

# Unit 3 Writing: Literary Comparative Essay

Content Area: **English Language Arts**  
Course(s):  
Time Period: **Trimester 1**  
Length: **5 weeks**  
Status: **Published**

## Brief Summary of the Unit

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In this writing unit students will adapt the skills that they previously learned from the narrative unit to essays about books, or short stories. Learners will use close reading skills to analytically read text sets or novels to develop theories that will deepen, extend, and revise their thinking about a reading selection. Texts chosen for this work should supply the reader/writer the opportunity for character analysis, interpretation work, and the analysis of author's craft. These intellectual challenges will afford the reader/writer to grow their thinking while structuring an essay that is grounded in textual evidence. Writers will identify a claim to analyze and unpack that claim by incorporating evidence such as, pulling direct quotes from the reading passages. The end goal is for writers to write expository essays that advance an idea about a piece of literature. An emphasis will also be placed on self-assessing their writing using rubrics, checklists, goal setting and the application of feedback from both the teacher and fellow students. Writers will transfer the writing skills from this unit across all genres of writing.

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision Date: June 2021

## Pacing Guide

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Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 5](#); the word study units are paced according to unit duration within the curriculum.

## Standards

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Please refer to [this Language Arts Reading and Writing Workshop Pacing Guide for grade 5](#). Sentence Study is paced and aligned within the Syntax, Style, Grammar and Conventions section. Please refer to [this folder](#) for the scope and sequence as well as specific lessons and materials.

A sample K-5 Literacy Schedule Across a Week is accessible in instructional materials section of the [Grades K-5 folder](#).

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below. These mandates may be hit through the selection of choice literature:

#### Amistad Commission

This unit also reflects the goals of the Department of Education and the Amistad Commission including the infusion of the history of Africans and African-Americans into the curriculum in order to provide an accurate, complete, and inclusive history regarding the importance of African-Americans to the growth and development of American society in a global context.

#### Asian American and Pacific Islander History Law

This unit includes instructional materials that highlight the history and contributions of Asian Americans and Pacific Islanders in accordance with the New Jersey Student Learning Standards in Social Studies.

#### Commission on Holocaust Education

This unit further reflects the goals of the Holocaust Education mandate where students are able to identify and a consequence of prejudice and discrimination; understand that issues of moral dilemma and conscience have a pi and hatred whenever and wherever it happens.

#### Information Literacy

This unit challenges students to locate, evaluate, and use information effectively. Information literacy includes the research process and how information is created and produced; critical thinking and using information resource difference between facts, points of view, and opinions, accessing peer-reviewed print and digital library resource

LA.L.5.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.L.5.1.A	Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
LA.L.5.1.B	Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.
LA.L.5.1.C	Use verb tense to convey various times, sequences, states, and conditions.
LA.L.5.1.D	Recognize and correct inappropriate shifts in verb tense.
LA.L.5.1.E	Use correlative conjunctions (e.g., either/or, neither/nor).
LA.L.5.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
LA.L.5.2.A	Use punctuation to separate items in a series.
LA.L.5.2.B	Use a comma to separate an introductory element from the rest of the sentence.
LA.L.5.2.C	Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?).
LA.L.5.2.D	Use underlining, quotation marks, or italics to indicate titles of works.
LA.L.5.2.E	Spell grade-appropriate words correctly, consulting references as needed.
LA.L.5.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.W.5.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
LA.W.5.1.A	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
LA.W.5.1.B	Provide logically ordered reasons that are supported by facts and details from text(s), quote directly from text when appropriate.
LA.W.5.1.C	Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).
LA.W.5.1.D	Provide a conclusion related to the opinion presented.
LA.W.5.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
LA.W.5.2.A	Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension.
LA.W.5.2.B	Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
LA.W.5.2.C	Link ideas within paragraphs and sections of information using words, phrases, and clauses (e.g., in contrast, especially).
LA.W.5.2.D	Use precise language and domain-specific vocabulary to inform about or explain the topic.
LA.W.5.2.E	Provide a conclusion related to the information of explanation presented.
LA.W.5.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
LA.W.5.5	With guidance and support from peers and adults, develop and strengthen writing as

	needed by planning, revising, editing, rewriting, or trying a new approach.
LA.W.5.6	With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.
LA.SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
LA.SL.5.1.A	Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
LA.SL.5.1.B	Follow agreed-upon rules for discussions and carry out assigned roles.
LA.SL.5.1.C	Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
LA.SL.5.1.D	Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
LA.SL.5.3	Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
LA.SL.5.4	Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
LA.SL.5.6	Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.
TECH.9.4.5.CI.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).
TECH.9.4.5.CT.1	Identify and gather relevant data that will aid in the problem-solving process (e.g., 2.1.5.EH.4, 4-ESS3-1, 6.3.5.CivicsPD.2).
TECH.9.4.5.DC.1	Explain the need for and use of copyrights.
TECH.9.4.5.TL.4	Compare and contrast artifacts produced individually to those developed collaboratively (e.g., 1.5.5.CR3a).
TECH.9.4.5.TL.5	Collaborate digitally to produce an artifact (e.g., 1.2.5CR1d).
TECH.9.4.5.IML.7	Evaluate the degree to which information meets a need including social emotional learning, academic, and social (e.g., 2.2.5. PF.5).
	Collaborating digitally as a team can often develop a better artifact than an individual working alone.
	Intellectual property rights exist to protect the original works of individuals. It is allowable to use other people's ideas in one's own work provided that proper credit is given to the original source.
	Collaboration with individuals with diverse perspectives can result in new ways of thinking and/or innovative solutions.

## **Essential Question / Enduring Understandings**

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### **Essential Questions**

- How can I read closely and write structured, evidenced-based interpretive essays—including a
- compare and contrast essay?
- How can I transfer what I know about writing a literary essay to the challenge of writing a

- comparative literary essay?
- How do writers utilize a variety of strategies to develop their essays and convey their ideas more precisely and effectively?

## **Enduring Understandings**

- Writers write for different purposes.
- Writers draw on all they know from prior years of work with narrative writing and apply their repertoire of strategies; especially those centered around character and theme.
- Writers will write with their audience in mind.
- Writers will revise their pieces by applying the writing process.
- Writers will write expository essays that advance an idea about a piece of literature.

## **Students Will Know/Students Will Be Skilled At**

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### **Students Will Know**

- Writers write introductions that hook the reader.
- Writers elaborate by supporting claims with textual evidence.
- Writers will infuse transitional words and phrases to make their essay flow.
- Writers include strong body paragraphs and a satisfying conclusion.

### **Students Will Be Skilled At**

- Writing with independence.
- Writing with fluency, stamina, and speed.
- Planning, revising, and editing their writing.
- Using mentor texts to emulate author's craft moves in their own writing.
- Using transitional words and phrases to enhance their writing.
- Creating a strong lead that was exemplified in the mentor texts utilized.
- Identify a theme of a story, drama, or poem.
- Referring to a text using direct quotes to explain what the text says explicitly and when drawing inferences from the text.
- Identifying how characters respond to challenges or how the speaker in a poem reflects upon a topic.
- Selecting two or more characters, setting or events in a story or drama and compare and contrast using specific details from the text.
- Comparing and contrasting stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.
- Developing and strengthening their writing by planning, revising, conferencing, and editing.
- Demonstrating a command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Producing writing with appropriate development and organization.

## **Evidence/Performance Tasks**

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Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

### **Formative:**

- Answer essential questions
- Teacher observations/conferring notes
- Turn and talks
- Partnerships rehearsing their writing
- Peer Conferences/Partnership Discussion and Rehearsing
- Writer's Notebook (quick writes/drafts/prewrites)
- Teacher checklists using mini-lessons for measurable skills
- Writing Conferences: Individual and small group
- Writing Partnership work and discussions
- Writing folders with student work
- Writing pieces to note the growth need of the writer
- Observations
- Listening in on partnership discussion of writing piece
- Drafts online (Google Docs)
- Writing Club work and discussions

### **Summative:**

- Students should have 2-3 final pieces to score not including the post assessment.
- Published pieces
- Score grammar and spelling in final drafts only
- Student portfolios
- During publishing students read their piece to assess oral speaking and reading skills
- Teachers College Reading and Writing Project Learning Progressions
- Teachers College Reading and Writing Project Rubrics and Student Samples
- Rubrics: created for the standards-based report card as well as teacher-created.
- Standards should be addressed as reported on the Standards-Based Report Card and should reflect this work

### **Benchmark:**

- Benchmark writing assessments: opinion, narrative, and informational, scored using rubrics, district-created and provided.
- Located in the shared Grades K-5 Language Arts folder on the Google Drive, reported three times per year

## Learning Plan

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Our upper elementary writing instruction follows a balanced literacy approach including a number of strategies and techniques in Writing Workshop. These include mini-lessons, shared writing, independent writing, small group strategy instruction, one-to-one conferencing, partnerships and/or writing clubs. Writing Workshop emphasizes immersion, independence, and choice. Individual conferences with each student will address specific needs of the writer. Each unit ends with a celebration of learning where children share their writing with others in the school community.

Lessons should follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses 'think alouds' when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Writing/Student Conferences: Provides time for students to do independent writing while teacher confers with individual students, works with small groups, or writing clubs.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point.

The architecture of a writing conference includes:

- Research
- Decide
- Teach and Coach with guided practice
- Link

Mentor sentence study will be taught across the week to teach syntax, dictation, grammar, and punctuation. Students will learn how to write like an author by mimicking specific sentence patterns and applying it to their own writing. Please refer to this link in the K-5 folder for specific lessons and materials.

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

To plan for this unit, you will want to:

- Decide how much time you are going to spend in each part of the unit. For example, if you know that your students have struggled with literary essays that focus on a single text, then you may want to do two rounds of Bend I and spend less time on the higher level comparative work.
- You may also decide that you want to spend more time helping children to refine the comparative essay and less time with the foundational work in Bend I. If you are not moving from this unit into a test prep unit in which students crank out quick literary essays, then you may choose to have your students end the unit by taking a few days to write quick literary essays.

## Suggested Teaching Points/Lessons: Writing Powerful, Interpretive Essays From One Text

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Writers read as deeply as possible by putting themselves inside the story. Essayists grow ideas by paying close attention to their lives, literary essayists grow ideas by paying close attention to the text. They especially pay attention to the image that sticks when they finish a text and ask themselves, 'why this image?' and 'how does this fit with the whole of the story?'"

1. Writers can pull one or more lines of text, copy it onto a page of a notebook, and then use writing to help themselves figure out why they found that line so powerful.

2. Writers can record a turning point in the book, exploring how this moment fits with the whole book or writing about how they might live differently if they took the story really seriously.
3. Model Strategy and then expect every writer to use that same strategy exactly in sync with one another—each using the strategy to explore a different text from the packet of texts. You will want writers to draw from the toolkit.
4. Emphasize value of rereading and reconsidering texts is key students should continue to read themselves further awake on each reading. On one day you might teach students, “literary essayists don’t just read a text once, they read and reread, each time growing their thinking and drawing out the big idea. With each read readers come to know the text more and take note of significant place in the text they may have missed the first time around.” Whatever strategy students choose to use, the goal of this work is the same: looking closely at texts to not just read them but really read, reread, revisit, and reconsider all of their details and nuances.
5. Model annotating—on post-its—using short texts or novels. Keep in mind essayists know ahead of time that some places are rich ground for literary analysis.
  - Ask students to investigate what places in the text seem most worthy of pausing over to look for ideas.
  - Co-construct a class chart. If students do not mention certain types of moments, then you might help them to notice that they can try to consider the moments of character change, the lessons that characters are learning, and the issues (personal or social) that the characters are facing—in order to gain entry points toward great thinking.
  - If needed, focus in on parts of the story—whether it is their favorite part or image, a part that was upsetting or disturbing, or a part of the book that most reminds them of their life—such that it opens up other possibilities for rich ideas. After students do an inquiry into places where readers pause, you’ll want to teach them what to look for when they get to those places.

Essayists pause at key moments in a text and then to think carefully about those moments, asking ‘how does this moment connect to the larger meaning or themes of the text?’”

1. Students should have selected bits of their writing and their thinking that seem especially important and should begin to elaborate on those ideas.
2. Students/ Writers can look closely at the text they’ve selected and write about aspects of that text that stand out, writing, “I see...” and then writing what they notice in the text.
3. Write long about their ideas, extending their observations by using prompts such as, “The surprising thing about this is...” or “The important thing about this is...” or “The thought this gives me is...” or “I wonder if...”
4. Remind students of the work they are already familiar with when thinking about characters and making interpretations. Another teaching point might start with, “today I want to remind you that readers ask themselves questions like, “What really matters about this book?” and “What is this text really about?” often yield strong ideas.”
5. Put up charts from previous units. For example, if needed, you might remind children of their work in the interpretive essay unit, when they observed their lives and created “thought patches” in their notebooks by writing, “The thought I have about this is...” or “This makes me realize that...”
6. Teach student to record an idea using new words by saying, “That is...” or “In other words...” and then rephrasing the idea.
7. Teach students to entertain possibilities by starting their writing with phrases like: “Could it be that...,” “Perhaps...,” or “Some may say that...” Phrases such as “Furthermore...,” “This connects with...,” “On the other hand...,” “But you might ask...,” “This is true...”

Writers push their thinking by lingering on an idea. They extend their thinking by not just providing thoughts and examples but also recording new ideas using prompts such as, ‘Could it be that ...,’ ‘But on the other hand ...,’ or ‘I am realizing that ...’ and then elaborating on their initial ideas.

1. Students will write literary essays in which they articulate the lessons they believe a character learns in a story, or essays that name the theme or idea a text teaches.
2. Put up charts of prompts for “pushing thinking” (CD-ROM)
3. Collect exemplar (student) entries in classroom to use as powerful mentors.
4. Have the class analyze what is making a certain entry in your room shine.
5. Have a gallery walk where students look at each other’s entry work.
6. Students will collect responses-to-reading in their writers’ notebooks.

Literary essayists gather possible thesis statements is by rereading their entries searching for big ideas. They reread asking themselves, ‘What do I really want to say?’ or use the prompt, ‘What I think these entries are saying ...’”

1. Students will reread their notebook in order to find seed ideas. (follow suggested steps)
2. Push students to transfer and apply what they have learned, you will want to see students choosing seed ideas that are both provocative and central to a text.



3. If they need reminders, then you can teach children to how to generate possible seed ideas.
4. Students should know how to find and test their theses. They begin by rereading all of their related entries and then asking, "What is the big idea I really want to say?"
5. Students gather evidence using "boxes-and-bullets"
6. Students should understand that there are certain ways literary essays tend to go, they decide which structure will help them most convey their idea.
  - For example, some writers will have a claim about a character or a text, and then give reasons for that claim—as they did in their research-based argument essays. "So and so is a good friend because A, because B, and above all because C." Or, "So and so succeeds because of A, B, and above all, because of C." Or, "This is about so and so who learns/turns out to be/changes to be/becomes (what, by the end). Early in the text (in contrast) ...Later in the text...."
  - Another kind of structure, students can explore how their feelings or ideas about a story, character, or theme are conflicted—that is, the reader feels more than one thing at the same time. "My feelings about Jeremy from Those Shoes are complicated. On the one hand I think he is generous and selfless, and on the other hand I think he cares too much about what others think."

Writers gather evidence for literary essays is by retelling the parts of the story that support their thinking. They think about exactly how they'll retell the part of the text they plan to use and angle it so that it best fits their idea."

1. Find quotes from the text
2. Then unpack quotes. A teaching Point may be about "how does this quote address the relevant big idea." Have extra copies of the texts or pages they are using so that they can cut out relevant parts, paste the parts onto their drafts, and then write out how the parts support their thesis. You might say: "Today I want to teach you that literary essayists don't just cite text details, they explain how those details relate back to their thesis. They often use phrases like 'this shows...' or 'this proves...' to help connect details and ideas."

Revising, Editing and Publishing Lessons:

1. Ordering evidence
2. Transitioning from one idea to another
3. Writing with a convincing tone
4. Creating introductions that engage the reader. For example, writers write introductory paragraphs that include a tiny summary of the story, and then, present the thesis statement.
5. Creating conclusion that engage the reader. For example, closing paragraphs link the story's message to the writer's own life—the ending is a good place for a Hallmark moment! "This story teaches me that I, too..." OR link this story to another story, OR even to a social issue in the world. Remind students that ENDINGS MATTER. You might say, "Today I want to remind you that endings matter. When writing your closing paragraph you might link the story's message to your own life, make a link to another story or perhaps bring up the way a story relates to a social issue in the world."
6. Editing: Build on the editing work we have done across the year— encouraging students to make smarter and smarter choices about paragraphing, ending punctuation, and the like. In essays we also have a great opportunity to teach about verb tense, as oftentimes, verbs switch tense during an essay. That is to say that when we are discussing our thinking, we sometimes use the present tense, "Gabriel is lonely," and when we are retelling something, we sometimes switch to the past tense, "Gabriel saw the cat." See Everyday Editing by Jeff Anderson or other supplemental resources you may have.
7. Publishing: You might also choose to have students celebrate with a mini publishing of their work at this point.
8. Share writing with a small group and write quick compliments to each other.
9. Give an opportunity for reflection on the progress they've made,
10. Set goals for the next round of literary essay writing.

## **Suggested Teaching Points/Lessons: Writing Across Texts-Once and Then Again With Increased Skill**

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Writers give feedback on their first cycle of essay writing, and then repeat that cycle in the second bend, this time applying all they have learned to writing across two texts, noticing one text to another.

Writers write about reading is to compare or contrast two or more texts. To do this work readers carry ideas they had about one text with them to another, collecting thoughts along the way about how the texts are similar and different?"

1. Writers notice point of view.
2. Writers are aware of the different craft moves that the authors of the different texts have used.
3. Suggest students first compare two objects. For example, a basketball and a football, or a pen and a pencil, through "writing-in-the-air," where students are talking out how the writing would go, or it could be done through some shared writing, with the whole class contributing to one compare-and-contrast text. If the whole class compared and contrasted pencils and pens, then each writer could think of his or her own objects and do similar work—a dog and a cat, an iPod and a radio, a Ford and a Honda.

When writers are comparing and contrasting it is helpful to look at what you are comparing and contrasting through the same lenses. Instead of looking at one thing and then simply moving to the next with a fresh set of eyes, you can look at one thing a certain way and then look at"

1. Suggest they read a story that is in some ways similar to and in some ways different from the story they wrote about in their literary essay. For example, if one student had written her first essay about story A, then you may channel her to write her comparative essay comparing and contrasting story A and story B. Meanwhile, if another student wrote about story B in his first essay, then you may also channel him to compare and contrast story A and story B.

When writing a new type of text it often helps to first study published versions that others have written. You can study the text and ask yourselves, 'how does this sort of writing seem to go?' or 'what are the parts in this type of writing?'"

1. Students should be reminded that authors first study published versions of a new kind of text that they haven't worked on, before writing it themselves (in this case, compare and contrast essays). They ask: "How does this sort of writing seem to go? What parts does it have?"
2. Collect students observations on a class chart entitled, "When Crafting Compare and Contrast Essays, Writers..."
3. Students can annotate essays in groups and keep it in their writing folders for reference and support. See samples at [http://cranfordschools.org/?page\\_id=2271](http://cranfordschools.org/?page_id=2271) click on Unit 3: Literary and Comparative Essay

Writers grow more complex ideas about texts, it helps writers to look closely at characters. They pay special attention to moments where characters have strong feelings or reactions or maybe notice patterns of times characters act a certain way and then think about possible lessons or themes."

1. Writers look for an image or object that was used, and to think about how and why the author used it to bring out the significance of that part of the book.
2. Writers to pay close attention to the times when characters have insights or learn something, and to search for universal lessons in these moments of insight.
3. Writers explore ways in which the theme is and is not the same across the two texts or think about ways in which character's lessons or changes are and are not the same across the two texts. You might say: "Literary essayists read closely and carefully, developing new ideas and insights as they read through a text. One way to extend their thinking is by taking an idea they developed about one text and using it as a lens to study a second text. This often involves asking the question, 'Does this idea apply to this second text? If so, how and where?'"

**Literary essayists pay attention not only to what a text says, but how the text says it. Readers know th highlight deeper meaning. They can compare and contrast the different ways in which authors do this**

1. Writers push themselves to think about the similarities—even when the texts are larger different. Teach students to write, "These stories are similar in X and in Z," planning then to elaborate both points in paragraphs that begin with topic sentences such as, "Although X and Y are (some way they are different), they are similar because (they explore the same theme)."
2. Teach students that they can also write about how both characters are similar, and how they are different: "While both Opal from *Because of Winn-Dixie* and Doris from *'Stray'* are lonely, the two characters are lonely for different reasons." Or,

“What’s the same about these two stories or characters is...What’s different about these two stories is...” Or, “The characters in [title] and [title] are similar and different in several ways. Whatever the structure you choose, you will need to help each child revise his or her “seed idea” so that it is a clear thesis, making sure it is a claim or an idea, not a fact, phrase or a question, and that it works across both texts.

3. Writers plan using boxes and bullets.
4. Writers choose the structure of their essay. Teacher should have a few examples, or templates, of how literary essays might be structured.
5. Collect the evidence and insights needed to support the claim. Option: writers can write a brief summary of a relevant part of the story OR cut it from a photocopied version and tape it onto draft paper.
6. Writers use lists of moments that support their idea OR explain the craft moves that the writer used that reveal the idea. For example, you might teach students that the way in which we retell a moment can angle that retell to fit our idea. Both word choice and including the parts that fit our idea become central to angling our stories.
7. Writers can also draw on what they are learning about to analyze points of view and to discuss how themes are developed differently through the way that events are described.
8. Students can collect quotes from the texts that support their ideas during this stage.

### Drafting, Revising, and Editing

- Recall lessons from first literary essays. Display charts.
- Students should go through process with greater independence, involving them in creating checklists, to-do lists, and other necessary tools to monitor their own progress.
- Students should revise for clarity. (whole class, group, and individual conference lessons)

Essayists first learn to write compare and contrast essays; they often find that their ideas become tangled and jumbled. When this happens, they often reread their writing, noting the different points they are trying to make and using paragraphs to set each one apart from the other.

1. Writers use transitional phrases to clarify the parts of comparative essays and implement them to begin and end introductions, body paragraphs, and conclusions, as well as to connect ideas and evidence.
2. Plan for small group teaching with different structures. Provide students with samples.
3. Teach a lesson on introductions and conclusions. Include information about both texts in the introduction. For example: “Both of these stories are important because...” For conclusions, some options:
  - Sum up, with added inspirational lines as a closing.
  - Connect the ideas in the essay to the writer’s life.
  - Explore the differences between the two texts, especially if the body of their essays explored only the similarities.

### Packaging and Polishing Literary Essays:

- Read drafts carefully—most likely with a writing partner—
- Looking for places where there are gaps (in thinking or transitions)
- Fill in those gaps during revision.
- Optional but suggested: Revisit the draft of their literary essay and revise this draft using all they have learned across this unit.
- Reconsider goals.
- Assist students with polishing their essays with one or two lessons on editing. (See Resources and possible lessons that lend themselves to comparative essays) Follow grammar standards.

### Celebration

- Lay out both literary and comparative essay side by side.
- Allow students to visit each other’s writing and compliment.
- Option: Set up a rotating display in the classroom that highlights the two books as a pair, with the comparative essays tucked inside one of the books, creating a suggested path for reading for others in the class.

## Materials

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The materials used in this course allow for integration of a variety of instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Materials used for grammar and convention study include the following: *Patterns of Power: Inviting Young Writers into the Conventions of Language* by Jeff Anderson.

## Instructional Materials

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- [Fox](#) by Margaret Wild and Ron Brooks
- [Every Living Thing](#) by Cynthia Rylant
- [The House on Mango Street](#) by Sandra Cisneros
- [Marble Champ](#) by Gary Soto
- [Somebody Loves You Mr. Hatch](#) by Eileen Spinelli
- [Number the Stars](#) by Lois Lowry
- [Behind the Bedroom Wall](#) by Laura Williams
- [Those Shoes](#) by Maribeth Boelts
- [Enemy Pie](#) by Derek Munson

## Teacher Resources

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- *Units of Study for Teaching Writing*, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 5 Heinemann, 2013.
- Fountas and Pinnell Classroom Materials: Minilesson book, Guided Reading, Interactive Reading
- Resources for Teaching Writing CD, Grade 3, Heinemann, 2013.
- Online Anchor charts and resources available through Heinemann
- Use resource CD for rubrics, student samples, and charts.
- Writing Pathways book for performance assessments, learning progressions, student checklists, rubrics, and leveled writing examples
- *The Writing Strategies Book*, Jennifer Serravallo
- *Feedback that Moves Writers Forward*, Patty McGee
- Mentor Sentences Grades 3-5 Volume 2: Unit 1.
- *Patterns of Power: Inviting Young Writers Conventions of Language Grades 1-5* by Jeff Anderson
- *The Continuum of Literacy Learning* by Guy Su Pinnell & Irene C. Fountas
- *The Common Core Writing Book* by Gretchen Owocki
- *Projecting Possibilities for Writers: The How, What & Why of Designing Units of Study* by Matt Glover & Mary Alice Berry
- Ruth Culham's *The Writing Thief*
- Georgia Heard's *Finding the Heart of Nonfiction: Teaching 7 Essential Craft Tools with Mentor Texts*
- *Everyday Editing* by Jeff Anderson
- For All Parts of the Writing Process, including tools for intervention and ways to publish, see *The Good Writer's Guide* by Gretchen Bernabei
- Cranford Public School Grades K-8 Google Folder for instructional materials
- [Crosswalk \(suggested IRA titles and Mini Lesson numbers\)](#)

## Suggested Strategies for Modification/Accommodations

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[Content specific accommodations and modifications as well as Career Ready Practices are listed here](#) for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504.

The structure of writing workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students have individualized choice of topics within each unit.
- Individual conferences with each student will address specific needs of the writer.

Possible accommodations during writing workshop include, but are not limited to:

- Use visual presentations of all materials to include organizers, charts, word walls.
- Allow students to set individual goals for writing.
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to complete a task or project
- Take frequent breaks
- Use an alarm to help with time management
- Mark text with a highlighter or other manipulative such as a post-it
- Receive help coordinating assignments
- Answering fewer questions or completing shorter tasks
- Create alternate assignments or homework
- Provide distinct steps in a process; eliminate unnecessary steps, as needed.
- Manage executive function by scaffolding process and amending deadlines
- Access speech-to-text function on computer

Possible modifications to content during writing workshop include, but are not limited to:

- Refer to the [Strategies for Striving Students](#) in the K-8 folder for specific appropriate interventions.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plan
- Refer to Pathways to Intervention documents in the K-5 folder for specific appropriate interventions.
- Consult with Cranford Problem Solving Team (CPST), as needed.