Winchester ELA Curriculum Grade 5

Subject	Language Arts
Grade/Course	Grade 5
Unit of Study	Unit 6: Poetry Reading: Little Things are Big: Making Meaning from Poems and Poetic Craft in Literature (If/Then p.74)/Poetry Anthologies: Writing, Thinking, and Seeing More (If/Then p.56) (Titles are linked to If/Then Lessons)
Pacing	Mid May-June This content should be taught near the end of Grade 5. The reading & writing topics unfold over 14 & 20 sessions, respectively, with a suggested timeline of approximately 3 1/2 uninterrupted weeks of instruction. In order to ensure that all students master unit/lesson objectives, the actual pacing may vary to include appropriate embedded enrichment/intervention. Teachers should plan for 2-3 days of additional time for schedule interruptions and run-over in order to address all teaching points. **Note:** Reading and writing poetry lessons are to be taught in combination to allow more time for Unit 5 Author Study: Reading Like a Fan (If/Then). Connections within and between the two sets of poetry lessons have been made when appropriate. Data should be used to make purposeful choices about combining other reading and writing poetry lessons. Please see the Grade 5 ELA Scope and Sequence.

Unit CT Core Content Standards

Reading Foundational Skills

RF.5.3: Phonics & word recognition Know and apply grade level phonics, word analysis skills to decode
RF.5.4: Fluency: read with sufficient accuracy and fluency to comprehend text

Reading Literature and Informational	Writing	Speaking/Listening	Language
RL.5.1 Quote accurately to explain explicit text and draw inferences RL.5.2 Determine a theme from key details including responding to challenges/reflect on a topic & summarize the text	W.5.3 Narrative that establishes situation characters, events, dialog/description/pacing/transitional words, concrete words/phrase, sensory, conclusion W.5.4 Produce clear/coherent writing with development,	SL.5.1 Range of collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas	L.5.5 Figurative language, Word relationships & nuances, simple similes, metaphors, idioms, adages, proverbs. Relate words through synonyms & antonyms L.5.6 Use words/phrases acquired through conversation/reading

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RL.5.3 Compare/contrast character, setting, event in depth using specific details	organization appropriate to task, purpose, audience		conversational, academic, domain-specific words for logical relationships
RL.5.5 Explain how series of chapters, scenes, stanzas provide overall structure	W.5.5 Develop and strengthen through planning, revising, editing or trying new approach		
RL.5.7 Analyze how visuals/multimedia elements add to meaning, tone, beauty	W.5.9a Draw evidence to support analysis, reflection, research		

Essential Questions	Corresponding Big Ideas
1. How can I read a variety of poems and notice how poetic elements and the parts of poems work together to create meaning?	1. Readers of poetry know that poems are all around us. They ask questions like: "What do these lines mean to me, to my life?" Poetry requires multiple readings of the same poem. The second "close" reading moving the reader from meaning reading and ultimately to interpretation.
2. How do writers communicate through poetry?	2. Writers collect, develop and revise poems around a particular theme or topic to think more deeply and explore various points of view. In addition to focusing on what words are used in a poem, writers also think about the way works look on the page and the way they sound to the ear in order to get their meaning across.

Reading Bends	Writing Bends
Bend I: Introduce this bend by putting up a class inquiry by exploring a variety of poems and asking students to categorize them into genre (opinion, tell a story, raise a question). Particular focus will be on students attention to how poets play with words, structure and sound to create meaning. Repetition of imagery and comparisons are also craft moves that students will study. **Bend 2**: In this bend, students pay particular attention to how the parts of a poem work	**Bend 1**: In this bend, you will spend several days creating a class anthology around a common theme, demonstrating ways to take on different perspectives and approaches within the same topic. This will set the tone for students' own work, teaching them that anthologies can be created with a mission to explore a topic from a number of points of view, through different kinds of poetry. **Bend 2**: Students will gather ideas for their own

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together to convey a whole idea. Drawing their attention to the endings and what particular insights they glean from them. Students will have the opportunity to transfer this work to their reading of novels by considering how multiple well-crafted parts of a book add up to develop important ideas about characters and about life.

Bend 3: In this bend, students lean on the work they did in Bend II to look at the world with new eyes and perspective.

anthologies and try out some poems to go with those topics. Students learn to select poems and revise toward the bigger theme. Students rethink and rework poems to mimic the work of published authors.

Bend 3: In this bend, students continue to write new poems but also spend time revisiting and applying revision strategies on a small collection of poems. Students turn prose into poetry by focusing on structure to revise and bring out the intended meaning of each poem.

Bend 4: Students prepare for publication by editing, creating illustrations to go with the central images of the poems they've written, and/or rehearsing poems aloud in a way that makes their meaning clear to the audience. Students refine their publication in ways that are appropriate to the form of publication you've chosen.

Teaching Points

Reading	Writing
Bend I: 1. Asking "what kind of poem is this?" and looking closely at the form, length, structure, style and mood 2. Looking at figurative language, intense imagery and repetition to help you determine what this is really about 3. Figuring out the poems mood by paying attention to the setting, choice of words and feelings the poem creates 4. Paying attention to the "sound" of a poem **Bend II**: 5. Understanding that all the parts of the poem work together to make meaning 6. Looking across several passages in a poem and thinking about what big idea or question you glean from it 7. Reading poetry helps us to think about the world in a way we never had before	**Bend I:** 1. Topics have several embedded themes 2. Write to get across meaning 3. Zoom in on small moments and vivid images to convey meaning 4. Use line breaks for dramatic effect 5. Use elements of narrative writing in poetry (e.g., dialogue, internal thinking, descriptive details and other craft moves) 6. Consider the speaker in each poem 7. Poets can take on the voice or "persona" of someone else **Bend II:** 8. Think about topics and write to explore different perspectives 9. Generate ideas for poems (e.g., use your notebook to collect ideas, use mentor poems to model writing about a topic or use a structure, look to your previous

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(wonder, rethink, consider the unusual, stop and smell the roses)

8. Recognizing that poem endings often add new insight into the rest of the text
9. Recognizing that every poem has a theme, the message is in the words, in the images and in the mood

Bend III:

10. Poems help us to be more reflective by paying close attention to the world around us
11. Connecting with specific lines of poetry and carrying them with us in our lives
12. Carrying messages in poems we have read and what we have learned (structure, figurative language, repetitive language, etc) from poems into our reading of other books and character studies
13. Knowing a line or two of poetry by heart and letting these lines influence the way we live
14. Celebration

writing for inspiration, observe images or different locations, use song lyrics, etc.)

10. Write lots of poems and lots of versions of poems
11. Bring in important, specific details
12. Write from different perspectives

Bend III:

13. Turn poetry into prose by focusing on structure
14. Make choices about line breaks
15. Convey your ideas visually with lines and stanzas
16. Use revision strategies you already know (e.g., use precise words, use comparisons - similes, use *sound,* decide on a powerful ending, etc.)
17. Meet with partners to read and revise poetry collections

Bend IV:

18. Make purposeful choices about spelling, grammar and punctuation and stick to those rules
19. Reflect and determine organization of published poems
20. Celebration

Word Study Topics

Words Their Way Scope and Sequence
This chart shows the skills presented in Words Their Way®: Word Study in Action. The first column lists the word features. The subsequent columns indicate the Words Their Way level or levels at which the word features are covered.

When implementing word study in the classroom, it is important to understand the progression of the stages of spelling development. It will help teachers determine which word study activities are most appropriate for students. The methodology of the professional development book Words Their Way: Word Study for Phonics, Vocabulary, and Spelling Instruction is based on the progression of these developmental stages. Please click on the following link for more information on these stages in relation to Words Their Way Words Their Way: Word Study in Action

Discrete foundational reading skills are also practiced during reading and writing instruction. Student assessments will be used to determine foundational skills that need to be taught, re-taught and/or

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reinforced to individual students from the previous units during conferring and small group instruction workshop time.

Evidence of Learning - Assessment
TC High Leverage Reading Assessment
*See Heinemann Online Resources for copies. District may designate the use of another version of assessment.

Smarter Balanced Assessment Resources
The following links will provide rubrics to use in the holistic scoring of narrative, opinion, and informational writing:
Smarter Balanced Brief Write Rubrics (3-11)
Smarter Balanced Narrative Performance Task Writing Rubric (Grade 3-8)
Smarter Balanced Informational Performance Task Writing Rubric (Grade 3-5)
Smarter Balanced Opinion Performance Task Writing Rubric (Grade 3-5)

Smarter Balanced Interim Blocks
Interim assessment blocks may be used for a variety of assessment purposes, including: pre/post, interim and formative (additional evidence of learning).

The items on the interim assessments are developed under the same conditions, protocols, and review procedures as those used in the summative assessments. Therefore, they assess the same Common Core State Standards, adhere to the same principles of Universal Design in order to be accessible to all students, and provide evidence to support Smarter Balanced claims in mathematics and ELA/literacy. The interim assessment items are non-secure but non-public. This means that educators may view the items, however, they should not be made public outside of classroom, school or district use.

Unit-aligned Smarter Balanced Interim Assessment Block (IAB)*:
IAB - ELA Grade 5-Language and Vocabulary Use - CSDE Comprehensive Assessment Portal (Click on *Smarter Balanced Assessment* - tab on left; then, click on *Assessment Viewing Application*)

*Some interim blocks show clear, strong alignment to priority standards within the unit. Other blocks have been placed in one specific unit but could be aligned to the priority standards of several units. Blocks have been spread out over the course of all units for a more balanced approach to assessment throughout the school year. These interim blocks, used in partnership with the Style Guide, will support the creation of unit- and standard-aligned items for instructional use.

Pre/Post Assessment	Interim Assessment	Additional Evidence of Learning
Reading: Pre-assessment: Do a shared reading of a poem (Ogden Nash's "The Hippopotamus" or Robert Frost's "Dust of Snow" are two to consider) and provide students an individual copy. Read the poem and ask students to do a written response reflecting on the following:	● Running Records* (consider student benchmark at this point in the year) ● WPM rate benchmark chart ● Narrative Reading Learning Progressions* ● Writing Process Learning Progression*	Reading: ● Teaching points 1-19 have homework assignments that could be used as a formative assessment ● Conferring notes ● Observation of small group work ● F&P Continuum of

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-What kind of poem is this? What language does the author use that is impactful creating imagery What do you notice about author's craft? What is the poet's big message in this poem? Post-assessment: Have students pick a poem and write a narrative on how the poets use of words and craft created mood. Writing: You might choose to use the narrative rubric and other narrative writing resources to think about ways writers can work on structure and development within this unit. - Narrative Rubric - Narrative Writing Student Samples - Narrative Checklist - Writing Developed through the Progression Pre-assessment: You might ask your students to write poems on-demand. As they write, consider their use of structure, use of descriptive language, stamina to write more than one poem, use of different perspectives, etc. Post-assessment: You may ask students to publish a selection of poems in an anthology for sharing. You may consider incorporating a performance aspect to your celebration; students might pick a poem they have written		Literacy Question Stems by GRL ● Exit tickets ● Daily reading log sheet Writing: ● Writing process drafts ● Conferring notes ● Observation of small group work ● Narrative Writing Checklist*

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and/or a favorite mentor poem to memorize and perform during the celebration.		

Learning Plan

Researched-based Instructional Resources and Methods

The reading and writing workshop model is a researched-based instructional model.

See *A Guide to the Reading Workshop Model: Intermediate Grades* , (2015), Calkins et. al. and *A Guide to the Common Core Writing Workshop,* 2012, Calkins et. al. included in the series component bundle.

The Heinemann online resources includes a study guide for the *Units of Study for Teaching Reading* under "Latest News and General Information." This resource provides step by step instructions for implementing the workshop model, including guiding questions and detailed explanations of:

- the architecture of the mini-lesson: connection (teaching point), direct instruction and active engagement, link
- the architecture of a conference and small group work: mid-workshop teaching
- share/whole group processing
- setting up and provisioning the reading workshop

The Heinemann online resource also contains a video orientation that guides teachers through "unpacking the unit" and offers specific tips and demonstrations of best practices associated with delivering reading and writing workshop.

Anchor Charts

Commercially developed Anchor Chart Notes are one of the series components included with the Units of Study bundles for both reading and writing. Teachers may prefer to construct their own or co-construct these charts with students to serve as a reference of summarized, illustrated teaching points.

Reading	Writing
Strategies for Determining Genre of Poems (looking closely at the form, length, structure, style and mood) Drawing on All You Know to Read Well & Interpret Texts Color / B&W To Deepen Interpretation, Readers Can...Color / B&W	Narrative Writers Use Techniques Such As . .

Instructional Moves

Blauman, Leslie A.; Burke, James (Jim) R. (Robert). The Common Core Companion: The Standards Decoded, Grades 3-5: What They Say, What They Mean, How to Teach Them (Corwin Literacy) (Page 120). SAGE Publications. Kindle Edition.

Possible Student Challenges	Teacher Moves
Referring to parts of stories, dramas, and poems and to describe how each successive part builds on earlier sections	1. Read aloud, read aloud, read aloud—students' minds are in a sense freed up to see the beauty of the structure, and how structure builds meaning, when they can

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	hear the author's language.
Explaining how a series of chapters, scenes, or stanzas fit together to provide the overall structure	1. With a shared text (a novel, drama, or poem), co-construct with students a flow chart of the main idea of chapters, scenes, or stanzas. When finished, summarize how these all fit together to create the overall structure.
Developing ideas to the fullest effect	1. Provide numerous examples and mentor texts that medel details and elaboration. Have students highlight and notice how these details develop and enhance the writing. 2. Allow students to confer with partners to ask questions and add detail
Describing the overall structure of events, ideas, concepts, or information in a text	1. Model from a shared text the organizational structure of a text. Begin to create a classroom chart of structures that students can refer to. Add to this chart with successive books—or have students place sticky notes on the chart when they notice a new structure. Some examples of organizational structures are sequential (e.g., chronological description or step-by-step, cause/effect, and problem/solution) and descriptive (e.g., attributes of an object, list of items or attributes, and a comparison of more than one object).
Revising, editing or rewriting	1. Explicitly teach what each of these things mean and how they differ in the writing process. Provide ample opportunities for students to practice each one separately. 2. Project a piece on the interactive whiteboard that needs details added and have students help annotate revision techniques - what could be added to make the piece better. 3. Provide class time for sharing writing with peers, small groups, or whole class (author's chair) to gain feedback on writing.

Mentor, Demonstration, Read-aloud, Shared Texts	
*Included in the Grade 5 Trade Pack	
Reading	**Writing**
May include other similar texts of the appropriate grade level band **Suggested Poems:**	For this unit, you will want to have many examples of different kinds of poems online. You might even consider a Poem of the Day display that keeps changing.

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"A Light in the Attic" by Shel Silverstein
Edgar Allan Poe's "Pie"
All the Small Poems and Fourteen More by Valerie Worth
*A Poke in The...*Paul B. Janeczko

Other Resources for Poems:
Poems by Shel Silverstein, Jack Prelutsky, Karla Kuskin, Arnold Adoff, Valerie Worth, Douglas Florian, Eloise Greenfield, John Ciardi and Nikki Grimes are all works you may want to consider for this unit. Please visit the websites below for access to many of these.

http://www.shelsilverstein.com/indexSite.html
http://www.arnoldadoff.com/

"Why Nobody Pets the Lion at the Zoo" by John Ciardi
http://www.poetryfoundation.org/archive/poem.html?id=181364

"I Wish My Father Wouldn't Fix Things" by Jack Prelutsky
http://www.jackprelutsky.com/flash/parentPoems/FatherNoFix.pdf (Other poems available also in pdf.)

"The Creature in the Classroom" by Jack Prelutsky
http://www.jackprelutsky.com/flash/parentPoems/CreatureClassroom.pdf

"Harriet Tubman" by Eloise Greenfield
http://poetryforchildren.tripod.com/poetryforchildren/id32.html

"If I Were in Charge of the World" by Judith Viorst
http://poetryforchildren.tripod.com/poetryforchildren/id24.html
"Delicious Wishes" by Douglas Florian
http://poetryforchildren.tripod.com/poetryforchildren/id24.html

"Treasure" by Lee Bennett Hopkins
http://poetryforchildren.tripod.com/poetryforchildren/id26.html

Try to find anthologies that are focused on a common topic or theme, such as:
This Place I Know: Poems of Comfort edited by Georgia Heard
Extra Innings: Baseball Poems by Lee Bennett Hopkins
If You're Not Here, Please Raise Your Hand: Poems about School by Kalli Dakos
This Is Just to Say: Poems of Apology and Forgiveness by Joyce Sidman

Or you might find anthologies that are focused on a specific subject, such as:

Science
Fine Feathered Friends by Jane Yolen (Yolen has written many anthologies that focus on a specific element in nature)

Social Studies
Roots and Blues: A Celebration by Arnold Adoff

If you have Spanish-speaking students, you may want to include some Spanish-English anthologies, such as:
Gathering the Sun by Alma Flor Ada
Laughing Tomatoes and Other Spring Poems/Jitomates Risuenos y Otros Poemas de Primavera by Francisco X. Alarcon

You might consider highlighting two very different poems about the same topic, such as;
"Dreams" by Langston Hughes and
"Listen to the Mustn'ts" by Shel Silverstein

You might share a pair of mismatched love songs to inspire new writing based on the lyrics' theme or image, such as: "Love Hurts" and "Love Is All Your Need."

Texts that blend poetry with other genres:
Out of the Dust by Karen Hess
Amber Was Brave, Essie Was Smart by Vera B. Williams
Toad by the Road by Joanne Tyder
Dark Emperor and Other Poems of the Night by

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"I woke up this morning" by Karla Kuskin http://poetryforchildren.tripod.com/poetryforchildren/id35.html	Joyce Sidman
	Additional Texts and Resources Poetry Foundation - www.poetryfoundation.org
"Ode to Family Photographs" by Gary Soto http://poetryforchildren.tripod.com/poetryforchildren/id38.html	Professional Texts: *Awakening the Heart: Exploring Poetry in Elementary and Middle School* by Georgia Heard *A Note Slipped Under the Door: Teaching from Poems We Love* by Nick Flynn and Shirley McPhillips *Handbook of Poetic Forms* edited by Ron Padgett *Wham! It's a Poetry Jam: Discovering Performance Poetry* by Sara Holbrook *A Kick in the Head: An Everyday Guide to Poetic Forms* edited by Paul B. Janeczko *Getting the Knack: 20 Poetry Writing Exercises* by Stephen Dunning and William Stafford
"Concrete" (shape poem) by Karla Kuskin http://poetryforchildren.tripod.com/poetryforchildren/id42.html	
"Garbage" by Valerie Worth http://poetryforchildren.tripod.com/poetryforchildren/id43.html	
"Chairs" by Valerie Worth http://twowritingteachers.wordpress.com/2007/06/15/poetryfriday/	
"The Best Test" by Jeff Moss http://poetryforchildren.tripod.com/poetryforchildren/id45.html	

Read-Aloud & Shared Reading

Read-Aloud goals
Internalize reading behaviors (preview, make predictions, anticipate)
Monitor for sense and re-reading
Process the text
Whole-class book talk

Read-Aloud process:
Before You Read (introduce book, title, author, wonder about the title)
As You Read (look at pictures, read with prosody, retell)
After You Read (whole class book talk)

Shared reading goals
Practice using meaning, structure, visuals (MSV) to solve new words

Shared reading process:
Introduce the book and key concepts
Cross-checking sources of information
Word Study
Fluency

Vocabulary
Vocabulary identified in Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy

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Tier 2 (Academic Vocabulary)	Tier 3 (Domain Specific Vocabulary)
Categorize Clear language* Consensus Dramatic Persona Perspectives Rhyming	Anthology Close reading Convey meaning Free verse Interpret Link break Meter Poet Sensory details/language* Specific/exact words/word choice* Stanza* Structure/Text structure* Theme*

Suggestions for Differentiation, Scaffolding, Intervention and Enrichment

CT Dept. of Education Evidence-based Practice Guides – These guides provide links to "evidence-based activities, strategies and interventions (collectively referred to as 'interventions')."

Up the Ladder: Assessing Grades 3-6 Writing Units of Study books and online resources
- There are three units in the *Up the Ladder* series, and each contains 20-22 sessions. These books have been designed for children in grades 3-6 who may not yet have had many opportunities to practice writing narrative, information, and opinion/argument pieces, or might have not have had those experiences in workshop-style classrooms. The units aim to support students in writing with increasing volume and with growing skill and sophistication. Sessions in the *Up the Ladder* series are shorter and simpler than those in the writing Units of Study.

Use individual student performance data to inform intervention in small group and conferring work.

Effective Intervention Strategies for Teachers
- Use grouping
- Use feedback, reinforcement and recognition
- Use similarities and differences
- Use advanced organizers such as graphic organizers
- Provide feedback
- Use summary and note taking
- Use hands-on, non-linguistic representations

Meeting Students' Needs Through Scaffolding
- Identify, bold, and write in the margins to define words that cannot be understood through the context of the text
- Chunk long readings into short passages (literally distributing sections on index cards, for example), so that students see only the section they need to tackle
- Encourage/enable students to annotate the text, or—if they can't write directly on the text—providing sticky notes or placing texts inside plastic sleeves
- Supply sentence starters so all students can participate in focused discussion

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- Place students in heterogeneous groups to discuss the text and answer text-dependent questions
- Provide task cards and anchor charts so that expectations are consistently available
- Highlight key words in task directions

Supporting Struggling Readers
- Pre-expose students to the selected text with support (audio recording, read-aloud, peer tutor etc.)
- Have students read a simple article, watch a video, or read student-friendly explanations of key information to help build background knowledge that will aid in comprehension
- Reformat the text itself to include visuals or definitions of key vocabulary
- Provide picture cues with text-dependent questions
- Provide oral rehearsal time (with buddies, small group, or a teacher) prior to writing, and/or provide writing/thinking time prior to oral presentations

Assistive Technology
Writing:
- Use different paper (wide lined, raised lines or darker lines) to increase awareness of lines.
- Use the dry erase board and pens, which requires less force than a pencil (photocopy the results if they need to be turned in)
- Use a copy machine to enlarge worksheets to be completed to provide a larger area to write.
- If computers and internet are available: use free text-to-speech software or use spell/grammar check to edit and revise

Reading:
- Increase space between words/lines
- Color code words in text
- Use tools to modify the visual presentation of text
- Use highlighters, color-coding dots, and post-its to identify the main idea, supporting details, and other key words or ideas

English Learners
Colorin Colorado
CT English Learner Proficiency Standards, Linguistic Supports
- Use visual supports: pictures, illustrations, videos, models, gestures, pointing, realia, graphic organizers (before, during, and after reading or viewing), and acting out/role playing
- Provide explicit academic vocabulary (see glossary) instruction: word walls, personal dictionaries, bilingual dictionaries/glossaries, picture/video dictionaries, graphic organizers, word cards with pictures, word sorts, etc.
- Make connections to students' prior experiences
- Build background knowledge
- Use scaffolding techniques: jigsaws, think-alouds, graphic organizers, sentence starters/sentence frames

Enrichment strategies
P. Wood, 2008. "Reading Instruction with Gifted & Talented Readers."
- Use of more advanced trade books
- Independent reading and writing choices

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- Focus on developing higher level comprehension skills, along with higher level questioning
- Opportunities for book discussions – critical reading & creative reading
- Use of technology and the web

Interdisciplinary Connections

Social Studies Grade 5: Early United States History
Students engage in the study of events early in United States history from indigenous peoples here prior to colonization through the American Revolution, including indigenous life in New England, Europe in the 1400s and 1500s, early settlements, 13 colonies, relations with indigenous peoples, French and Indian War and American Revolution. Consider opportunities for students to read/write on related topics.

NGSS Grade 5 Science topics include Structure and Properties of Matter, Matter and Energy in Organisms and Ecosystems, Earth's Systems and Space System: Stars and the Solar System. Consider opportunities to read, write, and communicate about related topics.

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