circumstance or scenario to the text, and write with their own point of view about the story in mind.

Reading Workshop Unit 8: Nonfiction Book Clubs

The formal study of nonfiction text marks a critical juncture in the "readerly" life of third grade students in the shift from learning to read to reading to learn. As students learn (more) about a topic of interest, they explore the genre of nonfiction text. Students will write to teach in the companion "Informative Essay" writing workshop unit.

In unit 8, readers will understand that:

1. Nonfiction authors write to teach the reader about the topic, and readers read nonfiction to learn (more) about a given topic.
2. Distinctive features of nonfiction text help the reader learn about the topic.

In unit 8, readers will be able to:

1. Approach a nonfiction text expecting to learn about a topic;
2. Analyze the distinctive features of nonfiction text; i.e., author's purpose to teach or inform; "news report" vs. "story" tone and style; organizational levels of text (chapters, subheadings); typographical features of text (font); content features of text (maps, photographs, diagrams, graphs, charts) to support text comprehension; rhetorical organization of text (topic sentence, supporting details);
3. Activate relevant background knowledge regarding their topic;
4. Revise their understanding of a text's subject as they read;
5. Create mental files/sections (schemata) to hold on to information;
6. Take notes regarding important information (e.g., learning goal) as they read;
7. Create files to organize their notes according to subtopic;
8. Apply section headings to direct their reading and to organize their notes;
9. Read nonfiction to find the main idea;
10. Read nonfiction to find supporting details;
11. Self-monitor comprehension by asking, "Does this make sense? What have I learned?" and rereading to comprehend what they have just read;
12. Use a glossary to interpret unfamiliar words;
13. Apply photographs, diagrams and other illustrations to interpret unfamiliar words;
14. Apply context clues to interpret unfamiliar words;
15. Activate relevant prior knowledge when they begin to read a new book;
16. Apply relevant prior knowledge to make sense of new information as they read;
17. Self-monitor comprehension by asking, "How does this fit with what I already know?";
18. "Read" illustrations (i.e., maps, photographs, diagrams, graphs, charts) to learn about their topic;

19. Compare the text and illustrations (i.e., maps, photographs, diagrams, graphs, charts) to make meaning as they read;
20. Self-monitor comprehension by asking, "What have I learned about my topic? What questions do I still have? What part of my topic would I like to learn more about?";
21. Self-monitor comprehension by posing questions as they read and developing responses using the text;
22. Make connections within and across texts (text-to-text connections);
23. "Grow" ideas about nonfiction reading by using conversation prompts;
24. Teach others about (a part of) their topic through various media (e.g., book club or partner book talk on their (sub)topic; writing workshop informative essay; simulated "expert" interview).

Reading Workshop Unit 9: Readers Reflect on Their Reading Lives and Plan Summer Reading and Writing

Readers reflect on their reading year, share these reflections with reading partners and plan a summer reading project that includes a product to share with their new classmates in September of fourth grade. In unit 9, readers will understand that:

1. They have accumulated a repertoire of text and print strategies to read with meaning.
2. They can continue to cultivate their "readerly" and "writerly" lives (i.e., interests, habits, preferences) during the summer.

In unit 9, readers will be able to:

1. Reflect on their reading and writing lives in third grade: read alouds, genre, partner work, book clubs, artifacts from reading work (i.e., post-its, readers' notebook, reading log), artifacts from writing work (i.e., writer's notebook, drafts, published pieces), conferences, habits and preferences;
2. Reflect in writing and in partner talk on their achievements and difficulties as readers and writers:
   - What was hard about reading/writing this year?
   - What do I feel good about as a reader/writer?
   - What is still hard for me as a reader/writer?
   - What do I still want to learn as a reader/writer?
   - What can I go out and do in the world as a reader/writer?
3. Plan summer reading and writing as follows:
   - What's my goal?
   - What materials will I need?
   - How would I share this work with others?
   - How much time do I have?
   - How much can I realistically do each day?
   - How will I know when I'm finished?
   - What other projects do I want to do?

Writing Workshop Unit 1: Launching the Writing Workshop: Baseline Assessment, Living in the Notebook, Personal Narrative

This unit "launches" the writing workshop with routines and stories in students' lives. Students develop the art of storytelling, develop writing "tools", and begin to use the writer's notebook to gather "seeds" for writing.

In unit 1, writers will understand that:

1. Writing workshop routines help students become better writers and work independently.
2. Their daily lives provide ideas, reasons and opportunities for writing.

In unit 1, writers will be able to:

1. Establish the writer's notebook using organizational guidelines;
2. Tell a story to a classmate, and then use that story to write an entry in their notebooks;
3. Identify a special moment in their life to write as an entry in their notebooks;
4. Identify important people as a strategy to gather ideas ("seeds") for writing ("brainstorming");
5. Use a treasured item to gather "seeds" for writing;
6. Use observation as a tool to gather "seeds" for writing;
7. Navigate the stages of the writing process: gathering entries, choosing a "seed", nurturing, drafting, revising, editing and publishing;
8. Choose a "seed" to write about an important topic;
9. Nurture a "seed" by using a "memory window";
10. Plan and develop stories by using a timeline;
11. Recognize from mentor texts that good writing includes an effective lead, and revise their leads as needed to write with detail, "show the weather" and make it "sound like a song";
12. Write "discovery" drafts; i.e., exploring alternative strategies of the writer's craft (e.g., a different introduction), discovering the importance or "heart" of a story as they write scene by scene or piece by piece according to a "story mountain" graphic organizer;
13. Write from "inside a memory", recalling all parts of the moment;
14. Write in passages of thought and remove extraneous information;
15. Draft and revise endings that bring the story to a close;
16. Refer to an editing checklist to guide their use of punctuation;
17. Revise effectively by using a specific tool to accomplish a given purpose;
18. Revise by adding details to enable the reader to envision the "scene";
19. Revise by adding dialogue to their stories;
20. Revise by substituting more specific words to "stay inside the memory";
21. Revise by subtracting language (e.g., unnecessary information) that doesn't build the memory;
22. Plan revision for parts of the narrative that "deserve" to be enhanced, understanding that "revision" means "to see again";
23. Recognize from mentor texts that good writing "shows, not tells", and revise their writing accordingly;
24. Study mentor texts for guidance with a specific writing challenge;
25. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story?";
26. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
27. Shift between writing and revising in a first draft, understanding that revision need not wait until the end of a piece;
28. "Publish" their final piece and recognize their growth through the writing process.

Writing Workshop Unit 2: Raising the Quality of the Personal Narrative

In this unit, writers create stories out of the details of their own experiences. They raise the quality of their writing by studying mentor texts and exploring "small moment" devices.

In unit 2, writers will understand that:

1. A good story deserves revision ("re-seeing") to make it even better.
2. They can use writer's craft strategies to raise the quality of a "small moment" narrative.

In unit 2, writers will be able to:

1. Accumulate previously learned strategies for generating ideas and gathering "seeds" for writing;
2. Use a "list and jot" strategy to generate "small moments" that evoke strong emotion;
3. Enact "discovery" writing ("fishing-for-a-topic");
4. Select a focused vignette by moving from the whole story ("watermelon") to one particularly memorable or important part of the story ("small moment");
5. Write about "lollipop moments" by stretching an experience across details;
6. Identify writing prompts within previously written texts ("lift a line" from their notebooks) to create new entries;
7. Choose personal narrative "seeds";
8. Orally "story tell" their "seed" ideas;
9. Tell rather than summarize their ideas;
10. "Angle" their story by thinking, "What's the big idea?";
11. Recognize the "internal" story, the monologue;
12. Create "story mountain" or timeline graphic organizers for their seed ideas;
13. Draft various "leads" using mentor texts as models;
14. Draft various endings using mentor texts as models;
15. Draft their stories and "write long";
16. Address time gaps in their stories;
17. Find the "hot spots" and slow the story;
18. Apply a revision guide and editing checklist to their own writing;
19. Revise for clarity;
20. Revise effectively by using a specific tool to accomplish a given purpose;
21. Revise by adding details to enable the reader to envision the "scene";
22. Revise by adding dialogue to their stories;
23. Revise by adding details and descriptive language to "stay inside the memory";
24. Plan revision for parts of the narrative that "deserve" to be enhanced;
25. Revise to "show, not tell";
26. Study mentor texts for guidance with a specific writing challenge;
27. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story?";
28. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;

29. Shift between writing and revising in a first draft, understanding that revision need not wait until the end of a piece;
30. Edit for complete sentences;
31. Edit for spelling;
32. "Publish" their final pieces and share their writing in an appropriate venue.

Writing Workshop Unit 3: Realistic Fiction

In this unit, writers explore the craft of realistic short fiction. They incorporate the elements of story as they distinctively define this genre, and consult mentor texts for guidance regarding specific challenges encountered in their own writing.

In unit 3, writers will understand that:

1. They can study mentor texts to analyze the author's use of distinctive elements of the genre to convey meaning, and that they can import these lessons into their own writing.
2. The foundational work of the realistic fiction writer is to craft a believable character who confronts an authentic problem and enacts a plausible solution.

In unit 3, writers will be able to:

1. Construct ("imagine") stories from ordinary moments;
2. Recognize ("brainstorm") stories that they wish existed in the world;
3. Analyze texts to identify what they know about a character from the story;
4. Choose story ideas;
5. Develop believable (realistic) characters with their own motivations and struggles;
6. "Show, not tell" the characters' emotions and traits;
7. Nurture a story "seed" by plotting the story on a "story mountain" graphic organizer;
8. Develop their story in a logical sequence;
9. Develop the "heart" of the story;
10. Create powerful "leads" to draw the reader into the story;
11. Focus on setting to further develop the story;
12. Write dialogue with conventions (i.e., paragraph indentation);
13. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story?";
14. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
15. "Publish" a finished piece incorporating unit of study strategies;
16. Craft an "about the author" page to inform the reader about their history as a writer.

Writing Workshop Unit 4: Poetry

This unit introduces readers and writers to the genre of poetry. They read and study mentor texts to inform their own poetry.

In unit 4, writers will understand that:

1. They can study mentor texts to analyze the author's use of distinctive elements of the genre to convey meaning, and that they can import these features into their own writing.
2. The poet's work is to convey a message (i.e., "big idea") through the distinctive elements of the genre (i.e., forms, sound and language patterns, feelings, symbols, words, images, figurative language, economy of language, punctuation, repetition).

In unit 4, writers will be able to:

1. Explore poems using their senses;
2. Recognize how poems look (form); e.g., shape, textual features;
3. Recognize with their "listening ear" how poetry sounds;
4. Identify distinctive elements of the poetry genre (i.e., forms, sound and language patterns, feelings, symbols, words, images, figurative language, economy of language, punctuation, repetition);
5. Gather "seeds" for poetry ("inspiration") by listening to and reading many poems;
6. Visualize poetry in their minds;
7. Illustrate their visualizations;
8. Apply various metaphors and similes (e.g., nicknames, colors, places, animals, games, clothing) to describe themselves;
9. Use pictures, shapes, and images to help them write poetry;
10. Apply their five senses to write poetry;
11. Use verbs and action words to write poetry;
12. Craft sound and language patterns in their poetry through devices (e.g., alliteration);
13. Apply personification to create meaning in their poetry;
14. Craft rhythm for their poetry through stanzas;
15. "Publish" and share their poetry.

Writing Workshop Unit 5: Personal Essay, Reading/Writing Connection to Social Issues

In this unit, writers explore expository writing in contrast with narrative or "story" writing.

In unit 5, writers will understand that:

1. They can write to share strong convictions about a topic.
2. They can use a variety of writer's craft strategies to convey their convictions about a given topic.

In unit 5, writers will be able to:

1. Compare and contrast narrative and non-narrative writing;
2. Recognize a personal essay topic "living" within the writer's notebook;
3. Choose an important idea and list associations to that idea;
4. Group "seed" ideas into themes;
5. Decide on a thesis;
6. Analyze a mentor text essay to identify component parts in a graphic organizer;
7. Nurture a thesis by elaborating it in a graphic organizer;
8. Draft a personal essay in their drafting booklets;
9. Analyze different "leads" to begin their essays;

10. Revise their "leads" with feedback from their writing partners;
11. Identify the different parts of the body of their essay;
12. Decide on a closing paragraph that leaves the reader with a sense of closure;
13. Introduce their essays to their readers;
14. "Publish" and share their final essay in an appropriate venue.

Writing Workshop Unit 6: "Edge of Seat" Writing, Writing Responsively

In this unit, writers return to the personal narrative to write an emotional "small moment" story.

In unit 6, writers will understand that:

1. They can write to convey strong emotions.
2. They can use a variety of writer's craft strategies to convey the strong emotion in a "small moment" story.

In unit 6, writers will be able to:

1. Connect to past personal narratives in search of problems and solutions;
2. Think about "turning point" moments for an emotional "small moment" narrative;
3. Focus and revise previous writers' notebook entries;
4. Convey the excitement of an emotional "small moment" in their lives;
5. Gather "seeds" ("inspiration") for "small moments" by rereading picture books;
6. Choose a "seed" idea;
7. Consult mentor texts in search of a writing voice;
8. Self-monitor meaning in their piece by asking, "What is my piece really about? Have I written this real story?";
9. Incorporate descriptive details using all of the senses;
10. Visualize and "stay in the scene" of their emotional "small moment" to create a "movie" for readers;
11. Revise by rereading their drafts to determine what is missing and what needs to be removed;
12. Craft an ending that captures the "heart" of the story.

Writing Workshop Unit 7: Reading and Writing Connection, Speculative Writing/Textual Response

Readers and writers analyze speculative text to understand features of the genre and enact strategies for speculative writing. Writers develop strategies to respond texts.

In unit 7, writers will understand that:

1. They read and write to demonstrate and synthesize the skills that they have been developing all year.
2. Specific strategies will help them read and write effectively.

In unit 7, writers will be able to:

1. Self-monitor comprehension by asking, "Does this make sense?";
2. Self-monitor their use of time in a timed task;
3. Read all parts of the question before planning and writing a response;
4. Plan a response by using a graphic organizer: powerful lead, "small moment" strategy, "story mountain" graphic organizer to emphasize problem and solution, ending that provides satisfying closure;
5. Respond to each part of a question;
6. Provide evidence for their answers from a companion text and/or personal experience;
7. Apply details from a companion text to support their answers;
8. Apply sequencing and transitional words and phrases to answer questions effectively;
9. Reread their writing to check for clarity and that all parts of the question are answered;
10. Read the questions before reading the passage to be alert to key portions of the text;
11. Reread and use key words to locate the part of the text to which a question directly refers.

Writing Workshop Unit 8: Informative Essay

In this unit, writers build on their nonfiction reading in the companion reading workshop unit and on their previous experience with the personal essay. They explore the informative essay as one dimension of nonfiction writing.

In unit 8, writers will understand that:

1. They adopt the perspective of prospective readers in planning an informative essay.
2. They use the distinctive features of nonfiction text to support their readers' learning about their topic.

In unit 8, writers will be able to:

1. Adopt the perspective of a teacher as they describe and explain a particular subject;
2. Study informative essay exemplars (mentor texts);
3. Gather "seeds" for the informative essay by reviewing entries in the readers' and writers' notebooks and nonfiction book club reading notes, and by listing possible topics about which they can teach people;
4. "Try on" ("rehearse") several topics to decide on the best informative essay topic;
5. Choose a "seed" idea by rereading their notebook entries and nonfiction reading file notes;
6. Revise their "seed" idea to decide on a clear, straightforward thesis statement;
7. "Free write" or "discovery write" to consider if this thesis statement is really what they want to say about their topics;
8. Plan their informative essays by considering ways to elaborate on their thesis statements (e.g., several reasons);
9. Organize folders to collect material (e.g., notes, examples, lists, observations) for each supporting idea/topic sentence;
10. Revise material as needed as they collect it;
11. Craft one portion of the essay at a time, choosing, organizing and sequencing material for each topic sentence;
12. Revise each portion of the informative essay after the entire first draft is complete;
13. Revise confusing or unclear sections in their texts;

14. Compare their informative essays and mentor texts to remind themselves of what informative essayists do in their writing;
15. Recognize the primary function of the informative essay genre: "What do I have to teach that my readers might not already know?"
16. Recognize that they can teach their readers names (vocabulary items) related to their topics (e.g., parts of the violin);
17. Recognize that they can share advice or "weird facts" related to their topics;
18. Recognize that they might need to learn more about their topics before they can teach readers;
19. Reread their writing to check for organization and clarity (#9-13), excluding extra information: "Does this information fit this topic sentence?";
20. Integrate distinctive features of nonfiction text; i.e., author's purpose to teach or inform; "news report" vs. "story" tone and style; organizational levels of text (subheadings); typographical features of text (font); content features of text (maps, photographs, diagrams, graphs, charts) to support text comprehension; rhetorical organization of text (topic sentence, supporting details);
21. Study mentor texts for guidance with a specific writing challenge;
22. Revise ("re-see") by rereading with a lens; e.g., "What is this writing really about? Do I articulate a clear and compelling perspective that evokes the reader's empathy?";
23. Explore different strategies of revision; e.g., perspectives (i.e., writing partner's feedback) through which to rewrite the piece; novel endings, novel beginnings, modeling after mentor texts;
24. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

Writing Workshop Unit 9: Rereading, Revising and Editing a News Article

In this unit, writers apply the nonfiction writing strategies developed in the informative essay to revise and edit a news article.

In unit 9, writers will understand that:

1. The news article is one type of informative essay.
2. They can use writer's craft strategies to raise the quality of a news article through the perspective of prospective readers' learning needs.

In unit 9, writers will be able to:

1. Reread a news article to identify the main idea and the author's perspective; i.e., "What does the author want the reader to know about this event?";
2. Reread the news article with the distinctive features lens; i.e., author's purpose to teach or inform; "news report" vs. "story" tone and style; organizational levels of text (subheadings); typographical features of text (font); content features of text (maps, photographs, diagrams, graphs, charts) to support text comprehension; rhetorical organization of text (topic sentence, supporting details);
3. Identify for revision one or more distinctive features of nonfiction text in order to achieve a particular purpose;
4. Study mentor texts to guide the revision of the identified distinctive feature(s);
5. Revise ("re-see") by rereading with a lens; e.g., "What is this new article really about? Does the author articulate a clear and compelling perspective that evokes the reader's empathy?";

6. Explore different strategies of revision; e.g., other perspectives through which to report the event, novel endings, novel beginnings, modeling after mentor texts;
7. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

V.   INSTRUCTIONAL TECHNIQUES

The reading and writing workshops incorporate a variety of instructional techniques to meet the continuum of learners' interests, learning profiles and readiness levels. Differentiation is the commitment and mechanism through which the developmental needs of a range of readiness levels are met. Differentiated instruction is accomplished through pre-assessment and ongoing formative assessment that inform independent work, the small group strategy lesson and the individual conference. Differentiation in content, product and/or process addresses the needs of exceptionally able students, and scaffolding of varying degree is provided to support less ready students in meeting worthy and appropriately rigorous learning outcomes. Instructional objectives, strategies and materials emphasize relevance, authenticity, and student-centered learning.

Instructional techniques in the reading workshop include the following:

- Mini-lessons (connection, teaching point, modeling, active student engagement, link to independent work)
- Independent reading
- Partnership and book club talk (including retelling and accountable talk)
- Whole class sharing
- Read aloud with teacher modeling/thinking aloud
- Read aloud with accountable talk ("turn and talk", "stop and jot")
- Small group strategy lesson
- Individual reading conference
- Using a reading log
- Using a readers' notebook
- Writing about reading (cognitive and affective response)
- Reading of short text and reader's response ("quick read")

Instructional techniques in the writing workshop include the following:

- Mini-lessons (connection, teaching point, modeling, active student engagement, link to independent work)
- Independent writing
- Mid-workshop interruption
- Partnership talk
- Whole class sharing
- Read aloud with teacher modeling/thinking aloud
- Read aloud with accountable talk ("turn and talk", "stop and jot")
- Small group strategy lesson
- Individual writing conference
- Using a writing folder

- Written prompt response ("quick write")

VI. ASSESSMENT

Assessment in the reading workshop includes **interim/formative assessments of the reading life, including performance assessment:**
- Periodic teacher-student reading conferences to assess development of unit skills (performance assessment of fluency, thinking during reading, decoding and comprehension problem-solving skills, independent application of reading strategies)

- Periodic review of the reading log to assess developing stamina (i.e., length of independent reading time and number of pages read) and reading goals (i.e., number of pages read)

- Teachers' observation of students' independent reading behavior (i.e., stamina for focused reading, decoding and comprehension problem-solving skills)

- Periodic review of the reader's notebook to assess students' emerging theories of text; i.e., reader response (e.g., inferences, predictions, interpretations, affective response) with textual evidence

- Periodic review of retelling "post-its" and "think notes" in response to read aloud, partnership accountable talk and independent reading (performance assessment of thinking during reading and application of comprehension skills)

- Teachers' observation of students' accountable talk in reading partnerships and book clubs (performance assessment of thinking during reading and application of comprehension skills)

- Students' self-reflections regarding the quality of book talks (i.e., ask questions of one another to verify evidence, respond to a reading partner's or book club member's ideas, alternate turns at talk, keep the conversation grounded in the text)

- Periodic completion and review of timed NJASK-type reading prompts and tasks

Assessment in the reading workshop includes **summative assessments of the reading life, including performance assessment:**
- Teachers College running record assessment to identify students' baseline and maturing independent reading levels

- End-of-unit "celebrations" in which students demonstrate integrated use of the reading skills and strategies (decoding and comprehension problem solving) taught in the unit

Assessment in the writing workshop includes **interim/formative assessments of the writing life, including performance assessment:**
- Students' multiple pieces in each unit

- Students' use of the editing checklist to self-assess usage, sentence construction and mechanics in a draft

- Teacher's use of post-its on students' draft to provide feedback to guide work in progress (in lieu of writing directly on students' draft copies)

- Periodic teacher-student writing conferences to assess development of unit skills (performance assessment of planning, writing and problem solving in the writer's notebook, drafts of writing pieces in progress, editing checklists)

- Students' periodic review of the writer's notebook to apply targeted skills to drafts

- Students' periodic review of the writer's notebook to self-assess growth in the "writerly" life; e.g., growth in "small moments" writing

- Students' use of targeted writing tools to guide and self-assess drafts; e.g., chart of various "leads", New Jersey Registered Holistic Scoring Rubric

- Periodic review of the writing folder to assess developing stamina (i.e., number of pieces and "staying with" a piece [revision, editing])

- Teachers' observation of students' independent writing behavior (i.e., stamina for focused writing, encoding and content problem-solving skills)

- Teachers' observation of students' partnership writing (i.e., questioning, suggestions for revision and editing)

- Periodic completion and review of timed NJASK-type writing prompts and tasks

Assessment in the writing workshop includes **summative assessments of the writing life, including performance assessment:**

- Baseline writing record assessment to identify students' baseline and benchmark skills in content and organization, usage, sentence construction and mechanics (New Jersey Registered Holistic Scoring Rubric criteria) (maintained in the writing folder)

- Timed "quick write" in each unit's topic/genre (performance assessment of content and organization, usage, sentence construction and mechanics) (maintained in the writing folder)

- Final draft of each unit's topic/genre pieces (maintained in the writing folder)

- End-of-unit "celebrations" in which students "publish" and share a topic/genre piece in the unit

- Students' year-end review of the writing folder to self-assess growth in the writing life

- Teacher's mid-year and year-end review of the writing folder to assess students' growth in the writing life