

TEACHER GUIDE
WITH BLACKLINE MASTERS

Teacher
Guide & Student
Resource Handbook
Sampler

Writing Central

Start Writing Now





Teacher Guide and Student Resource Handbook Sampler

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Overview

Sundance Newbridge Writing Central Kits are a supplemental writing resource designed around key writing standards to provide focused instruction and writing practice across all three text types—opinion, informative, and narrative.

Each Grade-Level Kit contains:

- 12 **Write-On/Wipe-Off Mentor Cards** (15 copies each) for whole- or small-group analysis of genres
- 12 **Write-On/Wipe-Off Practice Cards** (30 copies each) with writing prompts for independent or paired analysis of genres
- **Blackline Masters** for guiding the analysis and discussion of Practice Cards
- **Graphic Organizers** for planning and drafting students' independent writing
- **Student Resource Handbook** (25 copies) with step-by-step guidance to empower students and assist in their writing projects
- **Teacher Guide** containing individual Lesson Plans for each genre
- **Write-On/Wipe-Off Markers** (30 markers) for individual student interactions

The easy-to-use, adaptable materials enable teachers to meet the needs of their diverse classrooms. The kit materials support and supplement writing assignments across the curriculum as well as within the Language Arts block.

Benefits of Using Sundance Newbridge Writing Central Kits

Sundance Newbridge Writing Central Kits employ best practices that have been proven effective by research.¹

- **Provide** opportunities for students to write daily because writing improves with practice.
- **Help** students find purposes to write and audiences to reach that help them to make real-world connections.
- **Teach** students to use the writing process to break writing into manageable parts.
- **Get** students started with writing prompts for each genre that help them to choose or narrow a topic.
- **Expose** students to a variety of text types, modeling for students how to analyze text features and to use them in their own writing.
- **Release** the writing process to students gradually, empowering them to make choices, assume ownership, and take responsibility.
- **Encourage** students to interact, creating an environment of shared learning. Urge students to collaborate with peers to share ideas, plan, and write.
- **Differentiate** instruction to support students of varying abilities and engage English Language learners.
- **Confer** with students throughout the writing process and use constructive feedback, prompting students to focus on what they want to say and how to clarify it.
- **Teach** grammar and mechanics in the context of actual writing. Students will be more motivated to correct writing that will be published.

Text Types and Genres

The **Sundance Newbridge Writing Central Kits** explore the three text types as outlined by the ELA Standards.

- **Opinion:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- **Informative:** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- **Narrative:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Each text type explores four genres that progress in complexity of task and purpose across the grades. A letter to a school administrator, for example, focuses on issues in the school community whereas a letter to the town council requires knowledge of specific town issues. Similarly, continuing a story has a lesser level of complexity than continuing a drama, in play format, or retelling a story from a different viewpoint.

While the genres are not meant to be all inclusive, they do reflect the forms that students most often encounter in their grade-level curriculum and on standardized tests. This feature allows teachers to support subject-area assignments or expand on subject-area content with meaningful writing activities.

	Grade 3	Grade 4	Grade 5
OPINION	Book Review	→ Product Review	→ Literary Critique
	Letter to School Administrator	→ Letter to Editor	→ Letter to Town Council
	Flyer	→ Advertisement	→ Advertorial
	Response to Literature	→ Response to Literature	→ Response to Literature
INFORMATIVE	School Newspaper Article	→ Newspaper Article	→ Magazine Article
	Description	→ Description (place)	→ Description (natural event)
	Compare & Contrast Essay	→ Cause & Effect Essay	→ Problem & Solution Essay
	Procedural: How-to Text	→ Procedural: Recipe	→ Procedural: Experiment
NARRATIVE	Realistic Fiction	→ Fantasy	→ Historical Fiction
	Retelling of a Fable	→ Retelling of a Myth	→ Original Myth
	Personal Narrative	→ Autobiographical Sketch	→ Biographical Sketch
	Story Continuation	→ Drama Continuation	→ Retelling of a Story

Benefits of Using Passages as Writing Models

▶ Short and Complex

Students are expected to read short, complex texts to meet today's rigorous standards requirements. The authors of the "Publishers' Criteria for the Common Core State Standards" describe the need for:²

- Materials aligned to the ELA Standards that are "compact, short, self-contained texts."
- Texts that are short enough that "students can read and re-read deliberately and slowly to probe and ponder."
- Complex texts "to develop the mature language skills and conceptual knowledge they need for success."
- A range of works that "model the kinds of thinking and writing students should aspire to in their own work."
- Opportunities to "practice reading, writing, speaking, and listening in direct response to high-quality text."

Each grade-level Mentor Card passage can be analyzed and marked up in one guided reading session, using systematic support, which allows for a predictable and consistent instruction pattern and an effective use of class time.

Students can then analyze and mark up the accompanying Practice Card using the directions and questions on the Blackline Master.

▶ Written to Teach Specific Writing Standards or Skills

Each **Mentor** and **Practice Card** passage set has been written to explore and teach the features of a specific genre with multiple opportunities to model, practice, and apply the writing form. This knowledge can later be applied to similar genres of any length.

▶ Provide a Variety of Levels, Genres, and Topics

The passages are carefully leveled, with a Lexile® measure and a Guided Reading Level, which help to efficiently organize guided reading groups or assign writing partners or individual work, meeting the needs of every student.

Equally representing all three text types with a range of genres, the passages expose students to a variety of reading contexts and written forms, enabling them to build comprehension within those contexts.

▶ Laminated Passage Cards to Write On/Wipe Off

The laminated and annotated **Mentor Cards** facilitate teacher instruction and enable students to interact with a text to build their comprehension of the content and the genre. Laminated **Practice Cards** provide opportunities for students to work in pairs or individually to mark up the text and apply their understanding of the content and the genre.

Benefits of Writing Time

“Students need dedicated instructional time to learn the skills and strategies necessary to become effective writers, as well as time to practice what they learn.” To this end, researchers recommend “that students should write daily, with at least 30 minutes a day dedicated to writing practice.” The suggested approach to accomplish this goal is to integrate this daily writing practice across the curriculum.³

The **Sundance Newbridge Writing Central** kits support both teachers and students, providing them with the fundamentals needed to achieve writing success.

► **Self-Contained Lessons** provide teachers with the flexibility to choose which genre to teach, when to teach it, and how it might best supplement or expand other content areas, for example:

- **Science:** Procedural texts for experiments, descriptions of observations, cause/effect essays to explain events or phenomena
- **Social Studies:** Biographies, historical fiction, letters to town officials
- **Math:** Informative texts to compare or contrast charts and graphs
- **Reading:** Book reviews, literary critiques, retellings of fables, myths, or stories from different viewpoints, story and drama continuations
- **Grammar and Spelling:** Editing and proofreading during the writing process
- **Art:** How-to texts, critiques, school flyers

► **Short, Complex Texts** provide the framework for genre study and analysis of the features specific to a genre.

► **Genres** feature all three text types, covering the most typical genres used within a grade level and addressing the key national and state writing standards.

► **Mentor Cards** help teachers guide whole- or small-groups through an analysis and markup of a genre’s features. For ease of use, each annotated **Mentor Card** is available as a Teacher Version and a Student Version. The PDF projectable Teacher Version is also found in the Teacher Guide. The laminated **Mentor Cards** for student markup are annotated in grayscale so they can markup a text with confidence and focus on the genre’s features.

► **Practice Cards** and **Blackline Masters** enable students to practice analyzing a genre with writing partners and to apply that learning to their own writing. Writing prompts on the cards help students get started.

► **Student Resource Handbook** gives students the tools to support them as they work independently on their genre writing and with other classroom writing assignments.

Use PDFs of the Passage Cards during your guided writing instruction to display passages on the whiteboard as students follow along. PDFs are available at: MySundanceNewbridgeDigital.com

How to Use *Writing Central* in the Classroom

▶ Whole Group and Small Group Guided Instruction

- Teach a genre in a whole- or small-group setting using the leveled passages specifically written to highlight the features and skills associated with the genre. Have students work individually or in pairs to practice analyzing and marking up an additional text using **Blackline Master 1**.
- Using the Kit materials, present each genre separately so that students are able to focus on its features and better incorporate what they have learned into their own writing.
- Use the markups and responses to the BLMs to determine areas in which students may need additional instruction.

▶ Instruction Strategies

- **Differentiate instruction.** Vary teacher-led, whole-class instruction with paired or individual instruction, especially when the features or skills associated with a genre prove difficult. Allow students to work in small groups or pairs before assessing them individually.⁴
- **Build background knowledge.** Define the genre for students and discuss its features. Use the genre-specific Lesson Plans to introduce or review the form and its features in detail.
- **Pair students of different abilities.** Have a student who has a grasp of the features and skills associated with a genre work with a student who is having difficulty. For example, pair students of different reading abilities to mark up a passage card together.
- **Use graphic organizers.** Graphic organizers for every genre are included in the Teacher Guide for paired or individual planning and writing of a genre. Display a copy of a graphic organizer and model how to implement it.
- **Assess understanding.** Use the **Practice Card** markup and **Blackline Master, (BLM 1)** responses to check students' understanding, assess their comprehension of the genre, determine areas in need of improvement, and teach additional skills.

¹ *15 Practices Proven Effective for Teaching Writing*. Heinemann Publishing. (from: *Best Practice*, Fourth Edition by Steven Zemelman, Harvey “Smokey” Daniels, and Arthur Hyde (Heinemann, 2012). Retrieved from: <https://medium.com/@heinemann/15-practices-proven-effective-for-teaching-writing-21d4a1dfe046>

² Coleman, D. & Pimentel, S. (2012). Revised Publishers' Criteria for the Common Core State Standards in English Language Arts and Literacy, Grades 3–12. Retrieved from www.corestandards.org/assets/Publishers_Criteria_for_3-12.pdf

³ Graham, S., Bollinger, A., Booth Olson, C., D'Aoust, C., MacArthur, C., McCutchen, D., & Olinghouse, N. (2012). *Teaching elementary school students to be effective writers: A practice guide* (NCEE 2012- 4058). Washington, DC: National Center for Education Evaluation and Regional Assistance, Institute of Education Sciences, U.S. Department of Education. Retrieved from: http://ies.ed.gov/ncee/wwc/publications_reviews.aspx#pubsearch

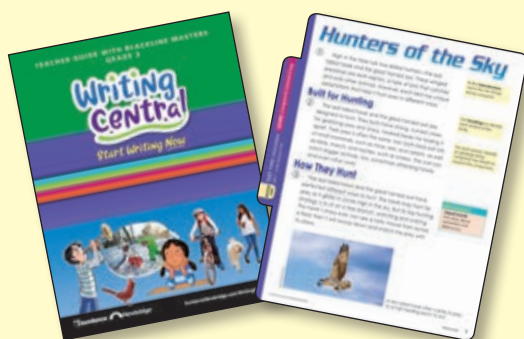
⁴ Gillyard, A. (2016, November 1). 3 Ways Lesson Plans Flop—and How to Recover. George Lucas Educational Foundation. Retrieved from <https://www.edutopia.org/blog/3-ways-lesson-plans-flop-howto-recover-anne-gillyard>

Implementing Writing Central

Teach/Model

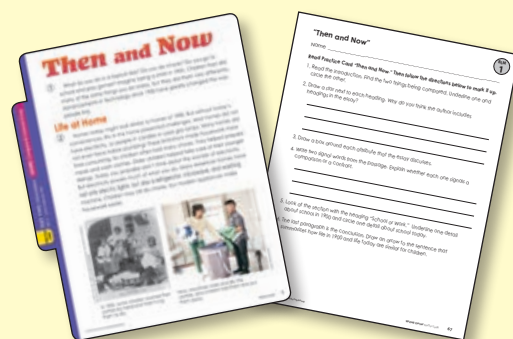
Use the annotated Teacher Version of the **Mentor Card** (available in the Teacher Guide and as a **projectable PDF**) and the **Lesson Plan** to teach the genre and to model how to analyze and mark up the exemplary text.

Lessons are interactive, and students follow along on the Student Version of the **Mentor Cards** and use the grayscale annotations to mark up their copies. Mini Lessons, featuring a language or reading skill, can be taught at any time by revisiting the **Mentor Card**.



Guided Practice

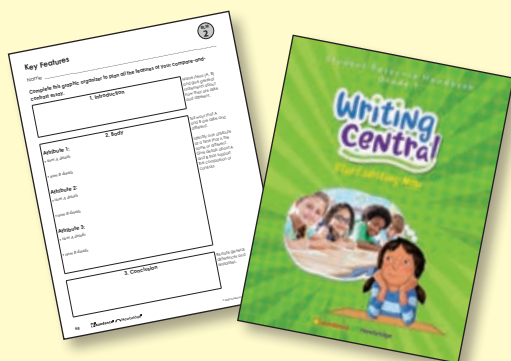
- Use the **Write-On/Wipe-Off Practice Cards** and **Blackline Master 1 (BLM 1)** for paired or independent practice with the genre. The **Practice Card** provides a second exemplary text, and **BLM 1** guides students in applying their knowledge to analyze and mark up the text.
- Use the **Practice Card** markups and **BLM 1** written responses to assess understanding of the genre and target areas for improvement.



Apply/Independent Writing

Have students use the writing prompts on the **Practice Card** along with the **Graphic Organizer (BLM 2)** to complete the prewrite and draft steps of the writing process. Graphic organizers are genre specific with side column notes to guide students' writing.

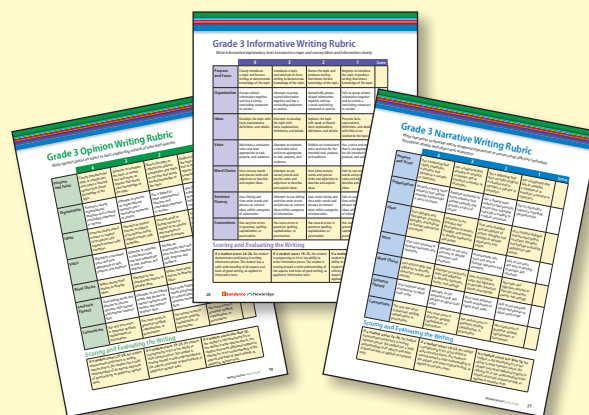
Support peer conferences for discussing and refining writing plans and drafts and encourage the use of the **Student Resource Handbook** to facilitate independent work.



Publish and Share/Assessment

Confer with individual students at multiple times during the writing process. One-on-one conferencing provides additional opportunities for assessment and assistance.

Use the **Text Type Rubrics** on pages 19–21 of this guide to assess student writing. A writing rubric is provided for each text type—opinion, informative, narrative.



Grade 3 Writing Central Passage Overview: Text Types, Genres, and Levels

Text Type: OPINION

Passage Title	Genre	GRL	Lexile
MC: "Book Review of <i>Cloudy With a Chance of Meatballs</i> "	Book Review	P	790L
PC: "Book Review of <i>The Great Kapok Tree: A Tale of the Amazon Rain Forest</i> "	Book Review	N	580L
MC: "We Want to Build Robots"	Letter to School Administrator	O	620L
PC: "Phones and Tablets Rule"	Letter to School Administrator	N	500L
MC: "Have a Summer of Fun at Bobcat Camp"	Flyer	O	630L
PC: "Come to the Winter Dance!"	Flyer	O	640L
MC: "Response to 'On the Home Front'"	Response to Literature	P	760L
PC: "Response to 'Samara on Stage'"	Response to Literature	P	750L

Text Type: INFORMATIVE

Passage Title	Genre	GRL	Lexile
MC: "From Bottle Tops to Benches"	School Newspaper Article	P	830L
PC: "Warm Winter Wishes"	School Newspaper Article	N	610L
MC: "The View from Grandpa's Chair"	Description	O	650L
PC: "Sunday, Funday"	Description	N	610L
MC: "Hunters of the Sky"	Compare & Contrast Essay	P	730L
PC: "Then and Now"	Compare & Contrast Essay	O	700L
MC: "A Bottle Birdfeeder"	Procedural: How-to Text	N	590L
PC: "Grow a Sweet Potato Plant"	Procedural: How-to Text	N	550L

Text Type: NARRATIVE

Passage Title	Genre	GRL	Lexile
MC: "The Week My Family Went Off-Line"	Realistic Fiction	N	510L
PC: "Balloon Rescue"	Realistic Fiction	N	540L
MC: "Retelling of 'The Grasshopper and the Ants'"	Retelling of a Fable	N	530L
PC: "Retelling of 'The Tortoise and the Hare'"	Retelling of a Fable	O	580L
MC: "Talent Show Hero"	Personal Narrative	P	600L
PC: "Lost in the Mall"	Personal Narrative	N	540L
MC: "Continuation of 'Head in the Game'"	Story Continuation	O	580L
PC: "Continuation of 'Starting Over'"	Story Continuation	P	630L

MC = Mentor Card PC = Practice Card GRL = Guided Reading Level Lexile = Lexile® measure

Grade 4 *Writing Central* Passage Overview: Text Types, Genres, and Levels

Text Type: **OPINION**

Passage Title	Genre	GRL	Lexile
MC: "Product Review: Totemore Backpack"	Product Review	R	840L
PC: "Product Review: Tullyo Mist Rain Jacket"	Product Review	R	840L
MC: "Dangerous Intersection Poses Risk"	Letter to the Editor	R	810L
PC: "Shortage at Local Food Bank"	Letter to the Editor	S	900L
MC: "Parent's Helper for Hire"	Advertisement	Q	850L
PC: "After-School Pet Care Offered"	Advertisement	Q	790L
MC: "Response to 'A New Ally'"	Response to Literature	R	830L
PC: "Response to 'The Mystery of the Ruined Volcano'"	Response to Literature	S	950L

Text Type: **INFORMATIVE**

Passage Title	Genre	GRL	Lexile
MC: "Solar Panels for Parkview"	Newspaper Article	S	920L
PC: "Bobcats Make Division Final"	Newspaper Article	S	960L
MC: "A Visit to the Boston Public Garden"	Description	R	930L
PC: "Bryce Canyon National Park"	Description	R	970L
MC: "The Great Pacific Garbage Patch"	Cause & Effect Essay	S	920L
PC: "All About Sleep"	Cause & Effect Essay	S	960L
MC: "Fruit Smoothie Recipe"	Procedural: Recipe	Q	880L
PC: "Easy Taco Bar Recipe"	Procedural: Recipe	Q	740L

Text Type: **NARRATIVE**

Passage Title	Genre	GRL	Lexile
MC: "The Bike Race"	Fantasy	R	810L
PC: "A Touch of Spring"	Fantasy	R	850L
MC: "Retelling of 'Persephone and the Seasons'"	Retelling of a Myth	Q	760L
PC: "Retelling of 'The Great Race'"	Retelling of a Myth	Q	740L
MC: "Mateo's Music"	Autobiographical Sketch	S	920L
PC: "Forever an Explorer"	Autobiographical Sketch	Q	760L
MC: "Continuation of 'An Old Favorite'"	Drama Continuation	S	NP
PC: "Continuation of 'The Assistant Bot'"	Drama Continuation	R	NP

Grade 5 Writing Central Passage Overview: Text Types, Genres, and Levels

Text Type: OPINION

Passage Title	Genre	GRL	Lexile
MC: "Literary Critique of <i>Jumanji</i> "	Literary Critique	V	970L
PC: "Literary Critique of <i>The True Story of the 3 Little Pigs</i> "	Literary Critique	U	940L
MC: "Snowballs Are Just for Fun"	Letter to Town Council	V	990L
PC: "In Support of a New Soccer Field"	Letter to Town Council	V	1010L
MC: "The Benefits of Breakfast"	Advertorial	U	930L
PC: "Protect Your Head!"	Advertorial	U	940L
MC: "Response to 'The Quillwork Pouch'"	Response to Literature	T	900L
PC: "Response to 'A Teachable Moment'"	Response to Literature	T	920L

Text Type: INFORMATIVE

Passage Title	Genre	GRL	Lexile
MC: "Are Video Games Good for You?"	Magazine Article	U	940L
PC: "A Magical Sport"	Magazine Article	V	1000L
MC: "Into the Cellar"	Description	T	990L
PC: "A Forest on Fire"	Description	T	960L
MC: "Going Underground"	Problem & Solution Essay	V	980L
PC: "Leash Training Your Dog"	Problem & Solution Essay	U	940L
MC: "Pasta Dance Party"	Procedural: Experiment	U	910L
PC: "Liquid in Motion"	Procedural: Experiment	V	980L

Text Type: NARRATIVE

Passage Title	Genre	GRL	Lexile
MC: "A Good News Day"	Historical Fiction	T	810L
PC: "Into the Squall"	Historical Fiction	T	840L
MC: "Why Alligators Have Bumpy Backs"	Original Myth	U	910L
PC: "Why the Mississippi Is So Long"	Original Myth	V	1000L
MC: "Amelia Earhart, Fearless Flyer"	Biographical Sketch	V	970L
PC: "Super Team: Siegel and Shuster"	Biographical Sketch	U	940L
MC: "Retelling of 'Goodbye for Now'"	Retelling of a Story	U	920L
PC: "Retelling of 'The Green Dress'"	Retelling of a Story	T	840L



Sample Lesson Plans
& Blackline Masters

Retelling of
"The Grasshopper and the Ants"

1 Grasshopper lived in a field of wheat. He loved to dance with the swaying stalks on summer days. He sang with bees that fluttered the leaves.

2 Ants lived in the field, too. Every day, they searched for grains of wheat to carry back to their nest. As they worked, they marched past the dancing, singing, grasshopper.

3 One day, Grasshopper paused in his leaping and, hooting when he saw the busy ants, "What are you doing?" he asked.

4 "We are gathering food for the winter," replied one of the industrious ants.

5 "You should, too," added another ant.

6 Grasshopper laughed. "I am too busy singing and dancing," he said. "Anyway, I'm surrounded by wheat to eat."

7 For the rest of the summer, Grasshopper sang and danced. He danced as the wheat turned gold and the air grew chilly.

8 When winter came, Grasshopper's stomach growled with hunger. He searched for food without any luck.

The beginning introduces the characters and setting and sets up the story.

The characters, here the Grasshopper and ants, should have the same traits as in the original story.

The middle contains events that move the plot forward. Major events should be the same as in the original story.


Use signal words and phrases to help show the order of events.

Subjects and verbs should agree.

Text Type: Narrative

Genre: Retelling of a Fable

Word Count: 300 • GRL N • LEX 530L



Retelling of
"The Tortoise and the Hare"

1 One day, Fox and Tortoise were chatting happily by the river when suddenly Hare bounded past them. "Look at me! I run so fast!" he shouted. "No one compares to me."

2 Then Hare started insulting Tortoise.

3 "You're so slow, you practically move backward," he said. "I, however, am built for speed."

4 Tortoise tried to ignore Hare, but the soon grew tired of his boasting.

5 "You think you're faster than the wind," snapped Tortoise, "but you're not. Even I could beat you in a race."

6 Hare rolled on the ground, hooting with laughter. "You think you're faster than me?" he gapped.

7 "Absolutely," replied Tortoise. "I hereby challenge you to a race. Do you accept?"

8 "Of course, I accept," said Hare. "And the winner of the race shall be declared the fastest in the forest."

9 Fox was puzzled by Tortoise's challenge, but he agreed to judge the race.


10 "Ready, set, go!" yelled Hare. He sped off into the distance while tortoise plodded, slowly and steadily.

11 Hare ran until he saw a hammock of dried grass.

Text Type: Narrative

Genre: Retelling of a Fable

Word Count: 285 • GRL N • LEX 580L



Text Type: Narrative

Genre: Retelling of a Fable

Mentor Card "Retelling of 'The Grasshopper and the Ants'"

Word Count: 300 • GRL N • LEX 530L

Practice Card "Retelling of 'The Tortoise and the Hare'"

Word Count: 285 • GRL N • LEX 580L

LESSON OBJECTIVES:

RL.3.2, RL.3.10, W.3.3.a–d, W.3.4, W.3.5, SL.3.1.c, L.3.1.f

Study the Model

Tap Prior Knowledge (2–3 minutes)

Review that a fable is a type of story that teaches a moral, or lesson. It usually includes animal characters, which think and act like people. Ask volunteers to share examples of familiar fables, such as "The Fox and the Grapes." Discuss that there are many versions, or retellings, of common fables.

Teach the Genre (3 minutes)

Display and discuss the following features of a fable retelling. Retain the list of features for students' reference.

- A retelling of a fable tells a familiar fable in a new and different way, to teach the same lesson.
- It includes the characters, general setting, and major events from the original fable but alters them with new details.
- The beginning introduces the characters and setting.
- In the middle, characters' actions move events forward, and the end shows how the events resolve.

Read and Analyze (10 minutes)

Read the retelling of a fable with students. Use the call-outs and the following suggestions to discuss the model's structure and features. Have students mark up the features on their cards as you identify them.

Paragraphs 1–6

- Ask volunteers to recall the fable "The Grasshopper and the Ant" and review the major details. Explain that this story is a retelling of that classic fable.

- Direct attention to paragraphs 1 and 2. **SAY:** *In the beginning, the author introduces the characters, Grasshopper and the ants. Point out details the author provides about each character. Have students draw a double line to identify Grasshopper's traits and a single line to identify the ants' traits.*
- Continue with paragraphs 3 through 6. **ASK:** *What are the ants doing? (gathering food for the winter) What does Grasshopper tell the ants? (He is too busy singing and dancing.) Explain that these details set up the story, as the author will show what happens because of how Grasshopper spends his time.*

Paragraphs 7–8

- Direct attention to paragraph 7. **SAY:** *The author uses the phrase For the rest of the summer to signal the order of events and move the story along. Draw a wavy line under the signal phrase.*
- **ASK:** *What signal phrase does the author use in paragraph 8? (When winter came) Use a wavy line to underline. Discuss how Grasshopper's actions in the summer lead to his hungry state in the winter.*

Paragraphs 9–14

- Discuss with students what Grasshopper does next. **ASK:** *What lesson does Grasshopper learn? (He learns that he should have gathered food for the winter and planned ahead for the cold.) Draw a dotted line under the moral.*

Paragraphs 15–16

- Review that the end of the story resolves the events—Grasshopper applies the lesson he learned by gathering his food the next summer.
- Point out that although the main ideas are the same as the original fable, the author altered details and the dialogue to write this retelling.

Mini-Lesson (5 minutes)

Agreement (Subject-Verb and Noun-Pronoun)

- Review that the subject and verb in a sentence should agree. For example, a singular subject, *I*, goes with a singular verb. *I am here.*
- Display **Mentor Card “Retelling of ‘The Grasshopper and the Ants.’”** Point out paragraph 4 and use a dashed line to underline the phrase *We are.* **SAY:** *The ants are speaking here. They say, “We are gathering food.” We is a plural subject. It goes with the plural verb, are.* Point out it would be incorrect to say “We is.”
- Ask students to locate two examples of subject-verb agreement in paragraph 6. (*I am* and *I’m*)
- Direct attention to paragraph 9. Review that another type of agreement is noun-pronoun. **SAY:** *In this sentence, the pronoun he takes the place of the noun Grasshopper.* Use a dashed line to underline *Grasshopper* and *he*. Ask students to tell who *they* takes the place of in paragraph 13. (*ants*)

Student Practice

Distribute **Practice Card “Retelling of ‘The Tortoise and the Hare’”** and **BLM 1**. Have students work with a writing partner to read the passage and then follow the directions on **BLM 1**. Work with partners to guide their analysis of the text. Point out that the author retells the familiar fable but adds new details and livens up the dialogue for this version. Encourage students to look for examples of subject-verb and noun-pronoun agreement in the retelling.



CONFERENCE

After students complete the Prewrite steps, have writing partners share their work on **BLM 2**.

Work with students to develop or review their graphic organizers and help them focus their ideas. Confirm that they have included the characters, general setting, main events, and basic moral from the fable, but have suggested details to make them different.

Write the Retelling

Prewrite (5–10 minutes)

- Have students read the writing prompts on **Practice Card “Retelling of ‘The Tortoise and the Hare.’”** Guide them to identify the audience, purpose, and form. Ask students to choose a topic.
- Distribute **BLM 2**. Have students use the graphic organizer to plan their retelling of a fable. Guide them to plan ideas for how they will put their unique spin on the fable. Allow students time to reread the source fable.
- If students need additional support, model how to complete **BLM 2** with details from the **Mentor Card** text.

Draft (5–10 minutes)

- Review the purpose and structure of each feature of a fable retelling.
- Guide students to use the completed graphic organizer on **BLM 2** and feedback from their prewriting conference to begin their drafts.
- If students need additional support, suggest that they look back at the call-outs and markups on the **Mentor Card**.

Continue the Writing Process

Have students use pages 44–60 in the **Student Resource Handbook** to revise, edit, publish, and share their realistic fiction stories.

ELL Support: Academic Vocabulary

retell: tell something again, generally in a different way

Review that when you retell a fable, you should not repeat the exact story, but tell it in a different way.

Display a familiar fable or the mentor card retelling. Guide students to brainstorm how they might retell it in a new way. Ask students to build on the ideas of others.

For emerging learners, allow them to first retell a fable in their native language, and then work with them to translate to English.

“Retelling of ‘The Tortoise and the Hare’”



Name _____

Read Practice Card “Retelling of ‘The Tortoise and the Hare.’” Then follow the directions below to mark it up.

1. Underline the name of the fable the author is retelling.
2. Reread paragraph 1. Circle the names of the main characters.
3. What details does the author include to show the characters' traits and set up the main events of the story?

4. Find two examples each of subject-verb agreement and noun-pronoun agreement in the retelling. Give the paragraph number along with each example.

5. Write the word *lesson* above the sentence that states the moral of the fable retelling.

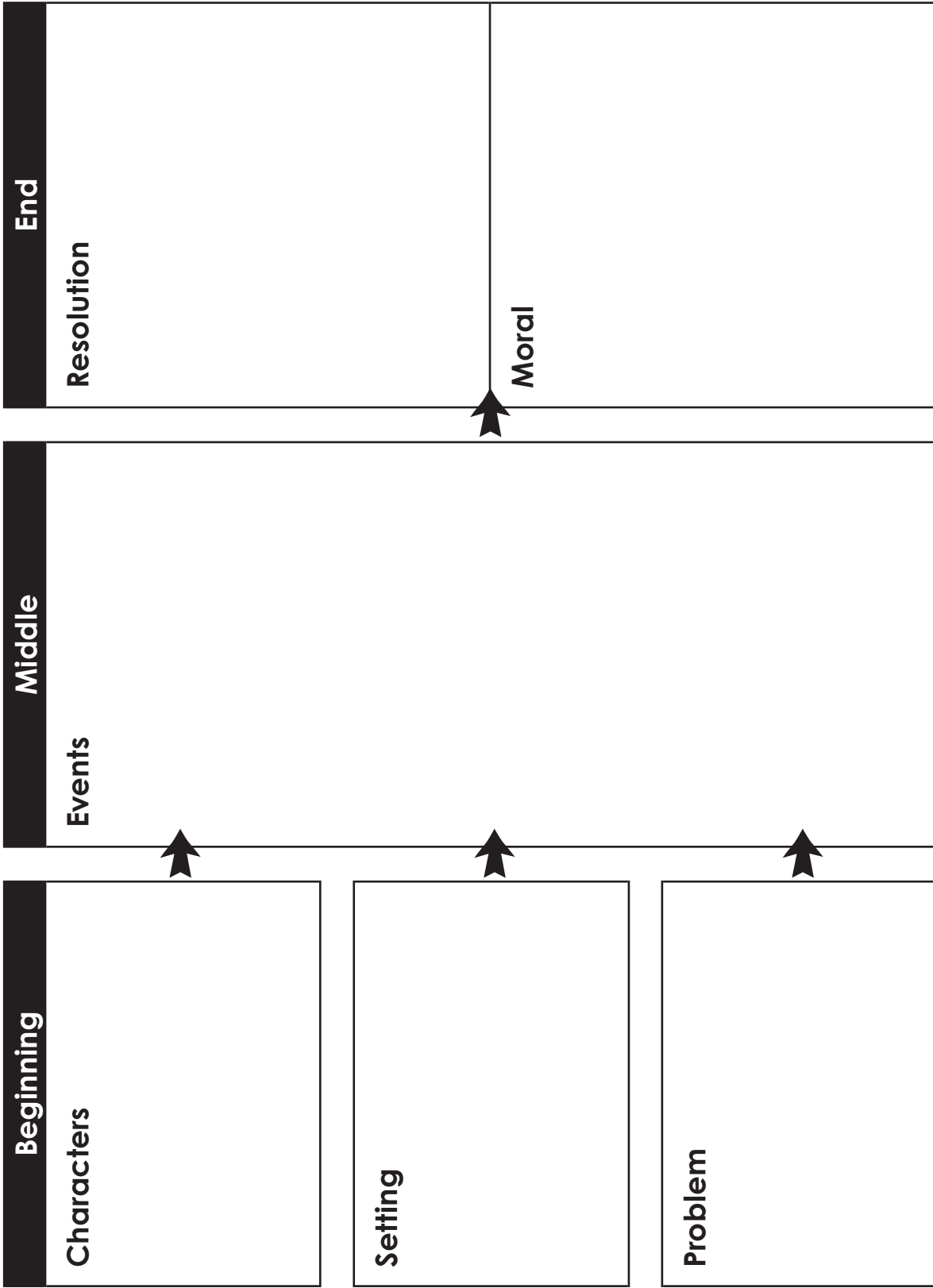
6. Think about other versions of the “The Tortoise and the Hare” you have heard, read, or seen. How is this retelling different?

Retelling of a Fable

Name _____

Complete this graphic organizer to plan all the features of your retelling of a fable.

Title for the Fable: _____



In the end, tell how the events resolve. Make sure the lesson of the fable is clear.

Follow the same order of events from the fable. Be sure to retell the events in your own words.

Introduce the characters, setting, and problem in the beginning.

Literary Critique of *Jumanji*

1 Imagine playing a board game about traveling through a jungle. It seems like any other game, until suddenly, each description in the game becomes real. You have to face wild animals, and a monsoon, and other jungle situations. Sounds exciting, right? This premise of the book *Jumanji*, written and illustrated by Chris Van Allsburg, certainly has the potential for a thrilling adventure. However, the game story and its graphic illustrations fall flat. Mr. Van Allsburg lets the events unfold without allowing for enough suspense to build and then ends the story too quickly and anti-climactically.

2 In the book, two siblings named Peter and Judy are left home while their parents attend an opera. Bored with their own toys, the children venture outside and find a board game under a tree. Initially, the game seems intriguing. Why did someone leave it in the park? And why did someone leave a note on the game saying, "Fun for some, but not for all. P.S. Read instructions carefully." However, the suspense that Mr. Van Allsburg builds prior to the start of the game is followed by rushed events within the game itself.


3 When the game begins, Peter's first play results in a "lion attack." And then the children are shocked to see that a real lion has appeared in the house. With each play, another

Begin this introduction with information to hook the audience. Then name the book, its author, and its illustration.

State a claim—your main opinion about the book.

Support your claim with reasons and evidence.

Key Lesson: Capitalize the names of people and specific places as well as important words in titles.




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Literary Critique of *The True Story of the 3 Little Pigs!*

1 If you've read any books by Jon Scieszka, you know that he is a humorous author who tells unique stories. *The True Story of the 3 Little Pigs!* (by A. Wolf) is no exception. This book, with illustrations by Lane Smith, offers an alternative perspective to the classic fairy tale about the little pig. The book is both quirky and amusing, and it inspires readers to remember that there are at least two sides to every story.

2 In the book, Mr. Scieszka shares the version of events told to him by Alexander T. Wolf. Even though the wolf is known as the "Big Bad Wolf" in the original story, the wolf explains that he was unfairly given that label. It's not his fault that wolves eat cute creatures as part of their diet. Readers are asked to consider what would happen if burgers were rare? Then many people would be considered "Big and Bad" for eating them. It's this type of reasoning that opens readers' minds to viewing things from more than one perspective. Often, labels like good or bad are subjective and based on one person or group's views.

3 As the wolf continues the story, he explains that all he wanted to do was bake a cake for his "dear old granma." But then, he ran out of sugar. One by one, he visits three neighbors (the three pigs) to ask for a cup of sugar. In retelling these details, Mr. Scieszka makes clever choices. He changes the classic "Little pig, little pig, let me in!" to "Little Pig, Little Pig, are you in?" This shows that the wolf is actually polite, not demanding.



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Text Type: Opinion

Genre: Literary Critique

"Literary Critique of *Jumanji*"
Word Count: 481 • GRL V • LEX 970L

"Literary Critique of *The True Story of the 3 Little Pigs!*"
Word Count: 462 • GRL U • LEX 940L

LESSON OBJECTIVES:
RL.5.1, RL.5.10, W.5.1.a, b, c, d, W.5.4, W.5.5, SL.5.1.c, L.5.2.d

Study the Model

Tap Prior Knowledge (2–3 minutes)

Prior to the lesson obtain copies of *Jumanji* by Chris Van Allsburg and *The True Story of the 3 Little Pigs* by Jon Scieszka. Read aloud the books to students.

Choose one book to discuss as a class. Ask questions such as: *Are the characters well developed? Does the plot hold your attention? How would you improve the book?* Explain that when students share opinions about the elements of a book, they are giving a *literary critique*.

Teach the Genre (3 minutes)

Display and discuss the following features of a literary critique. Retain the list for students' reference.

- A literary critique makes a claim about some aspect of a book.
- It has an organized structure that includes an introduction, body paragraphs, and a conclusion.
- The introduction grabs readers' attention, names the title, author, and illustrator, and states the claim.
- The body paragraphs support the claim with reasons and evidence from the book.
- The conclusion makes a recommendation about the book based on the claim.

Read and Analyze (10 minutes)

Read the critique with students. Use the call-outs and the following suggestions to discuss the model's structure and features. Have students mark up the features on their cards as you identify them.

Paragraph 1

- Point to the first sentence and discuss how the writer grabs the readers' attention and gets them interested in reading the critique and writer's claim.
- **ASK:** *What book is the writer critiquing? (*Jumanji*)* Point out that Mr. Van Allsburg is both the author and illustrator of the book.
- **SAY:** *The writer says the book has the potential for a thrilling adventure but signals a difference of opinion with the word however. What claim does the writer make about the book?* Guide students to mark the claim with a double line.

Paragraphs 2–5

- **SAY:** *Writers defend a claim with reasons and evidence. A reason tells "why" a claim is true. Evidence is an example, fact, or detail that supports the reason. It answers the questions "what" or "when."*
- **ASK:** *What reason does the writer give in this paragraph? (Underline the last sentence.) What evidence supports the idea that Mr. Van Allsburg builds suspense early in the book?* Use a dashed line to mark "Why did someone leave it. . . Read instructions carefully."
- Continue with paragraphs 3–5. For each one, guide students to underline the reason, tell which part of the claim it defends, and mark the supporting evidence.
- In paragraph 4, point out that both details from a book and from real life can be used as evidence.

Paragraph 6

- Discuss how the conclusion restates the claim in a more concise way. Point out that it also includes a recommendation about who might best enjoy the book.

Mini-Lesson (5 minutes)

Capitalization and Titles

- Have students share capitalization rules they know, such as capitalizing proper nouns or important words in titles.
- Display **Mentor Card “Literary Critique of Jumanji.”** Point to the title, noting that each important word is capitalized. Note that prepositions, such as *of*, and less important words, such as *the*, are lowercase.
- **SAY:** *Titles of works are set off by quotation marks, underline, or special type. How is the title Jumanji shown?* (italic type) Use a wavy line to mark the title.
- **SAY:** *Chris Van Allsburg is the author and illustrator. Proper names begin with a capital letter.* Use a wavy line to mark each name.
- Point out that titles of address, such as Mr., also begin with a capital letter. Mark *Mr.* with a wavy line.
- Repeat for the names Peter and Judy in paragraph 2.

Student Practice

Distribute **Practice Card “Literary Critique of *The True Story of the 3 Little Pigs*”** and **BLM 1**. Have students work with a writing partner to read the passage and then follow the directions on **BLM 1**. Work with partners to guide their analysis of the text. Point out that the writer states a claim in the introduction and then supports the claim with reasons and evidence in the body paragraphs. Help students identify words that are capitalized and note that the book title is also set off with italic type.



CONFERENCE

After students complete the Prewrite steps, have writing partners share their work on **BLM 2**.

Work with students to develop or review their graphic organizers and help them focus their ideas. Remind them that a reason should answer a “why” question, and evidence should answer “what” or “when.” Suggest that they cross out any details that do not relate to the claim.

Write the Literary Critique

Prewrite (5–10 minutes)

- Have students read the writing prompts on **Practice Card “Literary Critique of *The True Story of the 3 Little Pigs*.”** Guide them to identify the audience, purpose, and form. Ask students to choose a topic.
- Distribute **BLM 2**. Have students use the graphic organizer to plan their literary critique. Remind them that a critique makes a claim about the book and then defends it with reasons and evidence.
- If students need additional support, model how to complete **BLM 2** with details from the **Mentor Card** text.

Draft (5–10 minutes)

- Review the purpose and structure of each feature of a literary critique.
- Guide students to use the completed graphic organizer on **BLM 2** and feedback from their prewriting conference to begin their drafts.
- If students need additional support, suggest that they look back at the call-outs and markups on the **Mentor Card**.

Continue the Writing Process

Have students use pages 12–27 in the **Student Resource Handbook** to revise, edit, publish, and share their literary critiques.

ELL Support: Academic Vocabulary

critique: an evaluation, a careful review

Remind students that in a critique, the writer makes a claim and supports it with reasons and evidence.

Model with a familiar story. For example, you might **SAY:** *“Little Red Riding Hood” is a cautionary tale (claim). The plot deals with the message of “stranger danger” (reason). In talking to the wolf, a stranger, Little Red Riding Hood puts herself in danger (evidence).*

Have students choose a book to critique orally. Ask questions, such as, *What claim can you make about the book? Why do you think this? What evidence can you give to support this?*

“Literary Critique of *The True Story of the 3 Little Pigs*”



Name _____

**Read Practice Card “Literary Critique of *The True Story of the 3 Little Pigs*.”
Then follow the directions below to mark it up.**

1. Reread the introduction. Circle the title of the book and the author’s and
illustrator’s names.

2. How would you explain the treatment of the title to a classmate?

3. Draw a box around the writer’s claim in paragraph 1.

4. What reason does the writer give in paragraph 2 to support the claim that there
are at least two sides to every story?

5. Put a star by the paragraph that addresses the part of the claim that says the
book is quirky and amusing.

6. The last paragraph is the conclusion. It gives the writer’s recommendation.
Why does the writer feel that the book will stay in readers’ minds long after
they finish the book?

Literary Critique

Name _____

Complete this graphic organizer to plan all the features of your literary critique.

Introduction	<p>Hook:</p> <p>Title:</p> <p>Author:</p> <p>Claim:</p> <p style="text-align: right;">Illustrator:</p>	<p>Write a hook to grab readers' attention.</p> <p>Name the title, author, and illustrator.</p> <p>State your claim, or main opinion, about the book.</p>
Body Paragraphs	<p>Reason 1:</p> <p>Evidence:</p>	<p>For each body paragraph, write a reason for your claim.</p> <p>Support the reason with evidence based on facts and details.</p>
	<p>Reason 2:</p> <p>Evidence:</p>	
	<p>Reason 3:</p> <p>Evidence:</p>	
Conclusion	<p>Restate claim:</p> <p>Recommendation:</p>	<p>In the conclusion, restate your claim another way. End with a recommendation about the book.</p>

Student Resource Handbook
Grade 3

Writing Central

Start Writing Now



Why Write?

There are lots of reasons!

Writing is part of school. You have to write papers, opinion pieces, and stories for your teacher to grade.

But writing is also part of life! A text message? That's writing. A shopping list? That's writing, too.

You might think that being a writer means writing the great American novel. Yes, it can be that. But novels and stories are only a small part of writing.

Nearly every job includes some writing. Police officers write police reports. Computer programmers write code. Parents write shopping lists. And almost everybody writes emails and texts. You can't escape writing!

Okay, so now what?

One thing you *can* do is write clearly so someone else can understand what you're trying to say. *Writing Central* can help with that. We break down writing into smaller steps so writing is manageable.

But even before that, *Writing Central* comes to your rescue. We've looked at the kinds of writing most third grade teachers want from their students. (That's you, by the way.) You get the support you need to develop an idea, start writing and keep going through revising and publishing until you write "The End."

You might even have some fun along the way.

Ready to begin?

Let's Go!



The Writing Central Process

Do you want to write amazing opinions, informative texts, and narratives? You've come to the right place. That's our goal.

Here's how it works.

Every Writing Central lesson has these parts.

1 Study the Model

- **Tap prior knowledge.** You might not realize how much you already know about a genre or skill. Now is the time to find out.
- **Learn about the genre.** A **genre** is a specific kind of text. It may be a book review, a report, a short story, or another type of writing, but each genre has features that make it what it is. A story, for example, has characters, a setting, and a plot. Without these things, a piece of writing is not a story. If you're going to write something in a particular genre, you have to know what its features are.
- **Read and analyze the model.** If you want to be a good writer, you have to see how other writers do it. That's why there are two model passages in *Writing Central*. Each passage is a model of the genre you'll be writing. You read and analyze the model on the Mentor Card with your teacher. That shows you how to identify the features that define a particular genre.

Hunters of the Sky


1 High in the trees lurk two skilled hunters—the red-tailed hawk and the great horned owl. These winged predators are both raptors, a type of bird that catches and eats other animals. However, each bird has unique adaptations that help it hunt prey in different ways.

Built for Hunting

2 The red-tailed hawk and the great horned owl are designed to hunt. They both have strong, curved claws for grabbing prey and sharp, hooked beaks for tearing it apart. Their prey is often the same, too: both birds eat lots of small mammals, such as mice, rats, and rabbits, as well as birds, insects, and reptiles, such as snakes. The owl can catch bigger animals, too, sometimes attacking hawks and even other owls!

How They Hunt

3 The red-tailed hawk and the great horned owl have perfected different ways to hunt. The hawk may hunt for prey as it glides in circles high in the sky, but its top hunting strategy is to sit on a tree branch, watching and waiting. The hawk's sharp eyes can see a fast mouse from across a field; then it will swoop down and snatch the prey with its claws.



A red-tailed hawk often carries its prey to a high feeding perch to eat.

Text Type: Informative
Genre: Compare & Contrast Essay
Unit: 1
Lesson: 1

Annotations:
In the introduction, name the two things being compared.
Use headings to identify each section of the body.
For each section, identify an attribute being compared. Use details to support the comparison.
Read Lessons: Signal words link ideas about similarities and differences.

2 Practice

- Once you learn the features of a genre on the Mentor Card, you and a partner get a chance to analyze the genre on the Practice Card.
- You record your ideas about the Practice Card passage on BLM 1. (A BLM is a blackline master, or worksheet.)



Then and Now

① What do you do in a typical day? Do you do chores? Do you go to school and play games? Imagine being a child in 1900. Children then did many of the same things you do today, but they did them very differently. Advancements in technology since 1900 have greatly changed the way people live.

Life at Home

② Homes today might look similar to homes of 1900. But without today's conveniences, life in the home presented challenges. Most homes did not have electricity, so people lit candles or used gas lamps. Many homes did not even have indoor plumbing! These limitations made housework more time-consuming. So children often had many chores. They helped prepare meals and wash clothes. Older children helped take care of their younger siblings. Today you probably don't think about the wonder of electricity. But electricity powers much of what you do. Many American homes have not only electric lights, but also a refrigerator, microwave, and washing machine. Children may still do chores, but modern appliances make housework easier.

In 1900, some children washed their clothes by hand and then hung them to dry.

Now, machines wash and dry the clothes, and children fold them and then away.

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"Then and Now"

BLM
1

Name _____

Read Practice Card "Then and Now." Then follow the directions below to mark it up.

1. Read the introduction. Find the two things being compared. Underline one and circle the other.
2. Draw a star next to each heading. Why do you think the author includes headings in the essay?

3. Draw a box around each attribute that the essay discusses.
4. Write two signal words from the passage. Explain whether each one signals a comparison or a contrast.

5. Look at the section with the heading "School or Work." Underline one detail about school in 1900 and circle one detail about school today.
6. The last paragraph is the conclusion. Draw an arrow to the sentence that summarizes how life in 1900 and life today are similar for children.

Writing Central Teacher Guide 67

Text Types and Genres



Text Type
one of the three
basic kinds of texts

Genre
a specific kind
of text

Model Texts

	Text Type	Genre	Model Texts
OPINION	Purpose: Gives a viewpoint, backed up by reasons and evidence, often to persuade	Book Review	<ul style="list-style-type: none"> • Book Review of <i>Cloudy With a Chance of Meatballs</i> • Book Review of <i>The Great Kapok Tree</i>
		Letter to School Administrator	<ul style="list-style-type: none"> • We Want to Build Robots • Phones and Tablets Rule!
		Flyer	<ul style="list-style-type: none"> • Have a Summer of Fun at Bobcat Camp • Come to the Winter Dance!
		Response to Literature	<ul style="list-style-type: none"> • Response to "On the Home Front" • Response to "Samara on Stage"
INFORMATIVE	Purpose: Presents facts about a topic to inform	School Newspaper Article	<ul style="list-style-type: none"> • From Bottle Tops to Benches • Warm Winter Wishes
		Description	<ul style="list-style-type: none"> • The View from Grandpa's Chair • Sunday, Funday
		Compare and Contrast Essay	<ul style="list-style-type: none"> • Hunters of the Sky • Then and Now
		Procedural: How-to Text	<ul style="list-style-type: none"> • A Bottle Birdfeeder • Grow a Sweet Potato Plant
NARRATIVE	Purpose: Tells a story about real or imagined events to entertain	Realistic Fiction	<ul style="list-style-type: none"> • The Week My Family Went Off-Line • Balloon Rescue
		Retelling of a Fable	<ul style="list-style-type: none"> • Retelling of "The Grasshopper and the Ants" • Retelling of "The Tortoise and the Hare"
		Personal Narrative	<ul style="list-style-type: none"> • Talent Show Hero • Lost in the Mall
		Story Continuation	<ul style="list-style-type: none"> • Continuation of "Head in the Game" • Continuation of "Starting Over"

Step 1 Opinion: Prewrite

Choose a Topic

The first thing to do is to figure out what to write about.

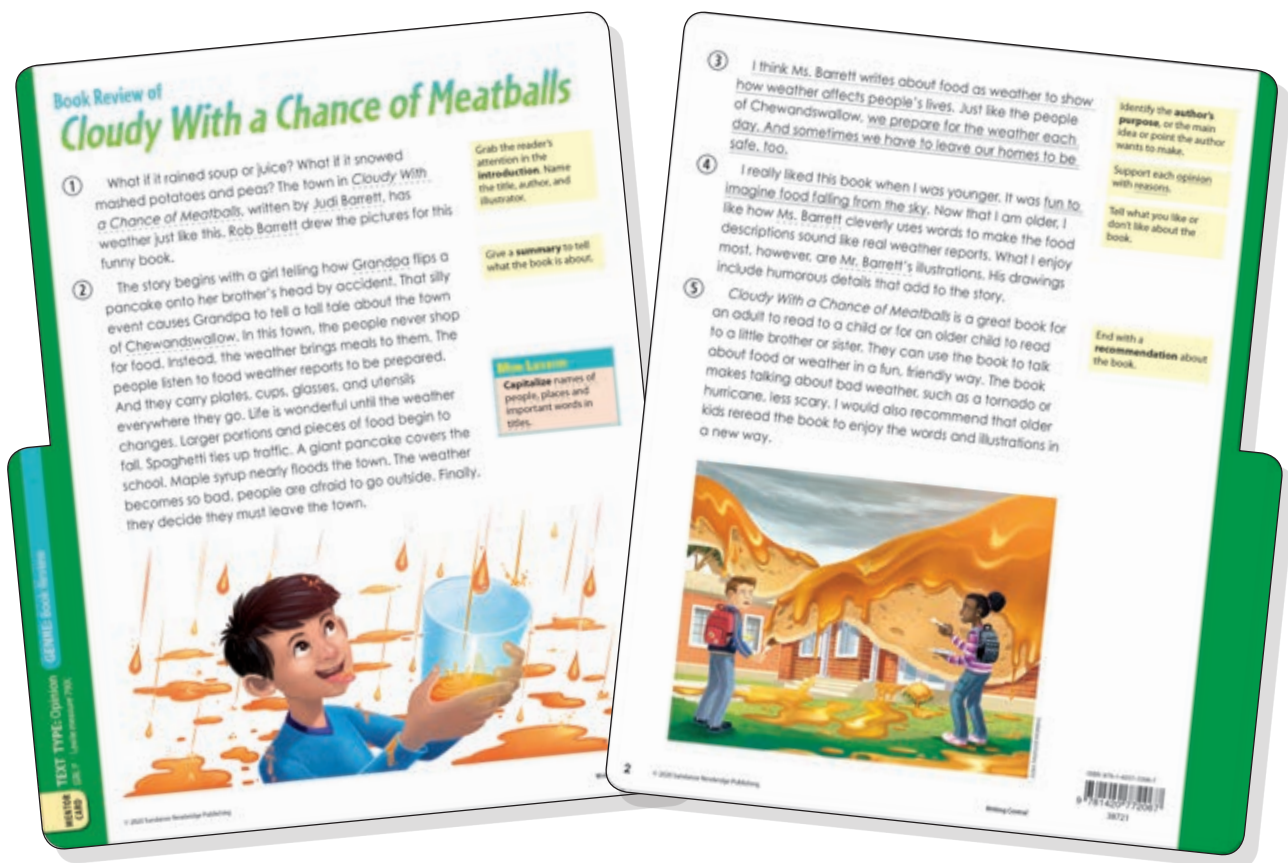
Begin with the prompts on the Passage Cards. They'll give you some ideas to get started.

What if none of the prompts is quite right? Then come up with your own topic. Think about something you feel strongly about. It could be simple, such as whether cats are better pets than dogs. It could be complicated, such as whether elementary schools should be in session all year round.

State your topic as a claim. A claim is your point of view or what you believe.

These sentences are claims:

- Cats are better pets than dogs.
- Schools should be in session all year round.
- Chicago is the best place to live in the U.S.



Identify Your Task, Audience, and Purpose

Now ask yourself some questions about your task, audience, and purpose for writing. Write your ideas.

	Questions	Your Ideas
Task	What will you write? Will it be an essay, a letter, a brochure, or something else?	
Audience	Who will be reading your writing? Will it be your teacher, your classmates, the school principal, or someone else?	
Purpose	No matter what your topic is, the overall purpose of opinion writing is to share your claim, or point of view, and support it. What is your claim?	

Gather Facts and Evidence

Just because you have strong feelings about a topic doesn't mean that you know a lot about it.

Opinion texts may involve research. Using facts to back up your reasons makes your claim strong.

But where to begin?

How do you know what kinds of facts you need? We started by filling out this chart. You can use it as a model for filling out your own chart.

Claim Cats are better pets than dogs.		
Reasons	Where to Look for Facts/Evidence	Facts/Evidence You Found
Cats are easier to care for than dogs.	books and websites about caring for cats and dogs	<ul style="list-style-type: none"> Cats use a litter box. You don't have to take time to walk them. (source: Cat Care website: www.catcare.org)

Plan Your Writing

Take the time to plan before you start to write.

Most opinion texts are organized in the same way. An opinion text usually begins with the writer's opinion or claim. It includes reasons why the writer has that opinion. Each reason is supported by evidence, or facts. It ends with a conclusion that sums up the writer's ideas and restates the opinion.

Use a Graphic Organizer

A graphic organizer can help you plan and outline your opinion text. It provides a framework for organizing your claim, reasons, and evidence. Check out this graphic organizer.

**Opinion Text
Graphic Organizer
Example:**



Book Review Chart		BLM 2
Name _____		
Complete this graphic organizer to plan all the features of your book review.		
Title of Book		
Author		Name the title, author, and illustrator in your introduction.
Illustrator		
Author's Purpose What point was the author trying to make?		Give your opinion about the author's purpose. Support your ideas with reasons.
Opinion of Book What do you like? What don't you like? Why?		Provide reasons and evidence from the book to explain what you do and do not like about it.
Recommendation Who might like the book best? Why?		End the review with your recommendation.

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Step 2 Opinion: Draft

Now you're ready to write a draft.

A draft is your first try. Just get your ideas down on paper. It's not the time to fuss. You'll have time later to change sentences, replace words, and check for correct spelling.

As you draft, keep the structure of your writing in mind. Follow your graphic organizer. Use this checklist to help you.

The introduction is the beginning section. It should:	
<ul style="list-style-type: none">• grab the reader's attention. You could . . .<ul style="list-style-type: none">◦ Ask an attention-grabbing question.◦ Start with a fascinating quotation.◦ Tell an unusual fact.	<input type="checkbox"/>
<ul style="list-style-type: none">• briefly describe your claim.	<input type="checkbox"/>
The body explains the reasons and evidence for your claim. It should:	
<ul style="list-style-type: none">• contain the main reasons and evidence from your graphic organizer.	<input type="checkbox"/>
<ul style="list-style-type: none">• clearly organize your information. Make sure each paragraph has one main reason followed by facts and evidence that support it.	<input type="checkbox"/>
<ul style="list-style-type: none">• connect opinions, reasons, and evidence. Use linking words such as <i>because</i>, <i>therefore</i>, and <i>for example</i>.	<input type="checkbox"/>
<ul style="list-style-type: none">• use transition words, such as <i>however</i> and <i>in addition</i>, to move smoothly from one paragraph to the next.	<input type="checkbox"/>
The conclusion is the last section. It should:	
<ul style="list-style-type: none">• restate your opinion and sum up your main reasons for it.	<input type="checkbox"/>
<ul style="list-style-type: none">• include some tidbit to leave in your readers' minds. You could . . .<ul style="list-style-type: none">◦ Address your readers directly.◦ Provide a memorable example.◦ Give advice that will make readers think.	<input type="checkbox"/>

Step 3 Opinion: Revise

Nearly all great writers revise and revise again.

No one gets the writing right the very first time. There's always something to fix or improve. When you revise, you read over your draft to see what you want to add, remove, or change.

It can help to have a classmate as a writing partner who can review your writing. Ask your partner to read your writing, or read it aloud to him or her. Listen carefully and take notes as your partner provides feedback. Then swap roles and give your partner feedback.

Be positive when you review and discuss your partner's writing. Most people get upset when someone gets too critical. Think about what YOU want to find out in a writing conference and how you want to be treated. Show the same respect for others. Here are some more ideas.

Tips for a Successful Peer Discussion

- ✓ Be positive!
- ✓ Point out the strengths of the text first.
- ✓ Explain how to improve certain parts of the writing.
- ✓ Give comments that are specific.
- ✓ Ask clear questions about any parts you find confusing.
- ✓ Point out specific places that need more information or have extra details that could be cut.
- ✓ Focus on the organization and content in the writing, rather than on spelling or punctuation.

Use the Peer Conferencing Checklist for Opinion Texts on the next page to help guide your peer discussion.

Peer Conferencing Checklist–Opinion Texts

Questions	Ideas for Revision
How does the introduction grab the reader's attention?	
Is the claim described briefly and clearly?	
How well does the writing explain the main reasons and evidence for the claim?	
How well is the information organized?	
Does each paragraph have one main reason followed by facts and evidence that support it?	
Does the writing connect opinions, reasons, and evidence by using linking words such as <i>because</i> and <i>for example</i> ?	
Does the writing use transition words to move smoothly from one paragraph to the next?	
Does the conclusion restate the opinion and sum up the main reasons for it?	
How does the conclusion include some tidbit to leave in readers' minds?	

Editing Checklist

✓ Can any sentences be combined to help the flow of text?

This:	Horses can run very fast but turtles cannot.
Not That:	Horses can run very fast. Turtles cannot run very fast.

✓ Can any sentences be broken apart to avoid run-on sentences?

This:	We walked to the park and played. Then we had a picnic.
Not That:	We walked to the park and played then we had a picnic.

✓ Do all sentences have a subject and a predicate? Correct any fragments.

This:	She likes dogs.	Not That:	Likes dogs.
-------	-----------------	-----------	-------------

✓ Do the subjects and verbs agree in number and in person?

This:	Either John or Joe cleans the room.
Not That:	Either John or Joe clean the room.

✓ Is all the punctuation correct? Remember to check dialogue and quotes for correct use of quotation marks and other punctuation.

This:	"Let's eat," Sarah said.	Not That:	"Let's eat, Sarah said."
-------	--------------------------	-----------	--------------------------

✓ Are the nouns, verbs, adjectives, and adverbs used correctly?

Remember	Nouns name people, places, and things. Verbs name actions. Adjectives describe nouns. Adverbs describe actions.
----------	--

✓ Are the verb tenses correct?

Remember	Past: They walked. Present: They walk. Future: They will walk.
----------	--

✓ Is every word spelled correctly?

Step 5 Opinion: Publish and Share

You're at the finish line! The last step is publishing and sharing your writing.

Publishing Your Work

How do you publish your work? Here are some ideas.

- Give your teacher a double-spaced, typed paper.
- Display your text with original illustrations on the class bulletin board.
- Post your writing on the class website.
- Create a poster with images to display your writing.
- Develop your writing into a slideshow.
- Present your writing with an interesting layout, such as a brochure.



Opinion Texts Rubric

Write opinion texts to make a claim and support a point of view with reasons. Use this rubric to understand how to evaluate your opinion text.

	4	3
Purpose and Focus	Clearly introduces the topic and states a focused opinion that shows knowledge of the topic.	Introduces the topic and states an opinion that shows some knowledge of the topic.
Organization	Presents a strong organizational structure and a strong concluding statement or section.	Presents an adequate organizational structure and a concluding statement or section.
Ideas	Presents clearly stated reasons in support of an opinion and supports reasons with examples.	Presents adequate reasons in support of an opinion and supports reasons with examples.
Voice	Maintains a consistent voice and tone appropriate to task, purpose, and audience.	Maintains a mostly consistent voice and tone appropriate to task, purpose, and audience.
Word Choice	Makes strong word choices that develop ideas.	Makes adequate word choices that develop ideas.
Sentence Fluency	Uses linking words and phrases to connect opinions with reasons and improve sentence flow.	Attempts to use linking words and phrases to connect opinions with reasons and improve sentence flow.
Conventions	Has very few errors in grammar, spelling, capitalization, or punctuation.	Has some errors in grammar, spelling, capitalization, or punctuation.

Scoring and Evaluating the Writing

<p>If you score 25–28, you are excelling in writing opinion texts. You have an advanced understanding of all the traits of good opinion texts.</p>	<p>If you score 21–24, you show proficiency in writing opinion texts. You have a solid understanding of all the traits of good opinion texts.</p>
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2	1	Score
Names the topic without introduction and states an opinion that shows limited knowledge of the topic.	Fails to introduce the topic or state an opinion that shows knowledge of the topic.	
Has a weak organizational structure and concluding statement or section.	Has little or no organizational structure and fails to include a concluding statement or section.	
Presents weak reasons in support of an opinion and examples in support of reasons.	Presents unrelated reasons and fails to support reasons with examples.	
Has an inconsistent voice and tone for the task, purpose, and audience.	Has a voice and tone that is not appropriate for the task, purpose, and audience.	
Makes weak word choices that partly develop ideas.	Makes few or no word choices that develop ideas.	
Uses few linking words and phrases to connect ideas and maintain sentence flow.	Fails to use linking words and phrases to connect ideas or maintain sentence flow.	
Has several errors in grammar, spelling, capitalization, or punctuation.	Has many errors in grammar, spelling, capitalization, or punctuation.	

<p>If you score 17–20, you are progressing in your ability to write opinion texts. You are moving toward a solid understanding of the traits of good opinion texts.</p>	<p>If you score less than 16, you are still developing your ability to write opinion texts. You may need additional support in refining your understanding of the traits of good opinion texts.</p>
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Grade 3 Book List

Use these current Fiction and Nonfiction books for inspiration or as sources for your writing. Look for these titles in your classroom library or your school's learning resource center.

Fiction

The Very Last Castle
Travis Jonker
Abrams Books for Young Readers, 2018

The Bell Rang
James E. Ransome
Atheneum/Caitlyn Dlouhy Books, 2019

Stella Diaz Has Something to Say
Angela Dominguez
Roaring Brook Press, 2018

Flora & Ulysses
Kate DiCamillo
Candlewick Press, 2016

Year of Billy Miller
Kevin Henkes
Greenwillow Books, 2014

Ramona Quimby Age 8
Beverly Cleary
HarperCollins, 2016

Nonfiction

Moto and Me: My Year as a Wildcat's Foster Mom
Suzi Eszterhas
Owlkids Books, 2017

Martin Rising: Requiem for a King
Andrea Davis Pinkney
Scholastic, 2018

Growing Up Pedro
Matt Tavares
Candlewick Press, 2017

Made for Each Other: Why Dogs and People Are Perfect Partners
Dorothy Hinshaw Patent
Crown Books for Young Readers, 2018

Turning Pages: My Life Story
Sonia Sotomayor
Philomel Books, 2018

Go Show the World: A Celebration of Indigenous Heroes
Wab Kinew
Tundra Books, 2018

Writing Central



**PDFs of Passage cards and
BLMs included with purchase
of this Writing Central Kit!**

The Passages and BLMs in this Writing Central Kit
have been added to your school's
Sundance Newbridge Digital Library at

MySundanceNewbridgeDigital.com

Sign in to access the Passages and BLMs and other Sundance Newbridge
Digital and Audio products your school has purchased, or create a new user
account with your **Sundance Newbridge Registration ID***

*Find your school's **Registration ID** on your Sundance Newbridge packing slip,
or request it at SundanceNewbridge.com/RegistrationID