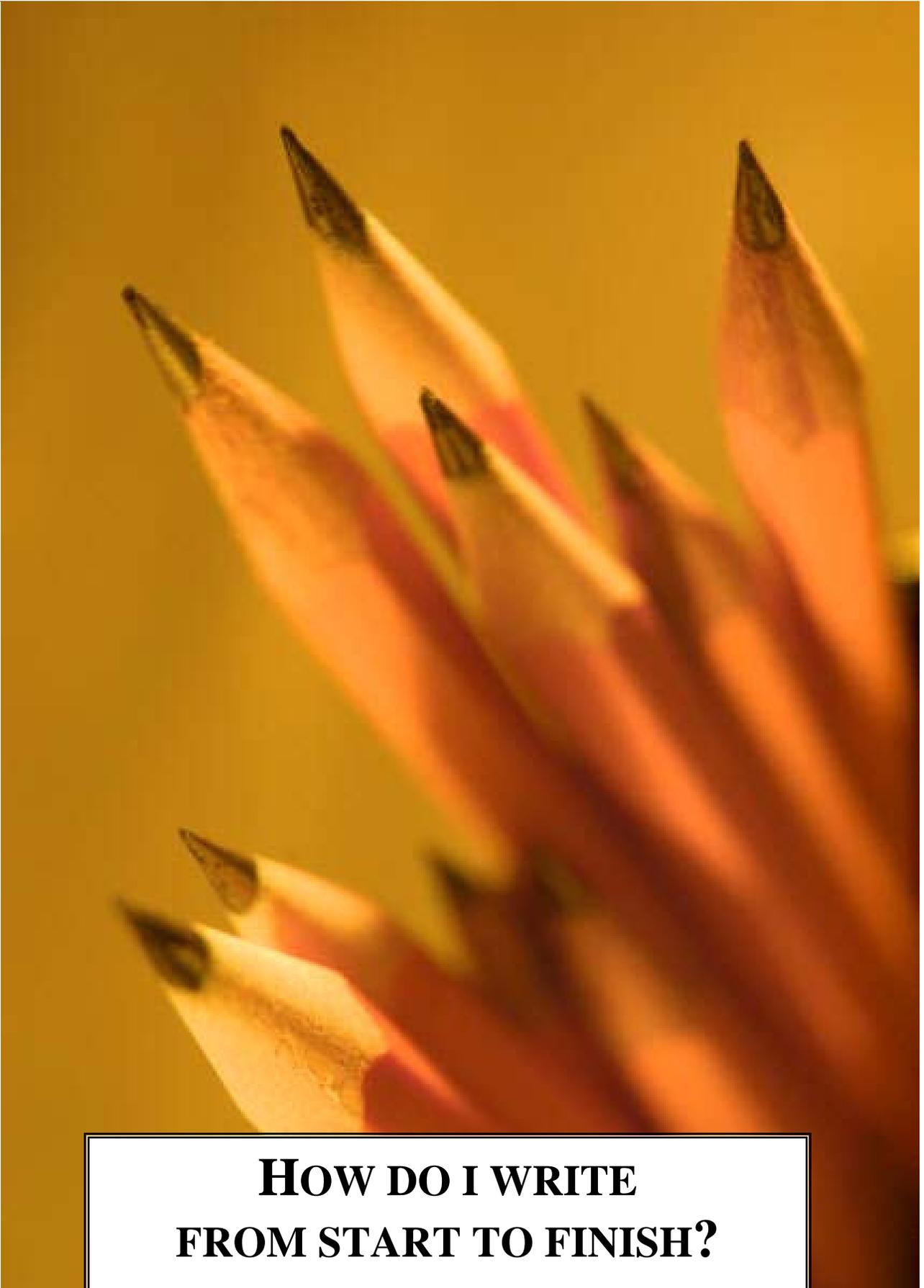




DISTRICT 75: HIGH SCHOOL UNITS OF STUDY



**HOW DO I WRITE
FROM START TO FINISH?**

A THREE WEEK WRITING UNIT ON
THE WRITING PROCESS

Acknowledgments

The *District 75 Units of Study for Grades K-12* were created as a guideline for teachers implementing the Reader's and Writer's Workshop within their classrooms.

The mission of the District 75 Literacy Team is to enhance literacy programs in all District 75 schools so that students may become lifelong readers and writers. The District Literacy Team supports the implementation of the New York City Performance Standards in English Language Arts, the Department of Education's Scope and Sequence K-8 as well as the Balanced Literacy Initiative.

This *District 75 Units of Study for Grades K-12* were produced under the auspices of Superintendent Bonnie Brown, Deputy Superintendent Gary Hecht, and Director of Curriculum and Assessment Lorraine Boyhan. Literacy Instructional Specialists who spearheaded this endeavor were Donna Dimino, Ana Gomez, and Raizel Blau.

We would like to honor the primary authors at each level:

Elementary School – Leah Vasquez, Catherine Mullaney

Middle School – Noveria Gillison, Kristine Gonzalez, Shelley Levy, Sandra Ramos-Alamo

High School – Amy Kriveloff, Aubry Threlkeld

All District Based Literacy Coaches supported the development of the K-12 Units of Study - Susan Abrahams, Helene Bradley, Noveria Gillison, Kristine Gonzalez, Arlene Harris, Pearl Holford, Amy Kriveloff, Shelley Levy, Catherine Mullaney, Sandra Ramos-Alamo, Aubry Threlkeld and Leah Vasquez.

Special thanks as well to the administration and staff at Public School 372K, The Children's School, who worked to develop the original K-5 Literacy Units during the 2004-2005 school year.

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INTRODUCTION

LETTER TO THE TEACHER

This unit provides support and structures for implementing an effective three-week unit on the writing process in high school special education. The unit examines the steps in the writing process and its application to the skills required to meet the graduation criteria for grades 9-12. The Teacher's College model of the writing process as created by Lucy Calkins was used as a guiding structure. Furthermore, our lessons show how this process is applicable to both fiction and non-fiction writing.

Over the next three weeks, the plan is to teach students the steps in the writing process: collecting, selecting, drafting, revising, editing and celebrating. This unit includes daily teaching points and additional lesson plans to support the unit. To meet with success, our students require consistent writing practice and reinforcement. We encourage you to build in homework assignments and class work which will reinforce the necessary skills.

The unit consists of fifteen writing lessons. Though the lesson plans are fairly comprehensive, every unit must be adapted to best serve the particular group of students in our classes. Even the best curricula rarely follow a "one size" fits all approach. In order to support some of our lowest functioning writers, we have also included a number of graphic organizers for the struggling writer. You may decide to integrate skills from Regents Competency Workbooks as well as lessons in the basics of writing to supplement this unit. The suggested review book is:

Writing Competency Practice *revised*, Educational Activities, Inc.

This unit of study will reinforce the need for our students to reach proficiency in literacy that will broaden the possibilities for career choices and productive lives once they leave us. Thank you for your commitment to our students and remember that it is your dedication that makes the difference for them.

STANDARDS AND ASSESSMENT

Through a variety of assessments, teachers will continually assess their students and plan meaningfully to meet the identified needs of their students. Assessments are incorporated throughout the unit to help establish a reflective and continuous assessment cycle. Suggested assessments include, but are not limited to, writing portfolios, Reader's and Writer's Notebooks, graphic organizers, rubrics and the final published piece.

The following High School Standards for English Language Arts are addressed throughout this Unit of Study:

Standard 1: Students will read, write, listen and speak for information and understanding.

Standard 2: Students will read, write, listen and speak for literary response and expression.

Standard 3: Students will read, write, listen and speak for critical analysis and evaluation.

Standard 4: Students will read, write, listen and speak for social interaction.

Though the presentation of skills for ninth, tenth, eleventh and twelfth grade students with disabilities may be similar, the actual choice of mentor texts remains up to the teacher. Suggested adaptations including booklists assure that this unit can be incorporated into a high school credit-bearing course in American Literature, World Literature or British Literature.

THE WRITING PROCESS

Collecting - The first step in the writing process* is for students to generate a list of topics that interests them. This informal brainstorming is called *collecting*. It is a useful tool in both fiction and non-fiction writing assignments. Writers may begin the collecting process in a Writer's Notebook.

Developing a Seed Idea - Students begin to narrow down their focus from the list they have generated and decide upon a writing topic. This can be accomplished in different ways. One way is to ask students to assign a number value to each idea on the list- in other words- prioritize their ideas. Then ask students to look at the top three ideas and generate questions for each idea. This process will help students make an informed decision.

Drafting - The drafting process is where students begin to take notes, use index cards or create an outline. In the second part of this stage, a rough draft is written using a graphic organizer. At this stage we are concerned with organizational style, sequence and content. Do not focus on mechanics as this often discourages students from moving ahead. Students may focus on writing strong introductions and conclusions and include personal opinions.

Revising - In the revision process, students focus on higher level writing skills such as sentence combining, literary techniques and citing quotations. This is where they dress up their writing and give it personal style.

Editing - In the editing process, students focus on spelling, punctuation, capitalization and grammar. This may require specific lessons tailored to each student's need in order to see improvement. A suggestion is to pair students so that they can become comfortable with each others suggestions. An editing checklist can be a helpful self-monitoring tool for students to use.

Celebrating - In the celebration stage, we decide on strategies to highlight and share our writing. Suggestions may include a form of oral reading or a published work. Your celebration will encourage students to continue to grow as writers.
(Calkins 1994)

SUPPORTS FOR STRUGGLING WRITERS

One of the research-based methods that work well for struggling writers is the use of appropriate graphic organizers to structure thoughts. In this unit, graphic organizers are used at the collecting and developing a seed idea phases. Below you will find a few graphic organizers that work well with students during these phases and some suggestions on when and how to use them.

5-PARAGRAPH ESSAY OUTLINE

This graphic organizer provides a structure that reinforces the writing process. Before we can begin to improvise our own structures for writing, we must have an introduction, body and conclusion in order to present a cohesive argument. The number of paragraphs in the body of the paper varies based on the demands of the topic. The supporting documents included here are intended to aid the teacher in communicating these ideas to students.

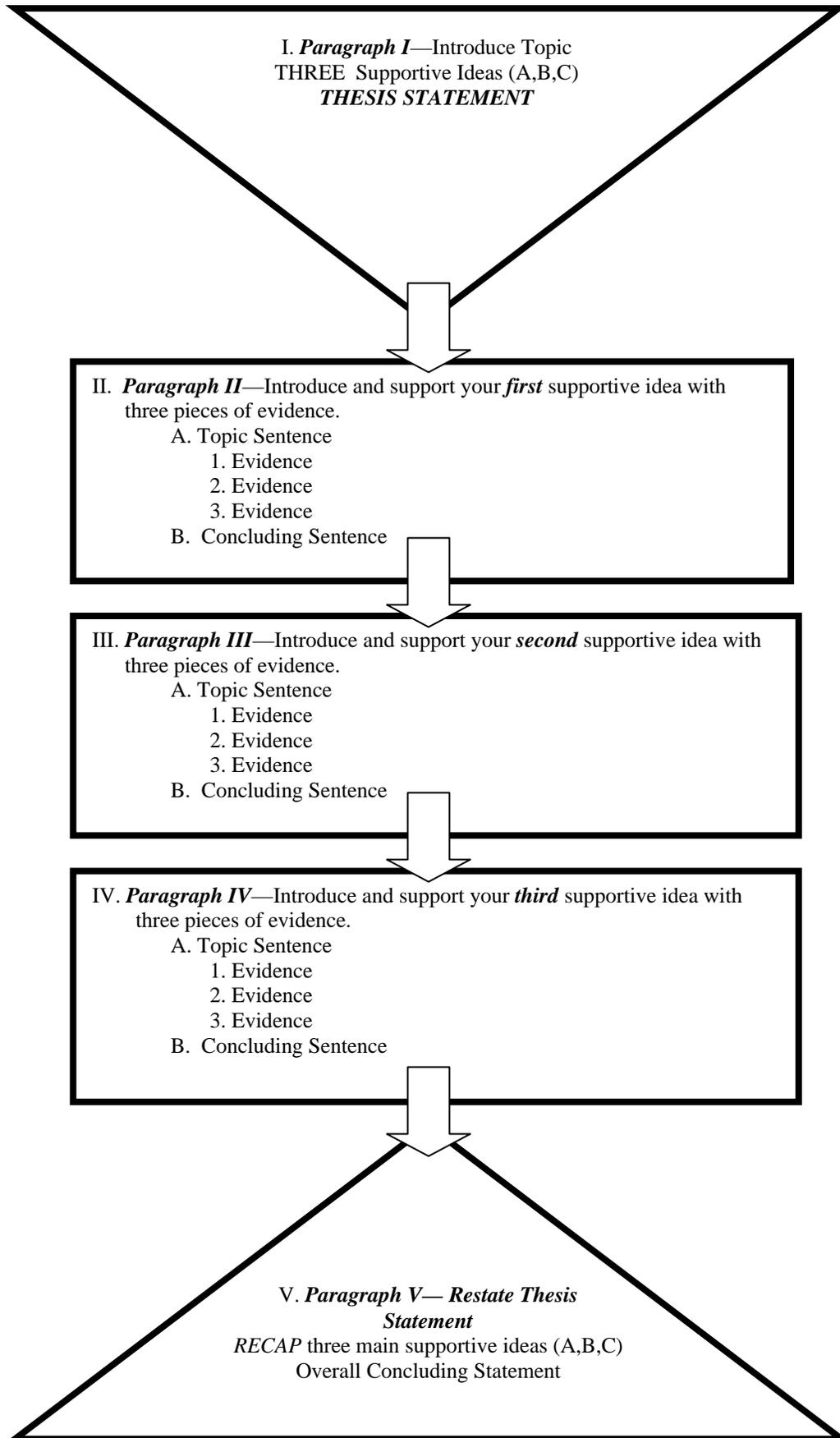
WEB SAMPLE

One of the simplest forms of the graphic organizer, but perhaps the most student friendly, the web allows students to brainstorm ideas about a particular topic. Furthermore students, because they are the primary builders of their own knowledge, solidify their understanding of a topic by explaining themselves and their thinking graphically.

TRAFFIC LIGHT

Many of our students with special needs and particularly our students with learning disabilities need additional assistance in order to construct paragraphs. This graphic organizer is meant to serve as a sort of checklist/reminder of the steps required to create a paragraph. When teachers break down the steps to a seemingly simple task, students receive the explicit instruction in writing that is necessary for our students

BASIC 5-PARAGRAPH ESSAY GRAPHIC ORGANIZER



BASIC 5-PARAGRAPH ESSAY OUTLINE

I. Paragraph I—Introduce topic

- A. First supportive idea
- B. Second supportive idea
- C. Third supportive idea

THESIS STATEMENT: [*Formula:* In this paper I will (verb). . .]

II. Paragraph II—Introduce *first* supportive idea (A).

- A. Topic Sentence
 - 1. Evidence
 - 2. Evidence
 - 3. Evidence
- B. Concluding Sentence

III. Paragraph III—Introduce *second* supportive idea (B).

- A. Topic Sentence
 - 1. Evidence
 - 2. Evidence
 - 3. Evidence
- B. Concluding Sentence

IV. Paragraph IV—Introduce *third* supportive idea (C).

- A. Topic Sentence
 - 1. Evidence
 - 2. Evidence
 - 3. Evidence
- B. Concluding Sentence

V. Paragraph V—Restate Thesis Statement

- A. Recap three main supportive ideas
 - 1. Recap *first* supportive idea
 - 2. Recap *second* supportive idea
 - 3. Recap *third* supportive idea
- B. Overall Concluding Statement

ESSAY OUTLINE FORMAT

- I. Opening paragraph_____
1. Introductory sentence_____
 - a. First supportive statement_____
 - b. Second supportive statement_____
 - c. Third supportive statement_____
2. THESIS STATEMENT_____

-
- II. Second paragraph_____
1. Introductory sentence addresses first supportive (a.) statement_____
 - a. First piece of evidence_____
 - b. Second piece of evidence_____
 - c. Third piece of evidence_____
2. Concluding statement_____

-
- III. Third paragraph_____
1. Introductory sentence addresses second supportive (b.) statement_____

- a. First piece of evidence _____
- b. Second piece of evidence _____
- c. Third piece of evidence _____

2. Concluding statement _____

.....
IV. Fourth paragraph _____

1. Introductory sentence addresses third supportive (c.) statement _____

- a. First piece of evidence _____
- b. Second piece of evidence _____
- c. Third piece of evidence _____

2. Concluding statement _____

.....
V. Concluding paragraph _____

1. Introductory sentence *restates the thesis* _____

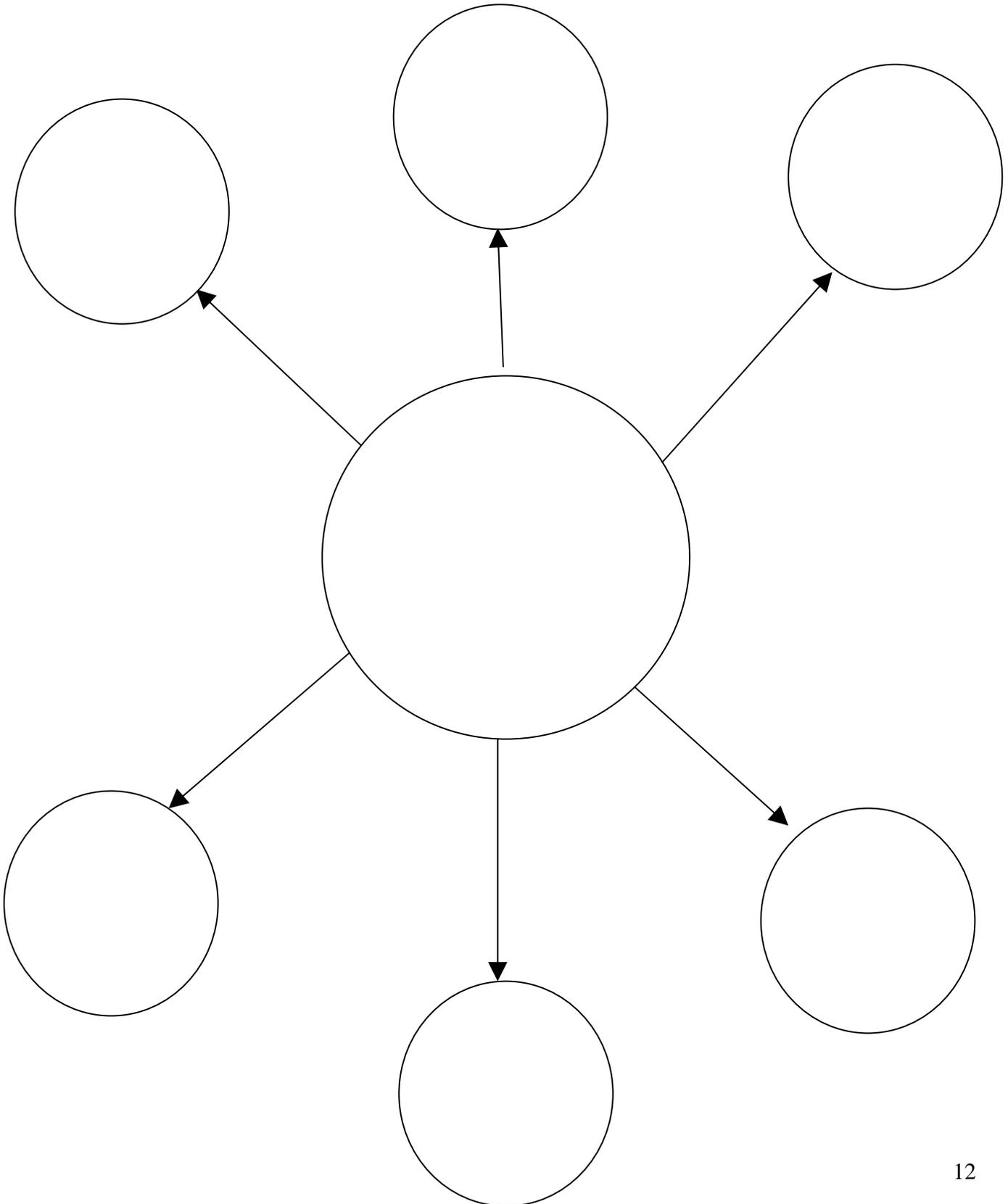
2. Second sentence concludes points made in second paragraph _____

3. Third sentence concludes points made in third paragraph _____

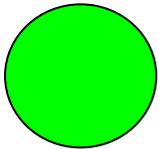
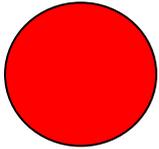
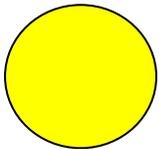
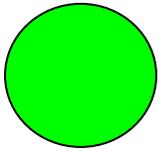
4. Fourth sentence concludes points made in fourth paragraph _____

5. Fifth sentence is final concluding statement _____

Sample Web



Traffic Signal



GO!

Write a topic sentence.

SLOW DOWN!

Give a reason, detail, or fact. Use a transition.

STOP!

Explain. Give an example.

GO BACK!

Remind the reader of your topic.

DIFFERENTIATED INSTRUCTION AND ADAPTATIONS

At least three aspects of instruction can be differentiated: content, process and product. Included in this section are suggestions on how you can differentiate content by selecting different texts for individual readers and how you can differentiate the processes in this unit on the writing process for struggling writers. The following lists contain some picture books you may consider integrating into your unit based on the interests and needs of your students.

PICTURE BOOKS FOR SECONDARY STUDENTS

SOPHISTICATED PICTURE BOOKS

- Anno. ANNO'S BRITAIN. Philomel, 1981, 1982.
Anno. ANNO'S U.S.A. Philomel, 1988.
Banyai, Istvan. ZOOM. Viking, 1995.
Crew, Gary. THE WATERTOWER. Ill. Steven Woolman, 1998.
dePaola, Tomie. BONJOUR, MR. SATIE. Putnam's, 1991.
De Vicq de Cumplich, Roberto. BEMBO'S ZOO: AN ANIMAL ABC BOOK. Henry Holt, 2000.
Isadora, Rachel. ABC POP! Viking, 1999.
Kalman, Maira. MAX IN HOLLYWOOD, BABY. Viking, 1992.
Kalman, Maira. NEXT STOP GRAND CENTRAL. Putnam, 1999.
Kalman, Maira. OOH-LA-LA (MAX IN LOVE). Viking, 1989.
Lyon, George Ella. A DAY AT DAMP CAMP. Ill. Peter Catalanotto. Orchard, 1996.
Macaulay, David. BLACK AND WHITE. Houghton, 1990.
Macaulay, David. SHORTCUT. Houghton, 1995.
Marcellino, Fred. I, CROCODILE. HarperCollins, 1999.
Palatini, Margie. DING DONG DING DONG. Ill. Howard Fine. Hyperion, 1999.
Raschka, Christopher. MYSTERIOUS THELONIOUS. Orchard, 1997.
Riddle, Tohby. THE GREAT ESCAPE FROM CITY ZOO. Farrar, 1999.
Sis, Peter. TIBET: THROUGH THE RED BOX. Farrar, 1998.
Steiner, Joan. LOOK-ALIKES. Little, Brown, 1998.
Yorinks, Arthur. THE FLYING LATKE. Ill. William Steig. Simon & Schuster, 1999.

PARODIES/CREATIVE WRITING MODELS/LANGUAGE FUN

- Bourke, Linda. EYE SPY: A MYSTERIOUS ALPHABET. Chronicle, 1991.
- Browne, Anthony. VOICES IN THE PARK. DK, 1998.
- Buehner, Caralyn. FANNY'S DREAM. Ill. Mark Buehner. Dial, 1996.
- Coville, Bruce, ret. WILLIAM SHAKESPEARE'S A MIDSUMMER NIGHT'S DREAM. Ill. Dennis Nolan. Dial, 1996.
- Coville, Bruce. WILLIAM SHAKESPEARE'S ROMEO AND JULIET. Ill. Dinnis Nolan. Dial, 1999.
- Edwards, Pamela Duncan. SOME SMUG SLUG. Ill. Henry Cole. HarperCollins, 1996.
- French, Fiona. SNOW WHITE IN NEW YORK. Oxford, 1987.
- Guarnaccia, Steven. GOLDBLOCKS AND THE THREE BEARS: A TALE MODERNE. Abrams, 2000.
- Jackson, Ellen . CINDER EDNA. Ill. Kevin O'Malley. Lothrop, 1994.
- Jonas, Ann. WATCH WILLIAM WALK. Greenwillow, 1997.
- Lowell, Susan. THE BOOTMAKER AND THE ELVES. Ill. Tom Curry. Orchard, 1997.
- Marshall, James. SWINE LAKE. Ill. Maurice Sendak. HarperCollins, 1999.
- Pilkey, Dav. DOGZILLA.
- Pilkey, Dav. KAT KONG. Harcourt, 1993.
- Scieszka, Jon. THE FROG PRINCE CONTINUED. Ill. Steve Johnson. Viking, 1991.
- Scieszka, Jon. MATH CURSE. Ill. Lane Smith. Viking, 1995.
- Scieszka, Jon. SQUIDS WILL BE SQUIDS: FRESH MORALS, BEASTLY FABLES. Ill. Lane Smith. Viking, 1998.
- Scieszka, Jon. THE STINKY CHEESE MAN AND OTHER FAIRLY STUPID TALES. Ill. Lane Smith. Viking, 1992.
- Scieszka, Jon. THE TRUE STORY OF THE THREE LITTLE PIGS! Ill. Lane Smith. Viking, 1989.
- Smith, Lane. THE HAPPY HOCKY FAMILY. Viking, 1993.
- Van Allsburg, Chris. MYSTERIES OF HARRIS BURDICK. Houghton, 1984.

SUBJECTS WORTHY OF FURTHER DISCUSSION, RESEARCH AND EXPLORATION

WAR

- Adler, David A. ONE YELLOW DAFFODIL. Ill. Lloyd Bloom. Gulliver, 1995. (Holocaust survivor)
- Baillie, Allan. REBEL. Ill. Di Wu. Ticknor & Fields, 1994. (war-Burma)
- Bunting, Eve. SO FAR FROM THE SEA. Ill. Chris Soentpiet. Clarion, 1998.

(Japanese-American internment)

Bunting, Eve. *THE WALL*. Ill. Ronald Himler. Clarion, 1990. (Vietnam)

Coerr, Eleanor. *SADAKO*. Ill. Ed Young. Putnam, 1993. (Hiroshima)

Craddock, Sonia. *SLEEPING BOY*. Ill. Leonid Gore. Atheneum, 1999. (Berlin/Sleeping Beauty)

Cutler, Jane. *THE CELLO OF MR. O*. Ill. Greg Couch. Dutton, 1999. (Sarajevo?)

Hamanaka, Sheila. *PEACE CRANE*. Morrow, 1995. (Hiroshima, urban violence)

Heide, Florence Parry and Judith Heide Gilliland. *SAMI AND THE TIME OF THE TROUBLES*. Ill. Ted Lewin. Clarion, 1992. (Lebanon Civil War, 1975)

Hoestlandt, Jo. *STAR OF FEAR, STAR OF HOPE*. Ill. Johanna Kang. Walker, 1995, c1992. (Holocaust--France)

Innocenti, Roberto. *ROSE BLANCHE*. Creative Education, 1985. (Holocaust--Germany)

Kodama, Tatsuhara. *SHIN'S TRICYCLE*. Ill. Noriyuki Ando. Walker, 1992, 1995. (Hiroshima)

Maruki, Toshi. *HIROSHIMA NO PIKA*. Lothrop, 1982, c1980. (Hiroshima)

Mochizuki, Ken. *BASEBALL SAVED US*. Ill. Dom Lee. Lee & Low, 1993. (Japanese-American internment)

Mochizuki, Ken. *PASSAGE TO FREEDOM: THE SUGIHARA STORY*. Ill. Lee Dom. Lee & Low, 1997.

Morimoto, Junko. *MY HIROSHIMA*. Viking, 1987. (Hiroshima)

Nerlove, Meriam. *FLOWERS ON THE WALL*. McElderry, 1996. (WWII--Poland)

Polacco, Patricia. *THE BUTTERFLY*. Philomel, 2000. (Nazi occupation of France)

Polacco, Patricia. *PINK AND SAY*. Philomel, 1994. (Civil War, family stories)

Stevenson, James. *DON'T YOU KNOW THERE'S A WAR ON?* Greenwillow, 1992. (WWII--U.S.)

Tsuchiya, Yukio. *THE FAITHFUL ELEPHANTS*. Ill. Ted Lewin. Houghton, 1988. (WWII--Japan)

Uchida, Yoshiko. *THE BRACELET*. Ill. Joanna Yardley. Philomel, 1993. (Japanese-American internment)

Yolen, Jane. *ALL THOSE SECRETS OF THE WORLD*. Ill. Leslie Baker. Little, 1991. (WWII--U.S.)

HISTORY

Adler, David. *THE BABE AND I*. Ill. Terry Widener. Harcourt, 1999. (Depression)

Bunting, Eve. *CHEYENNE AGAIN*. Ill. Irving Toddy. Clarion, 1995. (Native

Americans)

Bunting, Eve. DANDELIONS. Ill. Greg Shed. Harcourt Brace, 1995. (prairie pioneers)

Bunting, Eve. TRAIN TO SOMEWHERE. Clarion, 1996. (orphan trains)

Cha, Dia. DIA'S STORY CLOTH. Lee & Low, 1996. (Hmong)

Gray, Libba Moore. DEAR WILLIE RUDD,. Ill. Peter M. Fiore. Simon, 1993. (race relations)

Harris, Christine. THE SILVER PATH. Ill. Helen Ong. Boyds Mills, 1994. (refugees)

Hopkinson, Deborah. BAND OF ANGELS; A STORY INSPIRED BY THE JUBILEE SINGERS. Ill. Raul Colon. Atheneum, 1999. (Fisk University)

Lasky, Kathryn. MARVEN OF THE GREAT NORTH WOODS. Ill. Kevin Hawkes. Harcourt, 1997. (1918 flu epidemic)

MacLachlan, Patricia. WHAT YOU KNOW FIRST. Ill. Barry Moser. HarperCollins, 1995. (prairie/Depression)

McCully, Emily Arnold. THE BOBBIN GIRL. Dial, 1996. (Labor Movement)

McCully, Emily Arnold. THE BALLOT BOX BATTLE. Knopf, 1996. (suffrage)

Mitchell, Margaree King. UNCLE JED'S BARBERSHOP. Ill. James Ransome. Simon, 1993. (race relations)

Moss, Marissa. TRUE HEART. Ill. C. F. Payne. Silver Whistle, 1999. (women's work/trains)

Rappaport, Doreen. DIRT ON THEIR SKIRTS: THE STORY OF THE YOUNG WOMEN WHO WON THE WORLD CHAMPIONSHIP. Ill. E. B. Lewis. Dial, 2000. (women's baseball, women's roles)

Ryan, Pam Munoz. AMELIA AND ELEANOR GO FOR A RIDE. Ill. Brian Selznick. Scholastic, 1999. (women's roles/Earhart and Roosevelt)

Shea, Pegi Deitz. THE WHISPERING CLOTH. Ill. Anita Riggio and You Yang. Boyds Mills, 1995. (Hmong, Thai refugee camp)

Thomas, Joyce Carol. I HAVE HEARD OF A LAND. Ill. Floyd Cooper. HarperCollins, 1998. (African American women pioneer)

BIOGRAPHY

Aliki. WILLIAM SHAKESPEARE AND THE GLOBE. Harcourt, 1999.

Anholt, Laurence. STONE GIRL, BONE GIRL. Ill. Sheila Moxley. Orchard, 1999. (Mary Anning, paleontologist)

Bedard, Michael. GLASS TOWN. Ill. Laura Fernandez and Rick Jacobson. Atheneum, 1997. (Bronte sisters)

Bradby, Marie. MORE THAN ANYTHING ELSE. Ill. Chris K. Soentpiet. Orchard, 1995. (Booker T. Washington)

Brown, Don. ALICE RAMSEY'S GRAND ADVENTURE. Houghton, 1997.

Burleigh, Robert. EDNA. Ill. Joanna Yardley. Orchard, 2000. (Edna St. Vincent

Millay)
 Burleigh, Robert. FLIGHT. Ill. Mike Wimmer. Philomel, 1991. (Charles Lindbergh)
 Burleigh, Robert. HOME RUN. Ill. Mike Wimmer. Silver Whistle, 1998. (Babe Ruth)
 Cooney, Barbara. ELEANOR. Viking, 1996. (E. Roosevelt)
 Gerstein, Mordicai. THE WILD BOY. Farrar, 1998. (Wild Boy of Aveyron)
 Krull, Kathleen. WILMA UNLIMITED. Ill. David Diaz. Harcourt, 1996. (Wilma Rudolph)
 Pinkney, Andrea Davis. DUKE ELLINGTON. Ill. Brian Pinkney. Hyperion, 1998.
 McGill, Alice. MOLLY BANNAKY. Ill. Chris Soentpiet. Houghton, 1999.
 Raschka, Chris. CHARLIE PARKER PLAYED BE BOP. Orchard, 1992.
 Sis, Peter. STARRY MESSENGER. Farrar, 1996. (Galileo)
 Winter, Jeanette. MY NAME IS GEORGIA. Harcourt, 1998. (G. O'Keeffe)

SOCIAL ISSUES

Baker, Jeannie. WINDOW. Greenwillow, 1991. (environment/urbanism, change)
 Briggs, Raymond. WHEN THE WIND BLOWS. Schocken, 1982. (nuclear war)
 Browne, Anthony. PIGGYBOOK. Random, 1986. (sexism in family)
 Browne, Anthony. ZOO. Knopf, 1993. (zoos, dysfunctional family)
 Bunting, Eve. FLY AWAY HOME. Ill. Ronald Himler. Clarion, 1991. (homeless)
 Bunting, Eve. GOING HOME. Ill. David Diaz. HarperCollins, 1996. (migrant workers/immigration)
 Bunting, Eve. SMOKY NIGHT. Ill. David Diaz. Harcourt, 1994. (LA riots)
 Bunting, Eve. SUNSHINE HOME. Ill. Diane de Groat. Clarion, 1994. (aging/nursing homes)
 Bunting, Eve. YOUR MOVE. Ill. James Ransome. Harcourt, 1998. (gangs)
 Fox, Mem. WILFRED GORDON MCDONALD PARTRIDGE. Kane/Miller, 1985, c1984. (aging/nursing homes)
 Garland, Sherry. I NEVER KNEW YOUR NAME. Ill. Sheldon Greenberg. Ticknor & Fields, 1994. (teen suicide)
 Harshman, Marc. UNCLE JAMES. Ill. Michael Dooling. Cobblehill, 1993. (family problems)
 Hathorn, Libby. WAY HOME. Ill. Gregory Rogers. Crown, 1994. (homeless)
 Havill, Juanita. SATO AND THE ELEPHANTS. Ill. Jean and Mou-Sien Tseng. Lothrop, 1993. (endangered species)
 Johnson, D. B. HENRY HIKES TO FITCHBURG. Houghton Mifflin, 2000. (environment)
 Kurtz, Jane. RIVER FRIENDLY, RIVER WILD. Ill. Neil Brennan. Simon &

Schuster, 2000. (flood and change)

Lewin, Ted. SACRED RIVER. Clarion, 1995. (India)

Lorbiecki, Marybeth. JUST ONE FLICK OF A FINGER. Ill. David Diaz. Dial, 1996. (guns)

Lorbiecki, Marybeth. SISTER ANNE'S HANDS. Ill. K. Wendy Popp. Dial, 1998. (race relations)

Mamet, David. HENRIETTA. Ill. Elizabeth Dahlie. Houghton Mifflin, 1999. (justice, prejudice)

Miller, William. NIGHT GOLF. Ill. Cedric Lucas. Atheneum, 1999. (race relations)

Morrison, Toni. THE BIG BOX. Ill. Giselle Potter. Hyperion, 1999. (limiting children's freedom)

Ransom, Candice F. WHEN THE WHIPPORWILL CALLS. Ill. Kimberly Bulcken Root. Tambourine, 1995. (change)

Rylant, Cynthia. AN ANGEL FOR SOLOMON SINGER. Ill. Peter Catalanotto. Orchard, 1992. (isolation)

Say, Allen. GRANDFATHER'S JOURNEY. Houghton, 1993. (immigration)

Say, Allen. TEA WITH MILK. Houghton, 1999. (emigration)

398.8/S474w Sendak, Maurice. WE ARE ALL IN THE DUMPS WITH JACK AND GUY. HarperCollins, 1993. (homeless)

Sisulu, Elinor. THE DAY GOGO WENT TO VOTE. Little, Brown, 1996. (S. Africa)

Spohn, Kate. BROKEN UMBRELLAS. Viking, 1994. (homeless/mentally ill)

Swope, Sam. THE ARABOOLIES OF LIBERTY STREET. Ill. Barry Root. Potter, 1989. (individual vs. government, conformity)

Taylor, Clark. THE HOUSE THAT CRACK BUILT. Chronicle, 1992. (drugs)

Thomas, Jane Resh. LIGHTS ON THE RIVER. Ill. Michael Dooling. Hyperion, 1994. (migrant workers)

Van Allsburg, Chris. THE WRETCHED STONE. Houghton, 1991. (tv)

Vincent, Gabrielle. A DAY, A DOG. Front Street, 2000. (pet abandonment)

Von Tscharner, Renata. NEW PROVIDENCE: A CHANGING CITYSCAPE. Harcourt, 1987, (change, urban life)

Wyeth, Sharon Dennis. SOMETHING BEAUTIFUL. Ill. Chris Soentpiet. Doubleday, 1998. (poverty)

Yolen, Jane. LETTING SWIFT RIVER GO. Ill. Barbara Cooney. Little, 1992. (change)

Curriculum Resources Laboratory
<http://www.uiowa.edu/~crl>
 Compiled by P. Brandt
 Curriculum Laboratory, University of Iowa

CURRICULUM MAP

READING THE CURRICULUM MAP

Much work has been done to create curriculum maps, but little time is spent on how to look at them. Each week of the curriculum map is divided into sections as follows:

WEEK ONE: WHAT TOOLS CAN WE USE TO GATHER INFORMATION ON CHARACTERS?	Readers begin to approach elements of character by recording character traits from familiar video or visual aides.	Readers experience characterization through music with lyrics. Record character traits on graphic organizer.	Readers read and record notes about their character on a graphic organizer while reading.	Readers practice protocols, roles and responsibilities for Book Clubs.	Readers in Book Clubs preview the book to examine text features.
	Writers formalize a schedule for writing, review their writing portfolio checklist and read their rubrics.		Writers illustrate and personalize their portfolio.		Writers setup and organize their book clubs while reviewing their criteria.

- The first line lets you know which week this chart is referencing. In addition, the unit is presented in a specific order, but should not be seen as prescriptive.
- Following the week number is the week title phrased in the form of an essential question. Each teacher should adapt the lessons to meet the needs of their students.
- The first row of the table highlights the Reader’s Workshop teaching points for the week.
- The second row shows the Writer’s Workshop teaching points for the week. The second row is shaded to differentiate it from the first.
- The teaching points in bold are developed more fully in the lessons to support the unit of study.

<p>WEEK ONE:</p> <p>HOW DO WE GENERATE TOPICS TO WRITE ABOUT AND DEVELOP ONE PIECE OF WRITING?</p>	<p>Writers diagram what is “close to their heart” to generate ideas when writing fiction.</p>	<p>Writers use a checklist to generate ideas when writing non-fiction.</p>	<p>Writers pair up and share ideas with each other to add to their Writer’s Notebook.</p>	<p>Writers examine their ideas to discover patterns: i.e. likes/dislikes, best/worst moments, recurring theme.</p>	<p>Writers choose a “seed idea” for their writing.</p>
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The goals of the first week of this unit include:

- Generating a list of ideas that can become topics for writing
- Becoming aware of their own preferences for writing
- Choosing a “seed idea”

<p>WEEK TWO:</p> <p>HOW DO WE START WITH A FIRST DRAFT AND USE FIX-UP STRATEGIES TO REFINE IT?</p>	<p>Writers use a specific strategy to organize the information contained in their Writer's Notebooks around their topic:</p> <ul style="list-style-type: none"> ○ Note cards ○ Outlines ○ Graphic organizer 	<p>Writers create a first draft using a graphic organizer focusing on style, sequence and content. <i>[The focus on this stage is not mechanics!]</i></p>	<p>Writers begin to look at the revising process using a checklist.</p>
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The goals of the second week of this unit include:

- Choosing a strategy to organize their information
- Creating a first draft from their information

<p>WEEK THREE:</p> <p>HOW DO WE REFINER OUR WORK FOR PUBLISHING AND CELEBRATE IT?</p>	<p>Writers, in pairs, discuss how they can modify their existing drafts using sentence combining.</p>	<p>Writers complete a final draft of their work by checking for spelling and grammatical errors.</p>	<p>Writers prepare their work for publication by selecting different colors of paper, illustrating covers, creating cover pages, font changes, etc.</p>	<p>Writers have a publishing party and invite family members or other classes to come for readings of their work.</p>
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The goals of the third week of this unit include:

- Revising their first draft using sentence combining
- Modifying and completing a final draft of their work
- Publishing their work in a polished format
- Celebrating authentic work

Unit of Study: The Writing Process

Date:

Title of Minilesson: Give me reasons to write!

Intention: Students will activate prior knowledge to develop a list of possible writing topics.

Materials: Chart paper, markers, checklist, individual heart webs or other graphic organizer to record list of ideas

Connection: *For the next several weeks we will be practicing the steps a writer uses to develop a written piece from start to finish. The first step is called, collecting. Today, each of us will begin collecting and listing our ideas for writing topics.*

Teaching: *In order to create a list of topics, we begin by examining a list of things that are **close to our heart**. Do you know what I mean by this? (Teacher explains the idiom.) Use the checklist below to focus your attention on possible writing topics. When one occurs to you, write the answer in the heart web.*

Active Engagement: *Begin by responding to the prompts on your checklist. Become aware of your thinking. Write down topics that occur to you. Be sure to list all topics even if they do not seem important. Sometimes the smallest moment can be used as a topic for a writer.*

Link: *The exercise above will help you to narrow down your interests and pick a topic to write about. You might prioritize your interests by assigning a number value to each idea.*

Debrief: *As I circulated around the room today, I saw many great ideas being written down. I also began to realize your unique interests and individual personalities. You have shown yourselves to be wonderful idea collectors. Tomorrow, we will move to the next step in the writing process.*

Topics that are "Close to my Heart"

POSSIBLE IDEAS

RESPONSES

What do I like to do in my free time?

Do I have a special interest or hobby?

Friends

Family members

Pets

Clothes

Food

Sleep

My bedroom

TV

Videos

Music

Sports

Daydreams/Dreams

Relationships

Other

Unit of Study: The Writing Process

Date:

Title of Minilesson: Generating a list for Non-Fiction (research)

Intention: Students begin to use prior knowledge to list ideas for research papers.

Materials: Chart paper, markers, research inventory

Connection: *Yesterday we collected lists of personal writing topics. Today we will use a similar process to help us begin to think about research topics. The process of collecting is a useful process for fiction and non-fiction.*

Teaching: *We will begin by doing this process together. Look up at the chart on the board. Take a minute to read the questions silently and then we will read them aloud. As you are reading, allow your mind to open. What do you think I mean by that? Can a mind really open? Do not be shy to put your ideas on paper. It is great to research something that you have always wanted to know. Let's fill a few of these in together.....*

Active Engagement: Writers work individually to complete their individual inventories. Encourage writers to add questions to the list. Students may brainstorm or share with writing partners.

Link: *From this list we will begin to become aware of our specific interests. Keep in mind that research can be boring if you do not select a topic of interest. You may assign a number value to each of the topics on your list. Notice the first few topics on your list. Are they related in any way?*

Debrief: *As I circulated around the room. I was pleased to see writers working in partnerships and sharing ideas and feedback with one another. I see how diversified all of your interests are! Tomorrow, we will move on to the next step in our writing process.*

Topics I may be Interested in Researching

Questions

Responses

What would I like to know more about?

Do I wonder where we came from?

Is there a process I would like to know about?

What in nature would I like to understand better?

Is there a period in history that interests me?

Has a teacher mentioned something that I am curious about?

Is there a historical/ current figure I would like to know more about?

What would happen as a result of a nuclear attack?

Is there a possibility that there is life elsewhere?

Can I add some questions and responses of my own?

Unit of Study: The Writing Process

Date:

Title of Minilesson: Writers create a first draft using a graphic organizer. Focus the lesson on style, sequence and content, not MECHANICS.

Intention: Students will transfer their outline notes to a first draft in paragraph form with complete sentences.

Materials: Chart paper, markers, checklist, writers notebooks

Connection: *Yesterday, you used a specific strategy to organize your information. Today, we will take this information and transfer your notes to a graphic organizer using complete sentences.*

Teaching: *Today we will examine a graphic organizer that will make essay writing easier for you.* Teacher reviews the parts of a paragraph and a model 4 paragraph essay by utilizing the provided graphic organizers. Teacher models each using prepared outline notes and organizers on chart paper or overhead.

Active Engagement: Students are given a list of notes on a subject. In pairs, students are given a topic and a list of notes to convert to complete sentences.

* Recommended text - Writing RCT Prep Book - section on writing the report. This gives students topical material to convert to complete sentences, style and sequence.

Link: *The exercise above will be helpful to you when you begin to organize your notes into an essay. It is helpful to convert each of your notes into a complete sentence before you decide on the order of the notes.*

- Included are a series of organizational tools students can use to organize their essay.

Debrief: *As you begin to organize for your first draft, use the same graphic organizer we used today. If you continue to practice this strategy, essay writing will become easier for you. You all did a great job today!*

Graphic Organizer for First Draft

INTRODUCTION

BODY PARAGRAPH 1

BODY PARAGRAPH 2

CONCLUSION

** Paragraphs may be added to the body of the essay if needed.*

Checklist for First Draft

Ask yourself these questions!!

***Do not focus on mechanics until the last stage, editing**

Criteria

Do I Need to Correct?

Have I converted each note to a sentence?

Are all my sentences complete?

Does my essay have an introduction?

Does my introduction let the reader know what will follow?

Is my introduction at least two sentences?

Does my essay have several paragraphs in the body

Does each paragraph have a main idea and supporting details?

Does the conclusion summarize the important facts?

Have I checked back to see if I included all my notes?

Have I organized my essay appropriately?
(by Categories, Chronologically, Spatially or
by Order of Importance)

Have I indented to separate paragraphs?

Unit of Study: The Writing Process

Date:

Title of Minilesson: Writers, in pairs, discuss how they can modify their existing drafts using sentence combining.

Intention: Students convert simple sentences into compound and complex ones.

Materials: Chart paper, markers

Connection: *For the last two weeks, we have completed the collecting, and drafting. Today we will use a similar process to help us begin to think about research topics. The process of revising is crucial for fiction and non-fiction.*

Teaching: *When we write our first drafts sometimes we use too many words to say something that could be said in fewer words or even fewer sentences. Good writers use the process of sentence combining to transform their wimpy, weak sentences into powerful, complex ones. Here is an example of a paragraph:*

My mother is very important to me. She has brown hair and deep brown eyes. I think that my mother does many important things to help me eat, sleep and live. She makes me food when I am hungry. She makes me oatmeal. She takes care of me when I am sick. I cannot imagine living my life without her.

When looking at this paragraph, good writers would make some of these sentences stronger by adding them together. For example, we could take the sentences: ‘She makes food when I am hungry’ and ‘She makes me oatmeal.’ When you add them together, they could read, “She makes me oatmeal when I am sick.”

Active Engagement: Writers work in partnerships to revise their first drafts using sentence combining. They select an example to share with the class.

Link: Writers should use sentence combining when they are writing to make sure that every word that they use counts. But be cautioned, sometimes when we change our sentences in this way we make different meanings.

Debrief: *As I circulated around the room, I was pleased to see writers working in partnerships and sharing ideas and feedback with one another. I see how strong your sentences have become! Tomorrow, we will continue to revise our work to prepare for our final drafts.*

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