

Mendham Borough Public Schools
Mendham, New Jersey

Curriculum and Instruction

Course of Study

Language Arts: Grade 7

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, young adolescents read and write to inquire, investigate and learn, with increasing attention to nonfiction content-area texts. Middle school students read with recognition of authorial purpose and strategies in the service of this purpose, and then write with specific strategies 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 seventh 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 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 seventh grade aligns with the following **New Jersey Student Learning Standards:**

Reading

- Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI.7.1)
- 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. (RI.7.2)
- Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). (RI.7.3)
- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. (RI.7.4)
- Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas. (RI.7.5)
- Determine an author’s point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others. (RI.7.6)
- Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium’s portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words). (RI.7.7)
- Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims. (RI.7.8)
- Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts. (RI.7.9)
- By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. (RI.7.10)

- Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL.7.1)
- 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. (RL.7.2)
- Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). (RL.7.3)
- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. (RL.7.4)
- Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning. (RL.7.5)

- Analyze how an author develops and contrasts the points of view of different characters or narrators in a text. (RL.7.6)
- Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). (RL.7.7)
- Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history. (RL.7.9)
- By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. (RL.7.10)

Writing

- Write arguments to support claims with clear reasons and relevant evidence. (W.7.1)
 - Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
 - Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
 - Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
 - Establish and maintain a formal style.
 - Provide a concluding statement or section that follows from and supports the argument presented.
- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (W.7.2)
 - Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 - Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
 - Use precise language and domain-specific vocabulary to inform about or explain the topic.
 - Establish and maintain a formal style.
 - Provide a concluding statement or section that follows from and supports the information or explanation presented.
- Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.7.3)
 - Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 - Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
 - Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
 - Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

- Provide a conclusion that follows from and reflects on the narrated experiences or events.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) (W.7.4)
- With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (W.7.5)
- Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources. (W.7.6)
- Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation. (W.7.7)
- Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. (W.7.8)
- Draw evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)
 - Apply grade 7 Reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).
 - Apply grade 7 Reading standards to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).
- 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.7.10)

Speaking & Listening

- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1)
 - Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
 - Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
 - Acknowledge new information expressed by others and, when warranted, modify their own views.
- Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. (SL.7.2)
- Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence. (SL.7.3)

- Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation. (SL.7.4)
- Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points. (SL.7.5)
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.7.6)

Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.7.1)
 - Explain the function of phrases and clauses in general and their function in specific sentences.
 - Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.
 - Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.7.2)
 - Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).
 - Spell correctly.
- Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.7.3)
 - Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies. (L.7.4)
 - 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.
 - Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., belligerent, bellicose, rebel).
 - Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
 - Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.7.5)
 - Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
 - Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
 - Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).
- Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. (L.7.6)

IV. CONTENT, SCOPE AND SEQUENCE, LEARNING OUTCOMES

Grade level benchmarks in seventh grade Language Arts Literacy are built into the following units of study:

Unit 1: Launching the Reading and Writing Workshops
Unit 2: Biography Reading Workshop
Unit 3: Biography Writing Workshop
Unit 4: Nonfiction Reading Workshop
Unit 5: Nonfiction Writing Workshop
Unit 6: Science Fiction Reading Workshop
Unit 7: Science Fiction Writing Workshop
Unit 8: Feature Article Reading Workshop
Unit 9: Persuasive Modes, Speculative Writing/Textual Response Reading and Writing Workshops
Unit 10: Feature Article Writing Workshop
Unit 11: Drama Reading Workshop and Reader’s Theater; Reflection and Planning Summer Reading and Writing

Unit 1: Launching the Reading and Writing Workshops

This unit “launches” the reading and writing workshops. Readers determine independent “just right” reading levels; enact expectations and routines in the reading workshop; and read with stamina and comprehension. Writers enact expectations and routines in the writing workshop; demonstrate their accumulated knowledge of the writing process and the qualities of good narrative writing; and use the writing process to produce “published” pieces. Students and teacher create a community of readers and writers within the classroom.

In unit 1, readers and writers will understand that:

1. Routines and expectations in the reading and writing workshops support independent, partner and small group (“book club”) work; enable the development of text comprehension skills; and foster the recognition and cultivation of literacy interests, preferences and habits.
2. Stages of writing, writing “tools” and the craft of revision enhance the effectiveness of a writing piece; i.e., writer’s purpose in light of prospective readership.

In unit 1, readers and writers will be able to:

1. Enact routines and expectations in the reading and writing workshops;
2. Read and write with increasing focus and stamina by setting goals for independent reading and writing;
3. Select “just right” books;
4. Read with accuracy, fluency, comprehension, intonation, expression and phrasing that reflect text comprehension;
5. Engage in accountable partner book talk;
6. Recall texts with an emphasis on story elements (e.g., character, plot, setting);
7. Monitor for sense in reading;

8. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author’s purpose, main idea); predicting; revising meaning during reading;
9. Interpret the author’s thematic meaning; e.g., “What is this story really about?”;
10. Gather, nurture and draft the “seeds” of writing by using the writer’s notebook;
11. Navigate the stages of the writing process: gathering entries, choosing a “seed”, nurturing, drafting, revising, editing and publishing;
12. Develop a sense of story and how to share and respond to stories;
13. Identify tools that enhance the effectiveness of narrative writing; e.g., dialogue, internal and external plot events, setting, characterization, descriptive details, writing risks (e.g., suspense);
14. Explore different strategies of revision; e.g., perspectives (i.e., writing partner’s feedback) through which to rewrite a given story, novel endings, novel beginnings, modeling after mentor texts.

Unit 2: Biography Reading Workshop

This unit introduces readers to the distinctive elements of biography and provides mentor texts to inform their writing of biography in unit 3.

In unit 2, readers will understand that:

1. A biographer’s decisions in telling the accomplished person’s story indicate a particular perspective on this story.
2. Biography addresses this fundamental question: “Do historical circumstances and/or an individual’s efforts and talents determine his or her accomplishments?”

In unit 2, readers will be able to:

1. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author’s purpose, main idea); predicting; revising meaning during reading;
2. Apply various accountable talk moves to sustain conversation in which readers expand on one another’s ideas relative to content and craft in the genre of biography;
3. Identify the elements of story (e.g., setting, character, plot);
4. Apply the elements of story to biography and identify distinctive elements of this genre; i.e., “How does this kind of story usually go?”;
5. Activate relevant prior knowledge regarding the genre of biography; note new learning about the genre while reading mentor texts; and use this new learning to pose questions about the genre and a given text;
6. Recognize that a biography usually chronicles the life of an accomplished person beginning in adolescence and highlighting the early beginnings of this individual’s later claim to fame;
7. Investigate the biography’s historical time period to understand the character’s particular environment and challenges;

8. Investigate significant people and places of the biography's time period; major events of the time period; and key social, political and religious issues of the time period in order to understand the "landscape" of this historical time as context for the life told in the biography;
9. Analyze an author's use of the distinctive elements of the genre to convey meaning; i.e., portrayal of the accomplished person's external and internal traits; his or her motivations and struggles at a particular time in history and place in the world, within the environment and challenges of the time period; author's construction of setting (time, place, environment, challenges); inner thinking; development of the accomplished person's story over time;
10. Analyze the significance of the relationship(s) between the accomplished person and other figures in the biography;
11. Analyze the problems that the accomplished person and other figures face within the historical setting (i.e., environment; challenges; major events of the time period; key social, political and religious issues);
12. Analyze the accomplished person's internal struggles vs. external conflict and recognize that problems prompt solutions and that the accomplished person changed as a result;
13. Recognize that movement through time may play a large role in the degree of change that the accomplished person experienced;
14. Recognize the biographer's use of clues and details to foreshadow significant events or turning points in the accomplished person's life;
15. Recognize the difficult decisions made by the accomplished person and his or her risks to meet the challenges of the time period to effect change;
16. Recognize what biographers do well (i.e., #6-15);
17. Empathize with the accomplished person's historical circumstances by writing short entries in the reader's response journal from the viewpoint of the accomplished person or a secondary figure in the biography; e.g., I'm worried....; I'm surprised....; What kind of person would...?; How can it be...?; Some people think..., but I think....; It's unfair....;
18. Analyze the historical challenges faced by the accomplished person and other biography figures to induce "big idea" understandings regarding this historical period (e.g., major events of the time period; key social, political and religious issues of the period) and the significance of the accomplished person's life;
19. Interpret the biographer's thematic meaning; i.e., "What is this story really about?"
20. Decide how the historical information in the biography aligns with and/or contradicts the information learned through nonfiction investigation;
21. Track other significant people who were contemporaries of this accomplished person in order to understand this individual and his or her time period more deeply;
22. Analyze the multiple strategies or devices used by an author to convey content, mood, tone and feelings of the writing;
23. Recognize that the biography's conclusion reflects the biographer's deliberate decision about how to leave his or her readers;
24. Compare two biographies of an accomplished person, or two biographies of similarly accomplished individuals, to analyze content and craft of the genre across texts, including the biographer's perspective, bias and purpose.

Unit 3: Biography Writing Workshop

In this unit, writers develop the craft of biography. They incorporate the elements of story as they distinctively define this genre, and return to mentor texts studied in unit 2 for guidance regarding specific challenges encountered in their own writing.

In unit 3, writers will understand that:

1. The biographer's extensive research about the accomplished person and the historical circumstances of his or her life inform a "lens" through which this life is told and its significance portrayed.
2. A biographer's use of the distinctive elements of the genre and his or her decisions in telling the accomplished person's story indicate a particular "lens" or perspective on this story and its significance.

In unit 3, writers will be able to:

1. Gather "seeds" for biography by reviewing what they learned in their investigation of a time period's environment and challenges; significant people and places; major events; and key social, political and religious issues; and by considering accomplished individuals in their content-area studies (e.g., social studies, science, visual and performing arts, physical education, mathematics, world language);
2. Nurture the "seed" of a biography by "zooming in" on a compelling achievement of the accomplished person;
3. Identify elements of the biographical story on a story map, considering how the story moves through time (i.e., chronicle the accomplished person's life beginning in adolescence and highlighting the early beginnings of this individual's later claim to fame);
4. Investigate the accomplished person in order to create authentic external and internal traits;
5. Develop the accomplished person's and secondary figures' motivations and struggles at a particular time in history and place in the world, within the environment and challenges of the time period, and create scenes that illustrate these ("show, don't tell");
6. Develop one or more possible "plotlines" using a graphic organizer (i.e., chronicle the accomplished person's life beginning in adolescence and highlighting the early beginnings of this individual's later claim to fame);
7. Incorporate distinctive elements of biography to convey meaning; i.e., portrayal of the accomplished person's external and internal traits; his or her motivations and struggles at a particular time in history and place in the world, within the environment and challenges of the time period; construction of setting (time, place, environment, challenges); inner thinking; development of the accomplished person's story over time;
8. Integrate historical information and story elements;
9. Vividly imagine the drama (problem, conflict, resolution) of the "plot" to enable the reader to visualize the story;
10. Slow the climax of the story so that the reader experiences the high point empathically with the accomplished person;
11. Study mentor texts to notice what other writers of biography do well (i.e., #4-11);
12. Recognize that problems prompt solutions and that accomplished individuals change as a result;
13. Recognize that movement through time may play a large role in the degree of change that an accomplished person experienced;
14. Analyze biography endings to learn appropriate techniques or devices to complete the story and convey the significance of the accomplished person's life; i.e., Why are certain endings more compelling than others? Is the significance of an accomplished person's life stated, alluded to, not mentioned? Which device is most compelling?
15. Study mentor texts for guidance with a specific writing challenge;

16. Revise (“re-see”) by rereading with a lens; e.g., “What is this story really about? Have I brought out that deeper story? Have I made my accomplished person and secondary figures vulnerable or flesh-and-blood enough to seem human?”;
17. Edit by rereading with a lens (“listening ear”) to convey content, mood, tone and feelings of the writing.

Unit 4: Nonfiction Reading Workshop

The study of biography in units 2 and 3 has prepared students for intensive study of nonfiction reading and writing. In this unit, readers study the Holocaust by reading various nonfiction texts, including the graphic novel, autobiographical accounts, visual media and narrative nonfiction. These texts serve as mentor texts to illustrate the content and craft of Holocaust scholarship, and provide models for students’ nonfiction writing about the Holocaust in unit 5. Students read to learn in this unit, and write to teach in unit 5.

In unit 4, readers will understand that:

1. The choice of nonfiction genre (e.g., graphic novel, autobiography, narrative nonfiction) reflects the author’s bias, perspective and purpose regarding the topic (i.e., Holocaust).
2. Recurring themes across nonfiction Holocaust texts complement students’ prior knowledge as they accumulate an increasingly complex understanding of this historical period.

In unit 4, readers will be able to:

1. Analyze the distinctive features of nonfiction text; i.e., author’s purpose to teach or inform; “news report” vs. “literature” tone and style; organizational levels of text (chapters, subheadings); typographical features of text (font); content features of text (maps, timelines, graphs, charts) to support text comprehension; rhetorical organization of text (thesis, topic sentence, supporting details, arguments);
2. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing narrative elements; determining importance; questioning; interpreting (e.g., theme, author’s purpose, main idea); predicting; revising meaning during reading;
3. Activate relevant prior knowledge regarding the Holocaust; note new learning about this historical episode; and use this new learning to pose questions about the topic and a given text;
4. Activate relevant prior knowledge regarding the genre of nonfiction; note new learning about the genre while reading mentor texts; and use this new learning to pose questions about the genre and a given text;
5. Regularly use a double-entry or three-column reading response journal to record observations and insights regarding the content and form (craft) of nonfiction Holocaust texts, including new learning about the Holocaust;
6. Investigate the historical time period of the Holocaust to understand its particular environment and challenges;
7. Investigate significant people and places of the Holocaust; major events of the time period; and key social, political and religious issues of the time period in order to understand the “landscape” of this historical time as context for the Holocaust;
8. Recognize important or provocative ideas in the reading of mentor texts (“post-it” notes);
9. Apply various accountable talk moves and reading response prompts to sustain conversation in which readers expand on one another’s ideas within and across texts;

10. Empathize with perspectives that are not their own;
11. Respond to text affectively;
12. Identify recurring themes (e.g., good vs. evil) across nonfiction Holocaust texts;
13. Analyze the multiple strategies or devices used by an author to convey content, mood, tone and feelings of the writing;
14. Recognize that the text's conclusion reflects the author's deliberate decision about how to leave his or her readers;
15. Compare two or more texts to analyze Holocaust content and craft across texts, including the author's perspective, bias and purpose.

Unit 5: Nonfiction Writing Workshop

In the prior unit, students studied a variety of nonfiction texts to learn about the Holocaust. In this unit, writers apply what they learned about the historical episode of the Holocaust and the genre of nonfiction to craft one or more nonfiction pieces about the Holocaust, including the short essay response, informational essay, biography and poetry.

In unit 5, writers will understand that:

1. They will choose a nonfiction genre (e.g., graphic novel, autobiography, narrative nonfiction) according to their specific Holocaust topic and theme (message).
2. Several authors have claimed that the Holocaust did not occur, and Holocaust authors marshal kinds and quantities of evidence to meet their purpose regarding Holocaust scholarship.

In unit 5, writers will be able to:

1. Gather “seeds” for nonfiction writing about the Holocaust by reviewing reading responses to nonfiction Holocaust texts and what they learned from investigation of the time period, including significant people and places, major events and key political, social and religious issues (cf. unit 4);
2. Nurture the “seed” of nonfiction writing about the Holocaust by probing their own intellectual and affective responses to a specific observation or insight in order to find a compelling thesis;
3. Develop arguments, use historical evidence, and select a format or genre as the vehicle for their nonfiction writing (e.g., essay, poetry, biography);
4. Analyze distinctive features of nonfiction writing about the Holocaust as follows:
 - What is the purpose of this piece?
 - What are the essential elements of the piece? What is the purpose of each of these elements? How should these elements be organized?
 - What is the purpose of evidence in a nonfiction piece about the Holocaust? What types of evidence are possible? How do authors connect their evidence and their purpose?
5. Integrate distinctive features of nonfiction text; i.e., author's purpose to teach or inform; “news report” vs. “literature” tone and style; organizational levels of text (chapters, subheadings); typographical features of text (font); content features of text (maps, timelines, graphs, charts) to support text comprehension; rhetorical organization of text (thesis, topic sentence, supporting details, arguments);
6. Study mentor texts for guidance with a specific writing challenge;

7. 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?”;
8. 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;
9. Edit by rereading with a lens (“listening ear”) to convey content, mood, tone and feelings of the writing.

Unit 6: Science Fiction Reading Workshop

In this unit, students explore the genre of science fiction. They study mentor texts that will inform their writing of science fiction in unit 7.

In unit 6, readers will understand that:

1. The genre of science fiction addresses central questions about humanity and society in its body of literature.
2. The interplay of society and technology lies at the core of a science fiction text.

In unit 6, readers will be able to:

1. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing narrative elements; inferring about character, story and information; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author’s purpose, main idea); predicting; revising meaning during reading;
2. Activate relevant prior knowledge regarding the genre of science fiction; note new learning about the genre while reading mentor texts; and use this new learning to pose questions about the genre and a given text;
3. Analyze the central questions of science fiction posed as the author’s thematic meaning:
 - What does it mean to be human?
 - What effect will technology have on society?
 - With what hopes and fears do we live?
 - How might a current social dilemma (e.g., racism, gender inequality) enact in a future society?
4. Respond to content and genre features of science fiction text in the reading journal;
5. Recognize an author’s perspective with regard to technology; i.e., destructive force or great hope for mankind;
6. Recognize the functions and roles of society in a science fiction text; i.e., How does this society rely on technology in ways that differ from our own society’s reliance? What are the rules of this society? What are the risks or problems attached to life in this society? How do tensions in the text’s society compare to those in our own?
7. Analyze an author’s construction of a realistic setting (time, place, environment, challenges) to enable the reader’s construction of the story’s world;
8. Analyze an author’s use of the distinctive elements of the genre to convey meaning; i.e., realistic characters’ external and internal traits; characters’ motivations and struggles in the

- story's world; action and dialogue; inner thinking; development of the story over time; main character's story climax; strong ending that provides a realistic and reasonable solution;
9. Notice and analyze the significance of the relationship(s) between the main character and secondary characters;
 10. Analyze the problems that characters face within the story's world; i.e., science, technology and invention, other places (planets, dimensions), catastrophes;
 11. Recognize that movement through time may play a large role in the degree of change that a particular character may reasonably experience;
 12. Recognize the author's use of clues (foreshadowing) that a problem or conflict is growing;
 13. Recognize the difficult decisions made by the main character and his or her risks to meet the challenges of the story's world;
 14. Notice what writers of science fiction do well (i.e., #5-12);
 15. Empathize with a character's story world by writing short diary entries in the reading response journal from the viewpoint of the main character or a secondary character; e.g., I'm worried....; I'm surprised....; What kind of person would...?; How can it be...?; Some people think..., but I think....; It's unfair....;
 16. Interpret the author's thematic meaning; e.g., "What is this story really about?"
 17. Decide how the science/technology information in a text aligns with and/or contradicts his or her relevant prior knowledge;
 18. Analyze the multiple strategies or devices used by an author to convey content, mood, tone and feelings of the writing.

Unit 7: Science Fiction Writing Workshop

In this unit, writers develop the craft of science fiction. They incorporate the elements of story as they distinctively define this genre, and return to mentor texts studied in unit 6 for guidance regarding specific challenges encountered in their own writing.

In unit 7, writers will understand that:

1. The fundamental work of the science fiction author is to convey a message (i.e., theme, point of view, bias) about society and technology, and the (un)intended consequences or ramifications for humanity.
2. The elements of story (i.e., character development, compelling conflict, plausible resolution) undergird effective science fiction writing.

In unit 7, writers will be able to:

1. Gather "seeds" for science fiction by reviewing previous reading and writing and reviewing responses to science fiction reading;
2. Nurture the "seed" of a science fiction story by "zooming in" on a particular story element (science, technology and invention, other places [planets, dimensions], catastrophe);
3. Identify story elements on a story map, considering how the story moves through time;
4. Develop realistic characters by creating external and internal traits;
5. Develop characters' motivations and struggles within the story's world, and create scenes that illustrate these ("show, don't tell");
6. Develop one or more possible plotlines using a "story mountain" graphic organizer;

7. Incorporate distinctive elements of science fiction text; i.e., science; technology and invention; the future and the remote past (including time travel); scientific method; other places (planets, dimensions and visitors from these places); catastrophe (natural or man-made);
8. Develop a problem faced by the main character within the story's world;
9. Integrate nonfiction information and fictionalized story elements;
10. Plan and write scenes that are similar to "small moments", in which characters become realistic through actions and dialogue ("show, don't tell");
11. Vividly imagine the drama (problem, conflict, resolution) of the plot to enable the reader to visualize the story;
12. "Stay in the scene" to write realistic setting, action and dialogue;
13. Slow the climax of the story so that the reader experiences the high point empathically with the main character;
14. Study mentor texts to notice what other writers of science fiction do well (i.e., #4-13);
15. Write strong endings that are realistic and provide a reasonable solution to the character's story (problem);
16. Recognize that problems prompt solutions and that characters change as a result;
17. Recognize that movement through time may play a large role in the degree of change that a particular character may reasonably experience;
18. Study mentor texts for guidance with a specific writing challenge;
19. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story? Have I made my characters vulnerable or flesh-and-blood enough to seem human?";
20. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

Unit 8: Feature Article Reading Workshop

In this unit, readers return to nonfiction reading as they explore the genre of the feature article. They study mentor texts that will inform their writing of feature articles in unit 10.

In unit 8, readers will understand that:

1. Distinctive elements of the feature article define the genre and distinguish it from narrative nonfiction.
2. Each of the genre's distinctive features contributes to the author's meaning and "big idea".

In unit 8, readers will be able to:

1. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing narrative elements; determining importance; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
2. Activate relevant prior knowledge regarding the genre of feature articles; note new learning about the genre while reading mentor texts; and use this new learning to pose questions about the genre and a given text;

3. Analyze the distinctive features of the feature article; i.e., text features (e.g., titles, photos, section headings, illustrations, captions) “big ideas”, nonfiction information, topic sentences, authoritative sources;
4. Infer the contribution of each of the genre’s distinctive features to text comprehension by predicting how a change in one of these features would alter the reader’s understanding;
5. Respond to content and genre features of the feature article in the reading journal;
6. Apply text features (e.g., titles, photos, section headings, illustrations, captions) to gather relevant pre-reading information about the topic;
7. Synthesize pre-reading information into a larger understanding or “big idea” about the topic and the author’s perspective on it, and use this “big idea” to guide comprehension of the feature article; i.e., Why did the author choose to include these features and this information? What does the author want the reader to understand about this topic?
8. Use the “big idea” to constantly revise (i.e., expand) their understanding of the topic and the author’s perspective on it; i.e., What new information have I learned? How does this new information align with or contradict what I already know? How does this new information change my understanding of the text? What’s the “big idea” now?
9. Purposefully organize the ideas and information in the feature article to support text comprehension (i.e., main idea, determining importance; overall “big idea”);
10. Make text-to-self, text-to-world and text-to-text connections, including an assessment of the author’s purpose, bias and perspective.

Unit 9: Persuasive Modes, Speculative Writing/Textual Response Reading and Writing Workshops

Readers study the features of the persuasive genre and enact the strategies of persuasive writing within personally meaningful contexts. Students will articulate clear and convincing claims; provide compelling evidence to support each claim; and anticipate and respond to counter-arguments. Readers and writers analyze speculative text to understand features of the genre and enact strategies for speculative writing. Writers develop strategies to respond to texts, including explanatory response.

In unit 9, readers and writers will understand that:

1. The persuasive writer adopts the prospective reader’s perspective in crafting convincing claims and compelling evidence, and in anticipating plausible counter-arguments.
2. Specific strategies will help them read and write effectively.

In unit 9, readers and writers will be able to:

1. Identify and think deeply about a controversial topic that is personally meaningful;
2. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author’s purpose, main idea); predicting; revising meaning during reading;
3. Analyze and interpret an explanatory response prompt (i.e., quotation, scenario) for meaning;
4. Connect and apply the explanatory response prompt to their own lives and articulate their personal perspective;

5. Apply various accountable talk moves and reading response prompts to sustain conversation in which readers expand on one another's ideas relative to content and craft in the genre of persuasion;
6. Identify distinctive elements of the genre of persuasion;
7. Use and develop graphic organizers to analyze an author's use of claims/arguments, evidence and counter-arguments;
8. Analyze the effectiveness with which an author frames claims/arguments, evidence and counter-arguments from the perspective of a prospective audience (readership);
9. Evaluate the strength of an author's claims/arguments, evidence and counter-arguments *per se* and from the perspective of a prospective audience (readership);
10. Analyze the devices with which an author cultivates a persuasive voice;
11. Use and develop graphic organizers to organize claims/arguments, evidence and counter-arguments;
12. Frame claims/arguments, evidence and counter-arguments from the perspective of a prospective audience (readership);
13. Evaluate the strength of claims/arguments, evidence and counter-arguments *per se* and from the perspective of a prospective audience (readership);
14. Cultivate a persuasive voice;
15. Identify the genre (fantasy, realistic fiction, science fiction, mystery, historical fiction) of a given text;
16. Determine the theme or main idea by asking, "What is this [narrative story or nonfiction text] mainly about?";
17. Identify supporting details for the main idea in a narrative story by paying attention to story elements (e.g., character, setting, plot);
18. Identify the supporting details and main idea in a narrative story by paying attention to character, setting, plot, conflict resolution, author's craft in structure (e.g., foreshadowing, flashback, theme), language choice or author's point of view;
19. Identify supporting details (i.e., evidence) for the main idea ("big ideas") in nonfiction text by paying attention to structure, headings, textual features (e.g., bold, italics, charts, graphs, photographs) and topic sentences (paragraphs) to locate and refer to details;
20. Read the questions before reading the passage to be alert to key portions of the text;
21. Reread and use key words to locate the part of the text to which a question directly refers;
22. Focus on the main character in a narrative story with attention to motivation and sequence of actions/events;
23. Attend to the characters and their inter-relationships in a narrative story;
24. Use context clues to interpret new words and difficult text in nonfiction text;
25. Use evidence from the text to answer questions;
26. Relate their opinion to the text and write with their own opinion about the story in mind;
27. Read all parts of the question before answering;
28. Identify a compositional risk to integrate in their writing; i.e., dialogue, suspense, descriptive detail, simile and metaphor, posing a provocative question, flashback, plot twist, irony;
29. Plan their answers using graphic organizers;
30. Provide evidence/ details from the text to support their answers;
31. Use sequencing and transitional words and phrases to answer questions effectively;
32. Reread their answers to check for clarity and that all parts of the question are answered.

Unit 10: Feature Article Writing Workshop

In this unit, writers choose a topic of personal interest in which to craft a feature article. They will consult the mentor texts studied in unit 8 to resolve writing challenges encountered in this genre.

In unit 10, writers will understand that:

1. The feature article writer's extensive research in the topic and his or her discrete aspect of this topic inform a "lens" through which he or she conveys a "big idea" and teaches prospective readers about the topic.
2. The goal of the feature article writer is to convey a "big idea" and teach prospective readers about the topic through purposeful use of the genre's distinctive visual and print features.

In unit 10, writers will be able to:

1. Gather "seeds" for a feature article by reviewing previous nonfiction reading and writing and topics of interest in their content-area studies (i.e., social studies, science, visual and performing arts, physical education, mathematics, world language);
2. Nurture the "seed" of a feature article by "zooming in" on a discrete aspect of a topic of interest;
3. Integrate distinctive features of the feature article; i.e., text features (e.g., titles, photos, section headings, illustrations, captions), "big ideas", nonfiction information, topic sentences, authoritative sources;
4. Analyze the feature article as distinct from other forms of nonfiction text (e.g., research paper, investigation, editorial);
5. Apply text features (e.g., titles, photos, section headings, illustrations, captions) to facilitate the reader's comprehension;
6. Purposefully organize ideas and information in the feature article to support the "big idea" and the reader's understanding of the topic;
7. Purposefully convey authorial purpose, bias and perspective through the use of text features, "big ideas" and authoritative sources;
8. Analyze effective strategies for crafting introductions, conclusions, titles and text features that engage readers and support the "big idea";
9. Study mentor texts for guidance with a specific writing challenge;
10. Revise ("re-see") by rereading with a lens; e.g., "What is this feature article really about? Have I brought out that deeper story?";
11. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

Unit 11: Drama Reading Workshop and Reader’s Theater; Reflection and Planning Summer Reading and Writing

This unit introduces readers to the genre of drama and the art of reader’s theater as a forum for the content and craft of the dramatic genre. A fundamental understanding is that playwrights intended their writing as drama for performance in a theater. Students study drama with regard to content (subject and theme), technical aspects of drama (characters/characterization, stagecraft, audience appeal), and language (dramatic, poetic or figurative effect, patterns and details of words and images). Students make plans for their “readerly” and “writerly” lives during the summer.

In unit 11, readers and writers will understand that:

1. Drama was intended and experienced as visual and performance text, and its comprehension requires recognition and integration of its distinctive features in this regard.
2. They can continue to cultivate their “readerly” and “writerly” lives (i.e., interests, habits, preferences) during the summer.

In unit 11, readers and writers will be able to:

1. Respond to their reading of drama (i.e., content, aspects of drama, language) in a double entry or three-column reading journal;
2. Recognize important or provocative aspects of content, drama and language (“post-it” notes);
3. Apply various accountable talk moves and reading response prompts to sustain conversation in which readers expand on one another’s ideas relative to content, drama and language;
4. Identify principal themes, including universal truths, in drama; e.g., Judge people by their character and personal qualities, not by their name or social standing; Fate is realized through human folly;
5. Identify key subjects in drama; e.g., love, authority, power, fate/fortune, tragedy;
6. Analyze key contrasts in a play as thematic and dramatic devices; i.e., light and dark; fate and free will; love and hate; death and life; appearance and reality; public and private lives;
7. Analyze and enact the playwright’s use of characterization; i.e., how characters are presented to the audience vs. how they’re described;
8. Analyze the structure of a play; e.g., acts, scenes;
9. Analyze oppositions of time as thematic and dramatic devices; i.e., youth and age; past and present; fast and slow; real time and dream time;
10. Recognize with their “listening ear” and enact the sound, rhythm and cadence of the playwright’s language;
11. Recognize and analyze the significance of figures of speech (metaphor, simile);
12. Recognize, analyze and enact the significance of forms of verse and prose for dialogue; i.e., blank verse; occasional rhymed verse; sonnet forms;
13. Recognize, analyze and enact the significance of patterned language in the characters’ speeches;
14. Recognize, analyze and enact the significance of the playwright’s use of imagery; i.e., light and darkness, nature, oxymoron and paradox;
15. Identify, analyze and enact the significance of literary techniques and elements; e.g., foreshadowing;
16. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author’s purpose, main idea); predicting; revising meaning during reading;

17. Self-monitor comprehension by asking, “Does this make sense?”;
18. Apply their physical senses, hearts, minds and imaginations to envision the drama of the play and its effect on an audience;
19. Investigate cultural aspects of the play’s historical setting; i.e., time, place;
20. Reflect on their reading and writing lives in seventh grade: read alouds, genre, partner work, artifacts from reading work (i.e., post-its, notebook), artifacts from writing work (i.e., notebook, drafts, published pieces), habits and preferences;

21. 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?
22. 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?

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 double-entry reading log
- Using a reader's response journal
- Writing about reading (cognitive and affective reader's 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, independent application of decoding and comprehension problem-solving skills)
- Periodic review of the reading log ("think marks") to assess developing stamina (i.e., length of independent reading time, number of pages read, independent application of reading strategies)
- Teachers' observation of students' independent reading behavior (i.e., stamina for focused reading, decoding and comprehension problem-solving skills)
- Teachers' observation of students' partnership and book club reading (i.e., retelling, accountable talk)
- 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 strategies (i.e., sensemaking and comprehension problem solving) taught in the unit

Assessment in the writing workshop includes **interim/formative assessments of the writing life, including performance assessment:**

- Draft of each student's topic/genre piece (maintained in the writing folder)
- Periodic teacher-student writing conferences to assess development of unit skills (performance assessment of planning and independent application of writing and problem solving strategies)
- 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, content problem-solving skills, independent application of writing strategies)
- Teachers' observation of students' partnership writing (i.e., questioning, suggestions for revision and editing)
- Students' use of the New Jersey Registered Holistic Scoring Rubric to self-assess content and organization, usage, sentence construction and mechanics
- 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 (portfolio, summer writing) writing assessment to identify students' current levels of readiness with regard to content and organization, usage, sentence construction and mechanics (New Jersey Registered Holistic Scoring rubric criteria)
- End-of-unit "celebrations" in which students "publish" the unit's topic/genre piece
- Students' year-end review of the writing folder to self-assess growth in the writing life
- Teacher's year-end review of the writing folder to assess growth in the writing life