

# Unit 6 Writing: Poetry Anthologies

Content Area: **English Language Arts**

Course(s):

Time Period: **Trimester 3**

Length: **4-6 weeks**

Status: **Published**

## Brief Summary of Unit

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In this unit learners will blend the reader and writer's perspective as they examine poetry. Writers will examine how poetry works and support their ability to read poetry with comprehension and craft appreciation. This will be done by writing poems in response to the topics and themes that surround them in their real life. This will provide the writers with a purpose for their writing and allow them to bring their own unique voice to various forms of poetry while convey experiences and events precisely. Writers will examine the structures of a poem: stanza, verse, rhythm-meter and how they fit together to turn prose into poetry. Grammatical structure will also be infused throughout this unit such as; cadences and words and sounds to draw from to create rhythm. 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](#)

## 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](#).

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.C Use verb tense to convey various times, sequences, states, and conditions.
- 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.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.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- LA.L.5.3.A Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- LA.L.5.3.B Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.
- LA.L.5.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.
- LA.L.5.4.A Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- LA.L.5.4.B Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).
- LA.L.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- LA.L.5.5.A Interpret figurative language, including similes and metaphors, in context.
- LA.L.5.5.C Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.
- LA.L.5.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).
- LA.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- LA.W.5.3.C Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- LA.W.5.3.D Use concrete words and phrases and sensory details to convey experiences and events precisely.
- LA.W.5.3.E Provide a conclusion that follows from the narrated experiences or events.
- 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.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.

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).

Curiosity and a willingness to try new ideas (intellectual risk-taking) contributes to the development of creativity and innovation skills.

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 Question**

- How can writers use word choice, figurative language, line space and other narrative techniques learned from mentors to write poems about one topic, but highlighting a variety of themes?
- How do poets use small details to show big feelings?
- How does the structure of a poem affect its meaning?

### **Enduring Understanding**

- Writers write for different purposes.
- Writers will demonstrate improvement in content, level of detail, and word choice in their poems, after the revising and editing process.
- Writers will acquire vocabulary related to poetry and use it correctly in reading and writing.
- Writers will revise their pieces by applying the writing process.

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

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### **Students Will Know**

- Writers will examine the structures of a poem: stanza, verse, rhythm-meter and how they fit together to turn prose into poetry.
- Writers will write with independence.
- Writers will write with fluency, stamina, and speed.
- Writers will identify and apply knowledge of the characteristics of poetry.

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

- Using mentor texts to emulate author's craft moves in their own writing.
- Identifying the rhyme, rhythm, repetition, similes, visual and auditory images in poetry.
- Creating a strong lead that was exemplified in the mentor texts utilized.
- Develop and strengthen their writing by planning, revising, conferencing, and editing.
- Demonstrate a command of utilizing figurative language.
- 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

To plan for this unit, you will want to:

- Create an environment in which children read, hear, and speak poetry, Bring in baskets of fresh new poems, poetry books, and poetry anthologies for your classroom library.(school librarian, public library, etc)
- 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; or *If You're Not Here, Please Raise Your Hand: Poems about School*, by Kalli Dakos.
- Or you might find anthologies that are focused on a science subject, such as *Fine Feathered Friends*, by Jane Yolen (Yolen has written many anthologies that focus on a specific element in nature), or on a social studies subject, such as *Roots and Blues: A Celebration*, by Arnold Adoff.
- If you do not have many of these books, you will need to create a few folders of connected poems (you might enlist kids to help you with this).
- Immersion will play a larger role in this unit than in other writing units, from the very start of the unit and all the way through. Teach your kids to read poems well and thoughtfully, in addition to teaching them how to use those poems as mentors.
- Make use of the many wonderful professional texts available. (see resources)
- Choose When and How Children Will Publish, Where, for whom, and in what format will children publish their poetry? How will they celebrate? Your decision will also be based on what's realistic for the time you have carved out and your access to materials and publishing/ performance space.
- Invite your poets to make choices about how they will share their poems with others. For example, some students may choose to decorate and post their poems in public places around the school and neighborhood. Other classes may invite parents and schoolmates to join in a poetry slam, where children read and perform their poems aloud. Other classes may choose to simply compile their poems into an anthology and place it in the classroom or school library.

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.

## **Suggested Teaching Points/Lessons: Create a Class Anthology**

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HOTQ: How can I teach students to take on different perspectives and approaches within the same topic through the creation of a shared, class anthology of poems?

Create a class anthology around a common theme. Example: Baseball and its ability to bring a father and a daughter together.

First day of the unit, you might read aloud *This Is Just to Say: Poems of Apology and Forgiveness*, by Joyce Sidman. This fictional story, a class of sixth-graders writes poems of apology and forgiveness after their teacher reads them the poem “This Is Just to Say,” by William Carlos Williams, and then create their own anthology. After reading a few poems from the book, you might say, “We could try something just like this!” As a class you would then quickly brainstorm some possible topics or themes for the class anthology.

Writers begin with a topic- something that means something to them- and then imagine the various themes and messages they might convey about that topic. Sometimes it helps to ask: ‘What lessons can be taught about this topic?’ or ‘What is important about this topic?’ Once they’ve decided on a theme or message they want to put forward, writers draft a first-draft poem that attempts to convey that message to their reader.” You might show how a topic can have several embedded themes: baseball, for example, might include themes like “it’s hard to let your team down,” “practice makes perfect,” and “sometimes no matter how hard you try, you still don’t win.”

1. Enlist students to write poems that get at these different themes.
2. Spend time coming to consensus around a topic, and then make sure children all have picked themes or messages they want to try out. Note: It doesn’t matter if there is overlap: more than one writer can take up the same theme! One poet might choose to write several poems about one theme. Another might choose to write one poem about how “practice makes perfect” and another poem about how “sometimes no matter how hard you try, you still don’t win.” Note: The logistics are not as important as making sure that students write, write, write.
3. Plan three or four minilessons to model the strategies, you might choose one of the themes and write in front of children, letting them inside the process of your writing. You might model zooming in on small moments and vivid images

Writers use all they know, from all their other writing work, to craft poems. Everything they’ve learned as narrative writers, and as writers in general, can help them to make their poems stronger and more purposeful.”

1. Teach a few of the ways poets use line breaks—to show shifts in time or setting, for dramatic effect, or to influence the way a reader reads the poem.
2. Teach your young poets that they can use all they know about narrative writing when they write poetry. Example: poets use dialogue, internal thinking, descriptive details, and other craft moves to bring out what a poem is really about.
3. Emphasize that the qualities of good writing span genres.
4. Immerse in mentor texts, not just by lining the bookshelves with popular poetry anthologies but by displaying poems around the room—perhaps even having a Poem of the Day display that keeps changing.
5. Mid-workshop teaching points would be well spent delving into some of these texts and sharing how two very different poems about the same topic—“Dreams,” by Langston Hughes, and “Listen to the Mustn’ts,” by Shel Silverstein, for example—get at different sides of the topic. Hughes’s poem is dark and suggests that without our imagination, we are lost; Silverstein is more hopeful, letting the reader know that dreaming is always possible, even when others are naysayers.
6. Teach students to consider who the speaker might be in each of these poems and what we can tell about the speaker from the ideas that come through in the poem. It’s also a good time to teach students that the poet and the speaker may or may

not be the same person: that poets can take on the voice or “persona” of someone else. Invite them to try this in their own poems as well.

## **Suggested Teaching Points/Lessons: Generate Ideas for Anthologies and Create Poems**

HOTQ: How can I help students see that drafting and revision go hand-in-hand when writing poetry, ushering them to draft, revise, and draft again?

Poets begin the collecting process, they often set their notebooks up to be a place where they can capture anything and everything that sparks an idea for writing. Poets often carry their notebooks everywhere, jotting down bits of conversation they hear, interesting things they see, and ideas that pop into their head at any given moment. Then, they take one of these ideas and either write long to explore it or write a ‘first-try’ poem about it right then and there.”

1. Teach students ways to come up with topics for their individual anthologies and help them write poems exploring different perspectives on those topics. Poems can grow out of observations or emotions, out of memories and images, or from a clever turn of phrase that is borrowed, overheard, or invented out of the blue. Poems may grow out of or respond to other poems. They may grow out of a story or stem from the writer’s concern about an issue or need to make a difference.
2. Introduce three or four as you teach writers how to use their notebooks as a place to begin collecting ideas and poems.

Poets read other writer’s poetry can help spark ideas for our own.

1. Continue to look at poems together and give your kids time to wander in the poetry books and anthologies that are in your room.
2. Read poetry with a partner (first aloud, then silently) and discuss to spark conversations that will lead to fast and furious writing of original poems.
3. Model how a mentor poem can lead to a poem about the same topic, a poem that follows the same structure, or a poem that talks back to the original poem. You will want to select a variety of poems to share with the whole class, so that you do not reinforce your kids’ ideas that poetry has to look or sound a certain way. Choose a selection of poems from a couple of anthologies that showcase different effects a group of poems can have: for example, a Jack Prelutsky book may include poems loosely connected by humor, whereas Lee Bennett Hopkins’s baseball collection has a more explicit topical connection with more diversity of emotion and style. In addition to these touchstones, of course, you will need a much broader selection of poetry books and folders of poetry that students can read independently and use as models.

- Comb through notebooks.
- Look at images or going on observation walks (in a park or nature preserve, in the community, in the building) with notebook and pen in hand is another way for children to observe and imagine what they might write about.
- Teach them to first write long about what they see, what they notice, and what this makes them think.
- Teach—and model—a thoughtfulness and a wakefulness that is essential to getting a poem going. Nothing you say need be very poetic or profound as long as you uninhibitedly model a sense of being alert to the visual details around you.

Poets make observations, they often jot down what they see, and then write a bit about what it makes them think or feel. This sort of thoughtfulness often leads them to new ideas, for new poems.”

1. Bring in song lyrics and invite children to bring in the (appropriate) lyrics.
2. Notice how songs actually are poems (including line breaks, repetition, figurative language, and rhyme schemes) .
3. Share a pair of mismatched love songs (“Love Hurts” and “Love Is All You Need”) as a way to show how different songwriters angle their work to give different meanings.
4. Writers, after a day or two of generating or collecting, end up with lots of small blurbs and/or first tries, all waiting to become better-crafted poems. Note: They may not start out looking like poems, instead taking the shape of small paragraphs, perhaps like story blurbs for narratives or small patches of thought for essays.

5. Introduce a few strategies for first-try poetry, then in a mid-workshop teaching point or share, quickly show how poets don't wait for revision, that any first try is open for rethinking and reworking.
6. Teach a lesson that shows how a first try can spawn new thinking that leads to the writing of a whole new poem, not just changing a word here and there—a new poem or offer a slightly different perspective on the same topic. This will support volume in your writing workshop.
7. Introduce the idea of on-the-run revision in poetry. You might teach students that poets don't wait until it's "time to revise" to rethink and recraft.

Poets revise their poems by adding details. They look for surprising details or a detail that adds a new emotion to a poem. It often helps them to close their eyes and remember the event or topic they are writing about, this time focusing on the tiny things they might have left out of their initial writing. Adding small details often transforms an entire poem."

1. Teach students that poets especially look for a surprising detail or one that adds a new emotion to the poem. Remind children how in personal narrative, in fiction, in information writing—in every kind of writing—they worked on bringing in important details. Poetry is no different. Demonstrate by closing your eyes, picturing the hole in the wall in our basement, and adding more to my poem.

## **Suggested Teaching Points/Lessons: Get Strong Drafts Going and Revise Along the Way**

HOTQ: How can I teach students revision strategies that will help them to zoom in on what their poem is really about and bring out a theme?

Poets often talk to others about their poems, and that having a partner can help them to uncover the deeper meaning in their entries and begin to plan for a collection of poems that show different sides of their chosen topics or themes. Writers often tell partners why they are writing about something, what they hope their readers will think or feel, and what they worry might be missing from their writing."

1. Draft poems, emphasizing free verse, some rhyming (very difficult for adults). Teach kids to aim for meaning first finding ways to describing what matters first helping their readers to see the world in a brand new way.
2. Turn prose into poetry by focusing on structure. Give model and say, "This is not a poem, but I can turn it into a poem by ...breaking it into lines." (teach line breaks).
3. Mentor poems help with line breaks.
4. Rewrite with new breaks.
5. Experiment with line breaks and stanzas will help students with visual aspect of poetry.

Poets take what was once prose and break it apart, using line breaks. They don't stop there, though! They revise as they write, trying alternating ways of breaking apart the sentences until they find the sound and rhythm they want for their poem."

1. Poets cut lines to change tone of poem. Demonstrate or cut and paste lines in a different order.
2. Poets eliminate extra words or repeated ideas and get right to the important stuff

Poets experiment with poetic devices, like line breaks, while writing. They don't do this randomly, though. They think about the meter, or the number of beats and syllables in a given line, and ask: "Does this create the sort of tone I am hoping to create for my reader? 'Is the mood right?'"

1. Poets with the length of a line. This affects how poets read their work, you might touch on the idea of meter. Meter—the number of beats/syllables in a given line, plus the pattern of those syllables.
2. Notice the various affects line breaks have on a text. For instance, long, flowing sentences often create a softer mood, while short, choppy lines can create a more harsh or striking tone.



3. Emphasize the fact that poets create meaning through word choice as well as visually, and children can decide how long or short to make their lines on the page, whether there are stanzas and how many, which words are capitalized, and what kinds of punctuation to use.
4. Poets use the white space around the words to pause, take a breath, and make something stand out from all the other words.

Poets think carefully about whether or not they will use rhyme, where they will use it, and how they will use it.”

1. Revise for meaning and create anthologies with a range of perspectives.
2. Recall revision strategies they already know from their earlier narrative and even essay units. Example: Start right in the moment instead of summarizing everything about their subject.
3. Be more precise about their choice of words. Teach students that poets, like story writers, convey meaning through imagery (you might recall writing using comparisons, tucking in the term simile), but that they also convey meaning through the sounds of words.
4. Poets can express their thoughts and feelings through the way they make a line sound. They might choose harsh, explosive sounds or smooth, sibilant sounds. Their lines might have rhymes between them or even within them. Use Jack Prelutsky as a model for skilled rhyming, and teach them that to rhyme is a choice, not a requirement, of poetry. Note: Choosing which words in a poem will rhyme is an important decision.
5. Revise for sound by thinking carefully about the choices they have made about repetition.
6. Teach students that the end of a poem impacts its meaning. Remind your poets that the last moments of a poem are a gift to the reader and usually leave a special image in the reader’s mind or reveal the poet’s main idea or perspective.
7. Remind your poets to apply their revision strategies to all the poems in their anthologies.
8. Partner work is essential for feedback and recommendations for next steps. Partners can coach each other.
9. Play with punctuation.

## **Suggested Teaching Points/Lessons: Edit Poems and Assemble Anthologies for Publication**

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HOTQ: How can I teach students to publish in meaningful ways, editing and publishing to highlight the messages and themes they want to bring forth?

Poets make purposeful choices about grammar, spelling, and punctuation, and then they stick to those rules throughout their poem!”

1. Poets understand that while poetry can break rules, poetry also makes its own new rules—and that’s what makes it extra fun sometimes.
2. Teach your poets to edit with their readers in mind. Poets make purposeful choices about grammar, spelling, and punctuation, and then they stick to those rules. For instance, a young poet might decide to go to a new line at the end of every idea instead of using a period. When she edits, she will check that she always does this. Another writer might choose to capitalize following standard rules.
3. Read their poems aloud several times to make sure they sound just right.
4. Support poets in choosing which poems to publish.
5. Invite students to create anthologies that are not solely poems. The world of literature is full of texts that blend poetry with other genres. For example, books like *Out of the Dust*, by Karen Hesse, and *Amber Was Brave, Essie Was Smart*, by Vera B. Williams, tell stories through poems. Still other books, like *Toad by the Road*, by Joanna Ryder; Joyce Sidman’s *Dark Emperor and Other Poems of the Night*; and the Yolen and Adoff examples mentioned earlier mix poems with informational text.
6. Support your writers in deciding on an order for the poems in their anthologies as well
7. Invite poets to make choices about how they will share their anthologies with others. Example: Decorate and post poems in public places throughout the school and neighborhood. Option: Students might pick a poem they have written and/or a favorite mentor poem to memorize and perform during the celebration. Poetry is multisensory: create a celebration that reflects the many dimensions of poetry.
8. Push students to use higher levels of thinking during decorating poetry if, for example, you teach them to consider how visuals can either support the tone of the poem or offer another lens, or how the decisions they make about which poems get placed next to one another can change the way the reader will approach them.
9. Invite students to carry some of their biggest discoveries about themselves as writers into different genres. A writer might go back to an entry from, say, September or October that fits within her theme and revise it, considering not only the meaning but also the sound of the sentences. An excerpt could find its way into her anthology.

## 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.

## 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 Book, Interactive Reading
- online anchor charts and resources available through Heinemann
- Resources for Teaching Writing CD, Grade 3, Heinemann, 2013.
- 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 2.
- *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-5 Google Folder for instructional materials
- [Crosswalk \(Interactive IRA titles and Mini Lesson numbers\)](#)

## Instructional Materials

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### Read Alouds

- [Songs of Myself, An Anthology of Poems and Art](#) by Georgia Heard
- [What Have You Lost?](#) by Naomi Shihab Nye

## **Suggested Strategies for Modifications/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 the Pathways to Intervention documents in the K-5 folder for specific appropriate interventions
- Consult with Cranford Problem Solving Team (CPST) as needed