



Reading, English, and Language Arts

Middle School Writing Seventh Grade Extension 2023



Background

- With the adoption of the Units of Study in Writing, all elementary schools have implemented the curriculum since the 2017 school year.
- An updated version of the Units of Study for teaching writing for middle school was released. The units are now grade-level specific and are aligned to standards.





Background

- The RELA Office has worked with middle schools to identify a need for greater support in the curriculum for the teaching of writing.
- Writing instruction is integrated in HMH *Collections*, the middle school anthology, but is not a comprehensive program.
- Currently, at the middle school level, a comprehensive, consistent writing curriculum exists in grade 6.



Pilot and Expansion Timeline

2019-2020

Bel Air (Gr. 6)
Edgewood (Gr. 6)

2020-2021

Edgewood (Gr. 7)
North Harford (Gr. 6)

2021-2022

Bel Air (Gr. 7)
North Harford (Gr. 7)
Magnolia (Gr. 7)
Edgewood (Gr. 8)

2022-2023

All middle schools
(Gr. 6)
Patterson Mill (Gr. 7)
Magnolia (Gr. 8)



A Comprehensive Writing Curriculum is Essential HOPS

- Explicit, standards-aligned daily lessons focused on a skill, strategy, or convention writers utilize
- Models and examples of effective writing
- Scoring rubrics and student writing checklists aligned to standards
- Student writing samples and exemplars
- Small group suggestions and 1:1 conferring support
- Writing unit anchor charts for student reference and guidance



- 🌱 Emphasis on the writing process
- 🌱 Explicit instruction regarding process, strategies, skills, and conventions
- 🌱 Writing models and modeling by the teacher
- 🌱 Ample opportunities to apply and practice strategies and skills
- 🌱 Incorporates writer self-reflection and goal setting
- 🌱 Provides frequent feedback to writers
- 🌱 Grammar and conventions taught in context, not isolation
- 🌱 Provides choice and authentic purposes for writing

https://ies.ed.gov/ncee/wwc/Docs/PracticeGuide/508_WWCPG_SecondaryWriting_122719.pdf

https://www.researchgate.net/publication/242695295_Effective_Writing_Instruction_for_All_Students

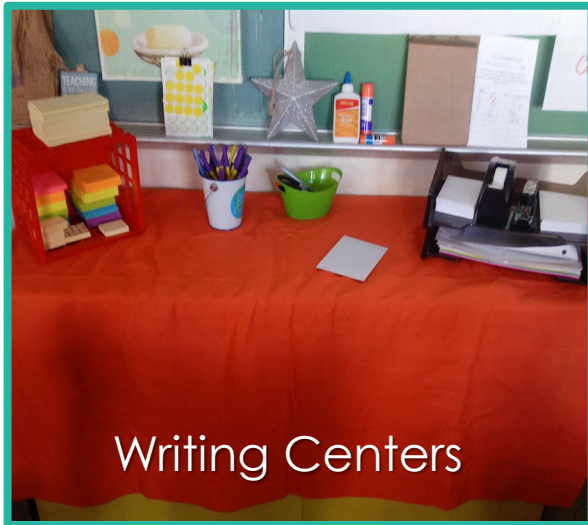


Benefits of a Consistent Writing Curriculum K-7 HOPS

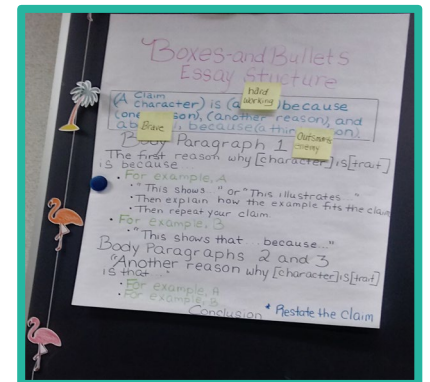
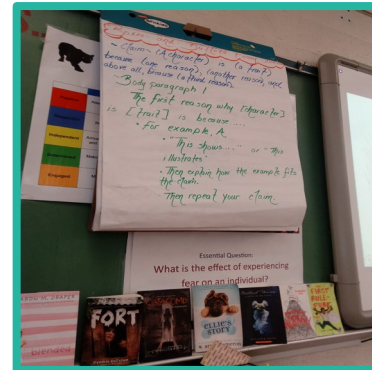
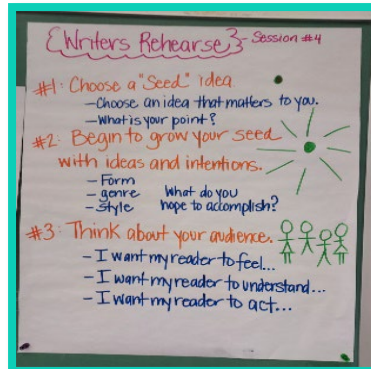
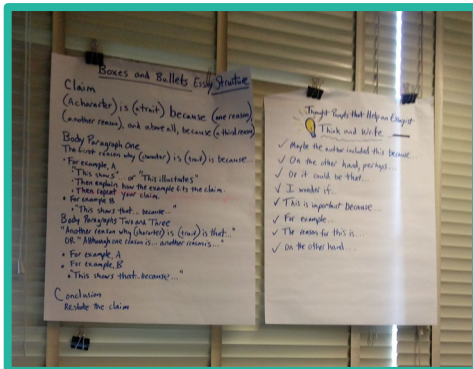
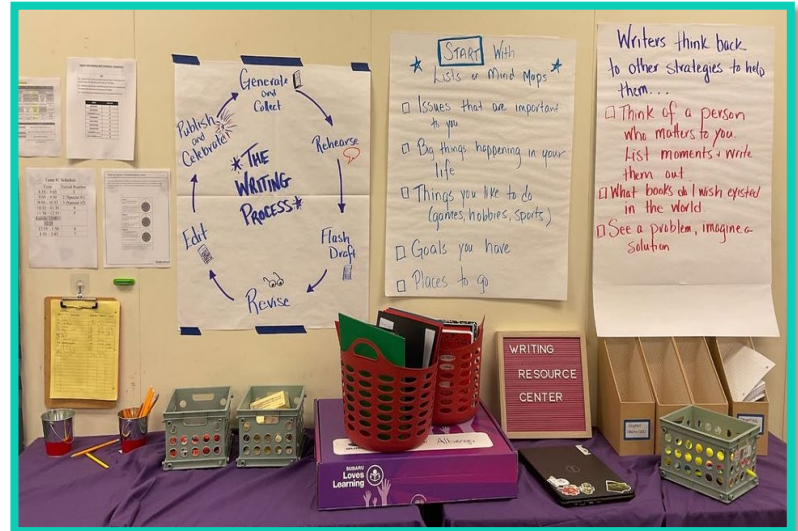
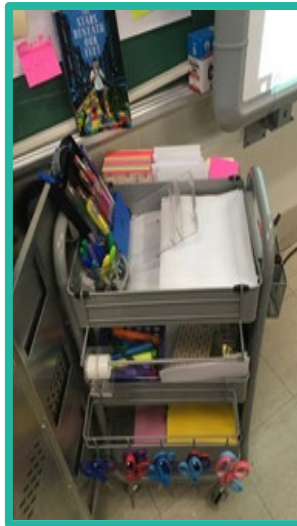
- A strong foundation and consistency in approach, pedagogy, and routines benefits students.
- Student achievement as writers can be tracked across grades using the same progression of standards and the same rubrics.
- Performance goals and expectations scaffold from year to year and decrease a student's learning curve. This vertical alignment helps schools make sure that students are prepared for the next grade.
- A consistent program promotes stronger collaboration among teachers and provides opportunities for articulation.



Progress Made: The Environment HOPS



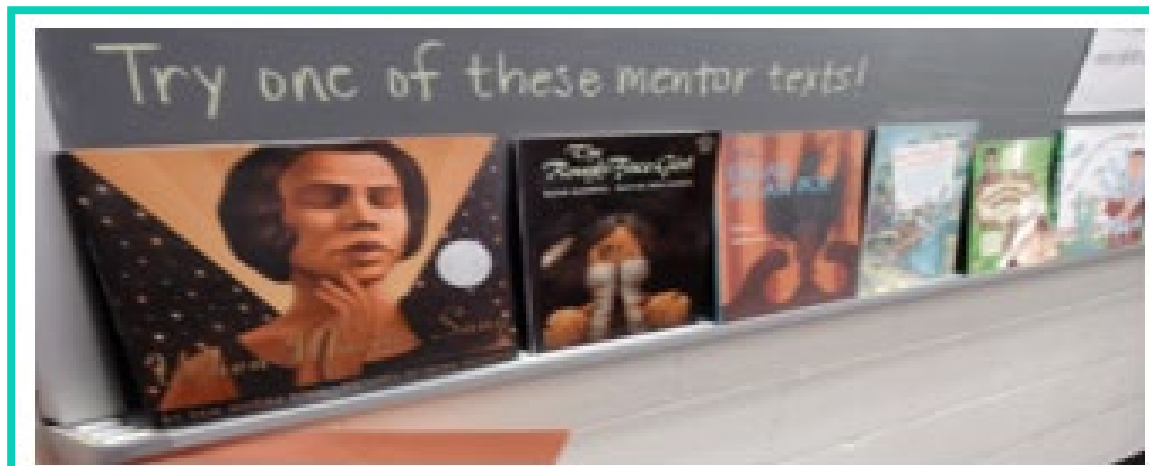
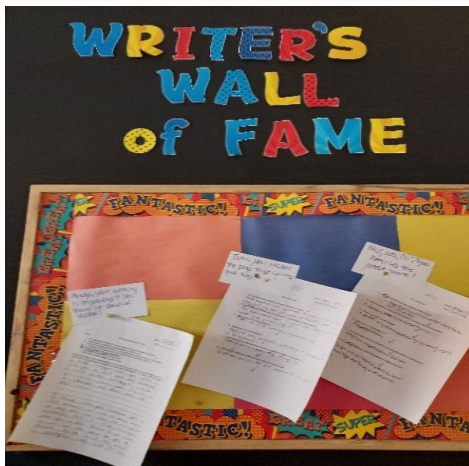
Writing Centers

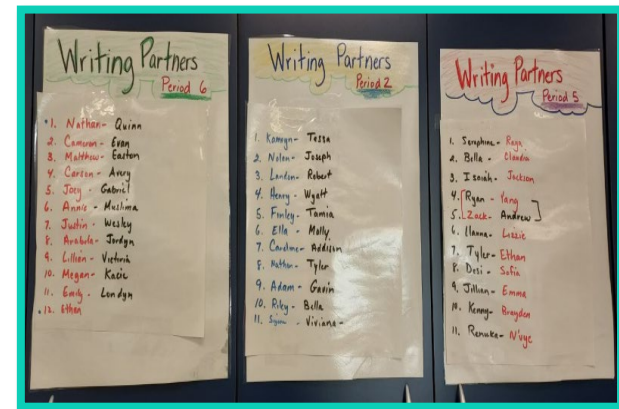
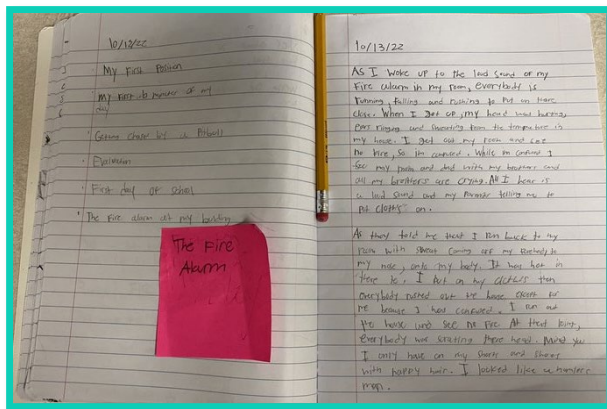
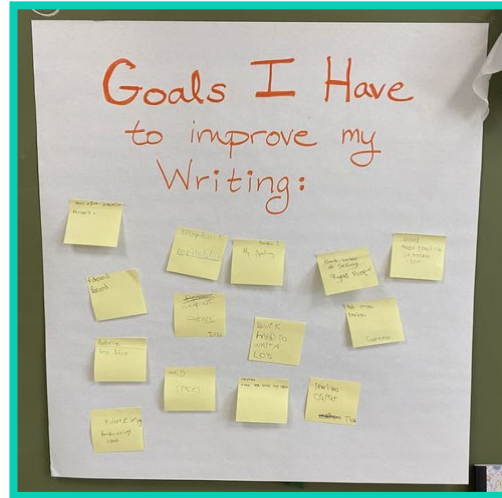
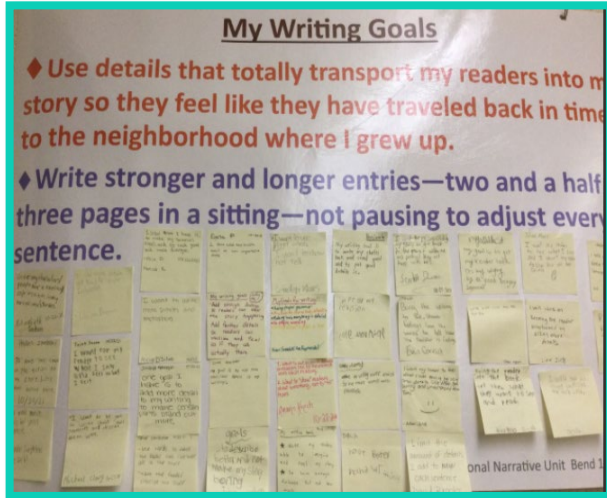


Anchor Charts



Progress Made: The Environment HOPS

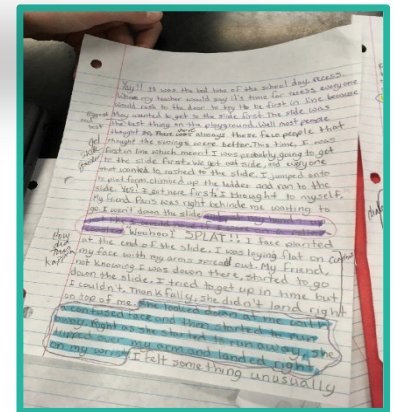






Program Evaluation: Teachers' Reflections on Their Teaching...

- Research-based curriculum
- Structure
- Motivation
- Feedback
- Opportunities



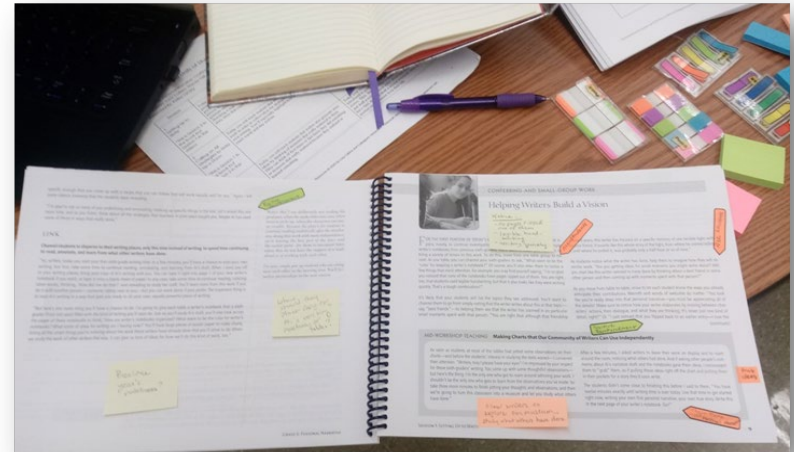
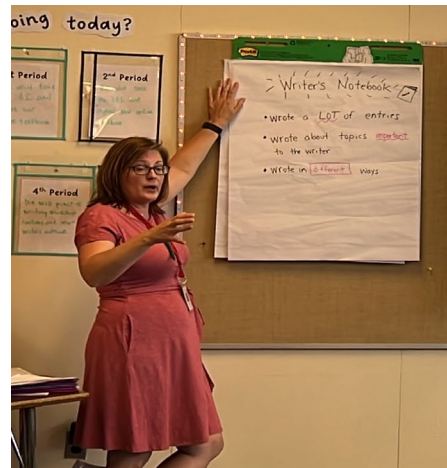


Program Evaluation: Teachers' Reflections on Their Teaching...

"I've also grown as a teacher, and I learned just how valuable student driven lessons are!"

"I feel like a better instructor of writing because of the structures, tips, and strategies provided in Units of Study. Never before have I had an explicit writing curriculum...To me, it is much more effective than the integrated language arts approach I'm used to."

"I am so very thankful to have this curriculum for writing class this year. It has been amazing to see my students grow as critical readers and writers."

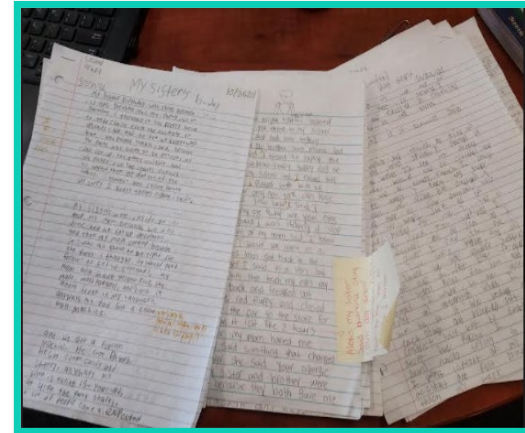
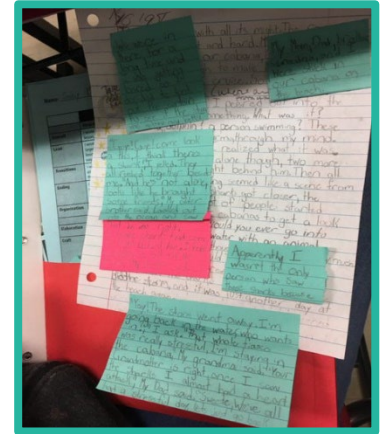




Program Evaluation:

Teachers' Reflections on the Impact on Students...

- Time and consistency
- Opportunities for choice, focus, and self-efficacy to write extensively and to make improvements in their writing
- Improvement and growth
- Increase in confidence and stamina for reluctant writers; Refinement of skills for more proficient writers
- Increase in engagement especially for boys





Program Evaluation: Students share ... HOPS

I am most improved with my detailing and adding evidence to my essays because in fifth grade a lot of my writing felt out of place compared to the rest of them.

-Evelyn

I think I've grown the most in adding dialogue to stories and to pieces and giving the characters more distinct personalities.

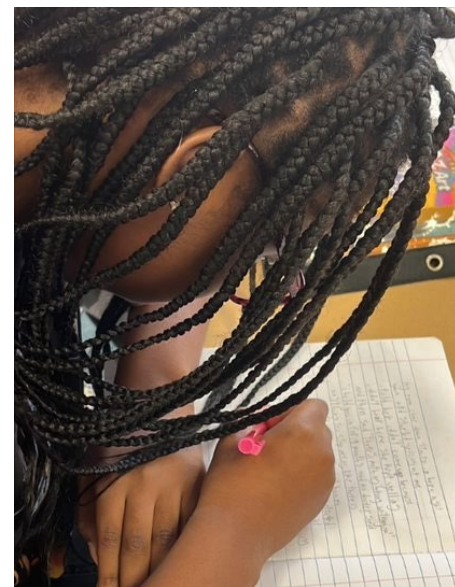
-Petra

I used to just write, and all the words would spill out, but now I write with purpose and intention.

-Kaylee

I used to be a terrible writer and now I can't stop thinking about claims and writing them! Like I understand and I can do it! I can write now!

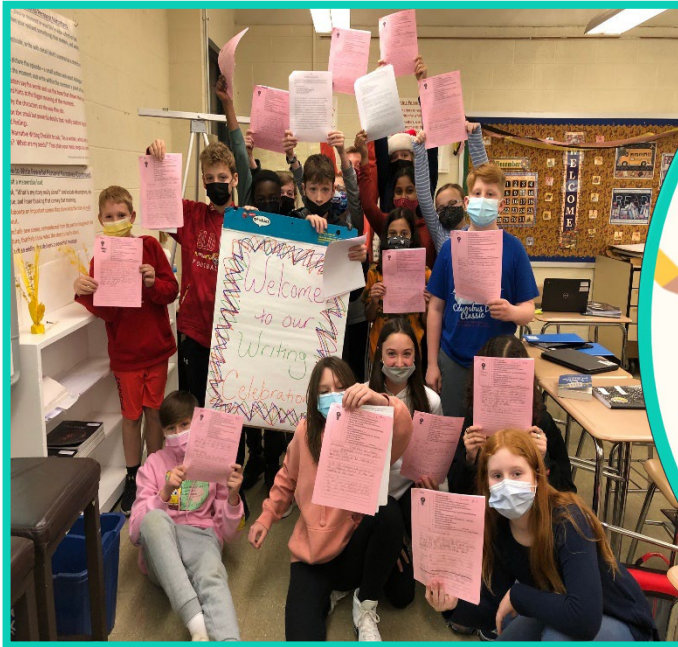
-Elle





Progress Made: Writing Celebrations

HOPS



NORTH HARFORD MIDDLE SCHOOL PRESENTS 6TH GRADE WRITING SHOWCASE

A CELEBRATION OF YOUR
CHILD'S WRITING!

FEATURING
MRS. PRACKO'S,
MRS. SCHMIDT'S, +
MRS. ROMMELMAN'S
CLASSES

APRIL 11, 2022
8:30AM - 9:30AM
NHMS CAFETERIA

RSVP USING THIS LINK
OR THE QR CODE



Celebrating Our Personal Narratives Period 1

Made with site of reflection

emma

I was angry with my mom. She knows I hate E.J. She knows me and he does not get along. I put on my shoes and jacket because it was cold outside. Then off to the swing set. I went. The other two swings were taken by EJ and Zoey, so I went to the sea wall with Holly.

1

Add comment

Reese

"Once there was a man who lived alone and always carried a hatchet." As I listened to the stories I ate my snore and it was perfect. The chocolate was melted and the marshmallow was well-toasted. My mom got up and tried to scare everyone but it didn't work. She then took pictures of us Mia and I and it was time to go home. During the picture I sat next to Mia and Travis. I liked sitting next to them because they were trying to make everyone laugh during the picture. "We're going to go home, bye everyone!" said my dad. "Happy Halloween!" I said. I then started walking to the truck. It was cool and soon going to be cool.

1

Add comment

Liana (elaboration)

I am most proud of this section.

I can remember my mom telling me all these crazy stories of what happened!

"Nanny had a remotely smaller sized house, with a lot of stuff in it." My mom started the story.

"Nanny already had some dogs of her own and she had to take him to her house some way, someday before Christmas. Though her dogs had loved the thought of that, like a new person to play with, their dogs though were huge and tank was a little puppy!" I think Nanny could have kept them apart but, "shhhhh don't tell her I said that!" One time when Mason (Nanny's dog) had tried to play with Tanky he had played a little too rough for such a little pup. "My mom said continuing the story. My mom did not want a puppy I thought, then why did she get one then?"

"No, actually Nanny overheard me and my friend joking around, but of course I love her!" she said excitedly.

"I was now 1 to 2 and we were now losing. A while later the other team scored another goal and it was now 1 to 1. A few minutes after the other team scored, the

1

Add comment

Gavin

I was sitting at home like any other normal day. Then my mom gets home from work looking like she was sick she says to my dad "I just had the worst headache ever on the way home," my mom said, "My fear rushes through my body and I feel like she has cold. She says I am going to take a test just to make sure. 10 minutes later I see her crying and at that point I just know."

1

Add comment

Aubrey

After a little later, our team scored the first goal. I was saying inside myself "we might win this!"

Knowing that I might jinx myself. It was a little later until the other team scored a goal. It was now 1 to 1. I was now thinking to myself that I did jinx myself. Soon after the other team scored their first goal, they scored another goal. I was not so confident about winning now. I was saying inside my head, "uh oh, this is not good!"

It was now 1 to 2 and we were now losing. A while later the other team scored another goal and it was now 1 to 3. A few minutes after the other team scored, the

1

Add comment

Alex Last year I got a scopes to but we went to 10th street where my cousins were staying it was a really nice hotel we got on the elevator and went up to their floor. We went to their room and knocked on the door and yelled surprise! I was so happy to see them and we had a whole day to play and spend time with them. After we up with my cousins we went out onto the boardwalk. Then we went to a place called the scopes and we got a family picture and message in a tiny scope and when you look into it you see the picture and every time I look in it reminds me of my amazing family and how much I love them. It so I got another chance to keep this one and this time I was more mature so I knew I would not lose it because I understood it and realized how much it meant to me.

The scope was an orange mini telescope of me my grandparents cousins aunts

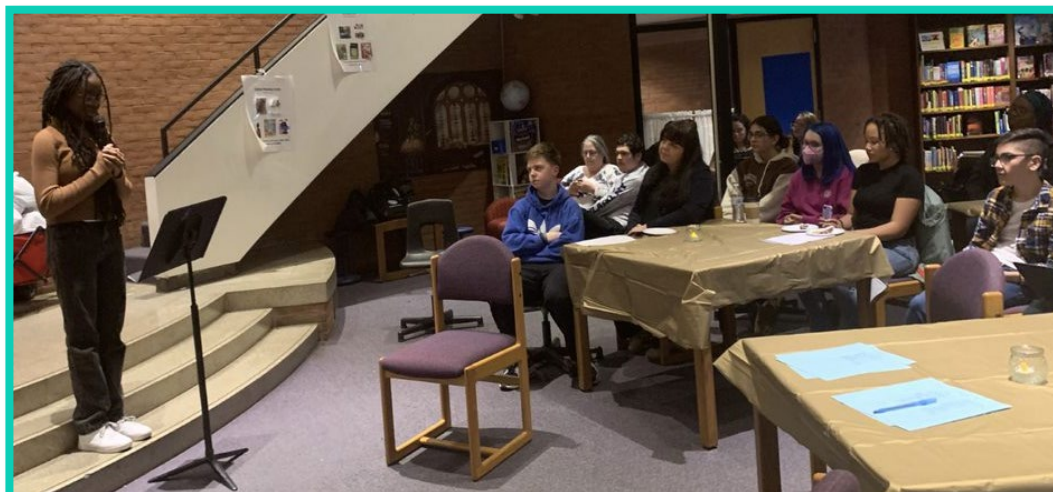
1

Add comment



Progress Made: Writing Celebrations

HOPS



Patterson Mill and Edgewood Middle Schools, Grades 7 & 8



Program Evaluation



TEACHER SURVEY DATA



STUDENT PRE AND POST
ASSESSMENT DATA



2020-21 Teacher Survey

The Units of Study improved my pedagogy in the area of teaching writing.

[More Details](#)

Strongly agree	5
Agree	6
Neutral	4
Disagree	2
Strongly disagree	0



The Units of Study provided me with resources to support my writing instruction such as anchor charts, checklists, rubrics, writing progressions, mentor texts, and writing models.

[More Details](#)

Strongly agree	8
Agree	6
Neutral	3
Disagree	0
Strongly disagree	0



The Units of Study helped to provide structure to the writing workshop instructional block.

[More Details](#)

Strongly agree	6
Agree	5
Neutral	6
Disagree	0
Strongly disagree	0



The Units of Study implementation in my classroom supported my students' growth as writers.

[More Details](#)

Strongly agree	5
Agree	6
Neutral	5
Disagree	1
Strongly disagree	0





2022-23 Teacher Survey

HOPS

The Units of Study in Writing helped me develop my writing content knowledge and pedagogy in:

Meeting students' individual needs as writers	52%
Providing explicit writing instruction	59%
Evaluating writing & providing feedback to writers	66%
Standards-based teaching	44%
Acquiring & utilizing best practice writing strategies & methods for instruction	41%

The Units of Study in Writing curriculum provided my PLC or school with the opportunity to:

Work collaboratively	81%
Plan writing instruction for students	81%
Reflect on our teaching and writing instruction	75%
Evaluate student writing and monitor their progress	59%
Share writing resources	78%

53% teachers felt the WUOS supported their students' growth as writers.



Narrative On Demand Performance Task

Narrative Writing

Prompt:

Write a personal narrative that tells a story from your life. You might tell the entire story or develop a scene more fully.

To write this true story, you'll need to rehearse, write, revise, and edit. Write in a way that shows all that you know about narrative writing.

In your writing, make sure you:

Write a beginning for your story.



Use transition/linking words to tell what happened in order.



Elaborate to help readers picture your story.



Show what your story is really about.



Write an ending for your story.



Narrative Writing Checklist

	Grade 6	NOT YET	STARTING TO	YES!
	Structure			
Overall	I wrote a story that has tension, resolution, realistic characters, and also conveys an idea, lesson, or theme.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lead	I wrote a beginning that not only set the plot/story in motion, but also hinted at the larger meaning the story would convey. It introduced the problem, set the stage for the lesson that would be learned, or showed how the character relates to the setting in a way that matters in the story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transitions	I not only used transitional phrases and clauses to signal complicated changes in time, I also used them to alert my reader to changes in the setting, tone, mood, point of view, or the time in the story (such as <i>suddenly</i> , <i>unlike before</i> , <i>if only she had known</i>).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ending	I wrote an ending that connected to what the story is really about. I gave the reader a sense of closure by showing a new realization or insight, or a change in the character/narrator. I might have shown this through dialogue, action, inner thinking, or small actions the character takes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organization	I used paragraphs purposefully, perhaps to show time and setting changes, new parts of the story, or to create suspense for readers. I created a logical, clear sequence of events.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Development			
Elaboration	I developed realistic characters, and developed the details, action, dialogue, and internal thinking that contribute to the deeper meaning of the story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Craft	I developed some relationship between characters to show <i>why</i> they act and speak as they do. I told the internal, as well as the external story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	I wove together precise descriptions, figurative language, and some symbolism to help readers picture the setting and actions, and to bring forth meaning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	I used language that fit my story's meaning and context (for example, different characters use different kinds of language).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Conventions			
Spelling	I used resources to be sure the words in my writing are spelled correctly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation and Sentence Structure	I used punctuation such as dashes, parentheses, colons, and semicolons to help me include extra detail and explanation in some of my sentences.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	I used commas and quotation marks or italics or other ways to make clear when characters are speaking.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Narrative Scoring Rubric

Rubric for Narrative Writing—Sixth Grade

	Grade 4 (1 POINT)	1.5 PTS	Grade 5 (2 POINTS)	2.5 PTS	Grade 6 (3 POINTS)	3.5 PTS	Grade 7 (4 POINTS)	SCORE
STRUCTURE								
Overall	The writer wrote the important part of an event bit by bit and took out unimportant parts.	Mid-level	The writer wrote a story of an important moment. It reads like a story, even though it might be a true account.	Mid-level	The writer wrote a story that has tension, resolution, and realistic characters, and also conveys an idea, lesson, or theme.	Mid-level	The writer created a narrative that has realistic characters, tension, and change, and that not only conveys, but also develops an idea, lesson, or theme.	
Lead	The writer wrote a beginning in which she showed what was happening and where, getting readers into the world of the story.	Mid-level	The writer wrote a beginning in which she not only showed what was happening and where, but also gave some clues to what would later become a problem for the main character.	Mid-level	The writer wrote a beginning that not only set the plot/story in motion, but also hinted at the larger meaning the story would convey. It introduced the problem, set the stage for the lesson that would be learned, or showed how the character relates to the setting in a way that matters in the story.	Mid-level	The writer wrote a beginning that not only sets the story in motion, it also grounds it in a place or situation. It includes details that will later be important to the story. These details might point to the central issue or conflict, show how story elements connect, or hint at key character traits.	
Transitions	The writer showed how much time went by with words and phrases that mark time such as <i>just then</i> and <i>suddenly</i> (to show when things happened quickly) or <i>after a while</i> and <i>a little later</i> (to show when a little time passed).	Mid-level	The writer used transitional phrases to show passage of time in complicated ways, perhaps by showing things happening at the same time (<i>meanwhile, at the same time</i>) or flashback and flash-forward (<i>early that morning, three hours later</i>).	Mid-level	The writer not only used transitional phrases and clauses to signal complicated changes in time, she also used them to alert her readers to changes in the setting, tone, mood, point of view, or time in the story (such as <i>suddenly, unlike before, if only she had known</i>).	Mid-level	The writer used transitional phrases and clauses to connect what happened to why it happened (<i>If he hadn't . . . he might not have, because of, although, little did she know that</i>).	



Narrative Scoring Rubric (con't.)

	Grade 4 (1 POINT)	1.5 PTS	Grade 5 (2 POINTS)	2.5 PTS	Grade 6 (3 POINTS)	3.5 PTS	Grade 7 (4 POINTS)	SCORE
STRUCTURE (cont.)								
Ending	The writer wrote an ending that connected to the beginning or the middle of the story. The writer used action, dialogue, or feeling to bring her story to a close.	Mid-level	The writer wrote an ending that connected to the main part of the story. The character said, did, or realized something at the end that came from what happened previously in the story. The writer gave readers a sense of closure.	Mid-level	The writer wrote an ending that connected to what the story is really about. She gave the reader a sense of closure by showing a new realization or insight or a change in the character/narrator. The writer showed this through dialogue, action, inner thinking, or small actions the character takes.	Mid-level	The writer gave the reader a sense of closure by showing clearly how the character or place changed or the problem was resolved. If there was no resolution, he gave details to leave the reader thinking about a central idea or theme.	
Organization	The writer used paragraphs to separate the different parts or times of the story or to show when a new character was speaking.	Mid-level	The writer used paragraphs to separate different parts or times in the story and to show when a new character was speaking. Some parts of the story are longer and more developed than others.	Mid-level	The writer used paragraphs purposefully, perhaps to show time and setting changes, new parts of the story, or to create suspense for readers. She created a logical, clear sequence of events.	Mid-level	The writer used a traditional—or slightly modified—story structure (rising action, conflict, falling action) to best bring out the meaning of his story and reach his audience.	
								TOTAL:
DEVELOPMENT								
Elaboration*	The writer added more to the heart of her story, including not only actions and dialogue but also thoughts and feelings.	Mid-level	The writer developed characters, setting, and plot throughout this story, especially the heart of the story. To do this, she used a blend of description, action, dialogue, and thinking.	Mid-level	The writer developed realistic characters, and developed the details, action, dialogue, and internal thinking that contribute to the deeper meaning of the story.	Mid-level	The writer developed the action, dialogue, details, and inner thinking to convey an issue, idea, or lesson. He showed what is specific about the central character. The writer developed the setting and the characters' relationship to the setting.	



Narrative Scoring Rubric (con't.)

	Grade 4 (1 POINT)	1.5 PTS	Grade 5 (2 POINTS)	2.5 PTS	Grade 6 (3 POINTS)	3.5 PTS	Grade 7 (4 POINTS)	SCORE
DEVELOPMENT (cont.)								
Craft*	<p>The writer showed why characters did what they did by including their thinking.</p> <p>The writer made some parts of the story go quickly, some slowly.</p> <p>The writer included precise and sometimes sensory details and used figurative language (simile, metaphor, personification) to bring his story to life.</p> <p>The writer used a storytelling voice and conveyed the emotion or tone of his story through description, phrases, dialogue, and thoughts.</p>	Mid-level	<p>The writer showed why characters act and speak as they do by including their thinking and their responses to what happened.</p> <p>The writer slowed down the heart of the story. She made less important parts shorter and less detailed and blended storytelling and summary as needed.</p> <p>The writer included precise details and used figurative language so that readers could picture the setting, characters, and events. She used some objects or actions as symbols to bring forth her meaning.</p> <p>The writer varied her sentences to create the pace and tone of her narrative.</p>	Mid-level	<p>The writer developed some relationship between characters to show <i>why</i> they act and speak as they do. He told the internal, as well as the external story.</p> <p>The writer wove together precise descriptions, figurative language, and some symbolism to help readers picture the setting, actions, and events and to bring forth meaning.</p> <p>The writer used language that fit his story's meaning and context (e.g., different characters use different kinds of language).</p>	Mid-level	<p>The writer developed contradictions and change in characters and situations.</p> <p>The writer used specific details and figurative language to help the reader understand the place and the mood (making an object or place symbolic, using the weather, using repetition).</p> <p>The writer varied her tone to match the variety of emotions experienced by the characters across the story.</p>	
								TOTAL:
CONVENTIONS								
Spelling	<p>The writer used what she knew about word families and spelling rules to help her spell and edit. She used the word wall and dictionaries when needed.</p>	Mid-level	<p>The writer used what he knows about word families and spelling rules to help him spell and edit. He used the word wall and dictionaries when needed.</p>	Mid-level	<p>The writer used resources to be sure the words in her writing are spelled correctly.</p>	Mid-level	<p>The writer used the Internet and other sources at hand to check spelling of literary and high-frequency words.</p>	



Narrative Scoring Rubric Continued

	Grade 4 (1 POINT)	1.5 PTS	Grade 5 (2 POINTS)	2.5 PTS	Grade 6 (3 POINTS)	3.5 PTS	Grade 7 (4 POINTS)	SCORE
CONVENTIONS (cont.)								
Punctuation and Sentence Structure	When writing long, complex sentences, the writer used commas to make them clear and correct.	Mid-level	The writer used commas to set off introductory parts of sentences (<i>one day at the park,</i>). She also used commas to show when a character is talking directly to someone, such as <i>"Are you mad, Mom?"</i>	Mid-level	The writer used punctuation such as dashes, parentheses, colons, and semicolons to help him include extra detail and explanation in some of his sentences. The writer used commas and quotation marks or italics or some other way to make clear when characters are speaking.	Mid-level	The writer varied her sentence structure, sometimes using simple and sometimes using complex sentence structure. The writer punctuated dialogue sections accurately.	
								TOTAL:

Teachers, we created these rubrics so you will have your own place to pull together scores of student work. You can use these assessments immediately after giving the on-demands and also for self-assessment and setting goals.

Scoring Guide

In each row, circle the descriptor in the column that matches the student work. Scores in the categories of Elaboration and Craft are worth double the point value (2, 3, 4, 5, 6, 7, or 8 instead of 1. 1.5, 2, 2.5, 3, 3.5, or 4).

Total the number of points and then track students' progress by seeing when the total points increase.

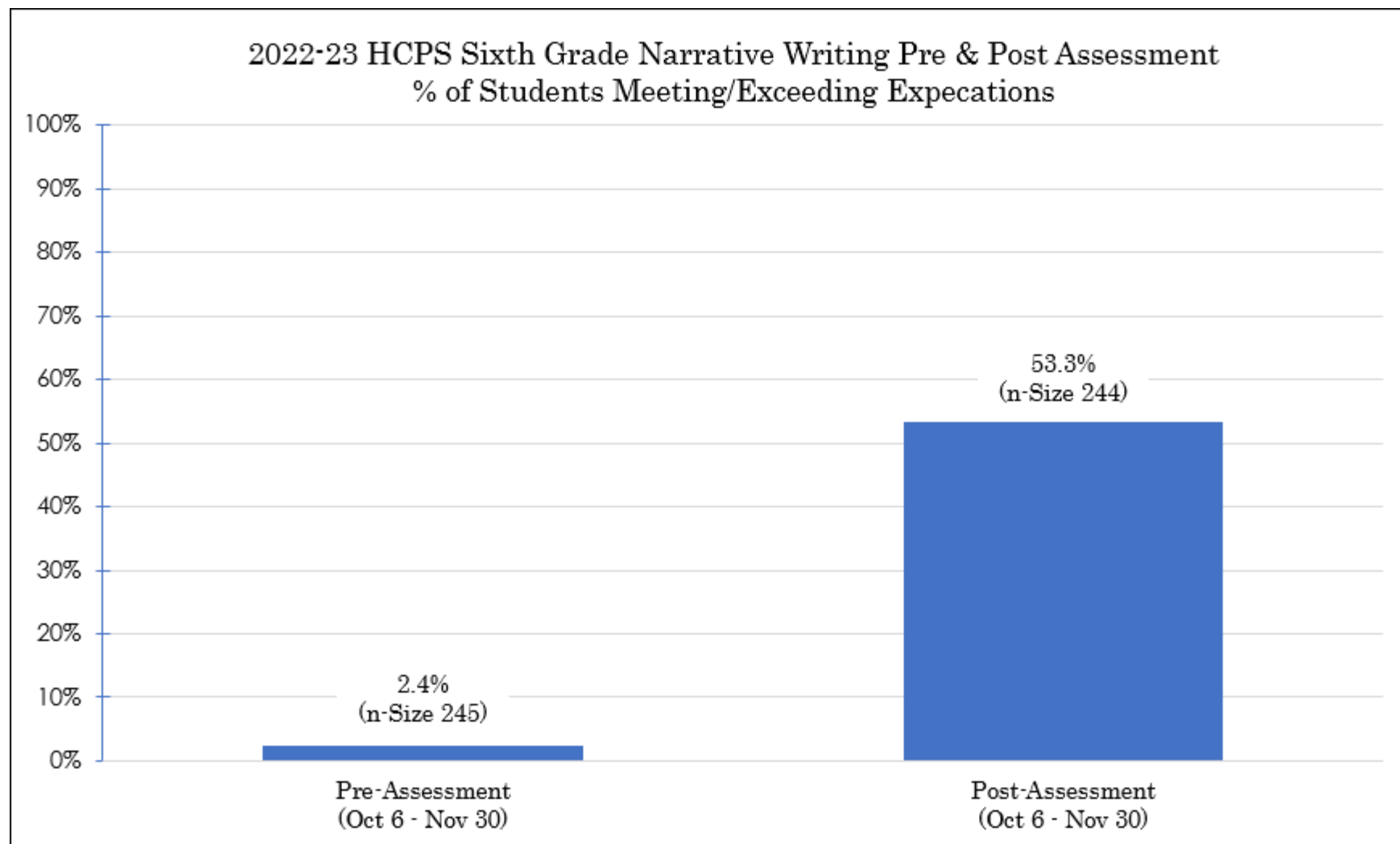
Total score: _____

If you want to translate this score into a grade, you can use the provided table to score each student on a scale of 0–4.

Number of Points	Scaled Score
1–11	1
11.5–16.5	1.5
17–22	2
22.5–27.5	2.5
28–33	3
33.5–38.5	3.5
39–44	4



Performance Task Writing Data: Narrative HCPs



North Harford, Bel Air, and Edgewood Middle Schools, Grade 6



Argument On Demand Performance Task & Student Checklist

Argument Writing

Prompt:

Think of an issue that you know and can argue well. You will write your claim and support it with reasons and evidence. When you do this, draw on everything you know about the genre. You may use any research, notes, or texts if that is useful.

You'll need to rehearse, write, revise, and edit. Write in a way that shows all that you know about argument writing.

<p><i>In your writing, make sure you:</i></p>	<p>Write an introduction.</p>	<p>State your opinion or claim.</p>
<p>Give reasons and evidence.</p>	<p>Organize your writing.</p>	<p>Acknowledge counterclaims.</p>
<p>Use transition/linking words.</p>	<p>Write a conclusion.</p>	

Argument Writing Checklist			
	Grade 6	NOT YET	STARTING TO
	Structure		YES!
Overall	I explained the topic/text and staked out a position that can be supported by a variety of trustworthy sources. Each part of my text helped build my argument, and led to a conclusion.	<input type="checkbox"/>	<input type="checkbox"/>
Lead	I wrote an introduction to interest readers and help them understand and care about a topic or text. I thought backwards between the piece and the introduction to make sure that the introduction fit with the whole. Not only did I clearly state my claim, I also told my readers how my text would unfold.	<input type="checkbox"/>	<input type="checkbox"/>
Transitions	I used transitions to help readers understand how the different parts of my piece fit together to explain and support my argument. I used transitions to help connect claim(s), reasons, and evidence, and to imply relationships such as when material exemplifies, adds on to, is similar to, explains, is a result of, or contrasts. I use transitions such as for instance, in addition, one reason, furthermore, according to, this evidence suggests, and thus we can say that.	<input type="checkbox"/>	<input type="checkbox"/>
Ending	In my conclusion, I restated the important points and offered a final insight or implication for readers to consider. The ending strengthened the overall argument.	<input type="checkbox"/>	<input type="checkbox"/>
Organization	I organized my argument into sections: I arranged reasons and evidence purposefully, leading readers from one claim or reason to another. The order of the sections and the internal structure of each section made sense.	<input type="checkbox"/>	<input type="checkbox"/>
	Development		
Elaboration	I included and arranged a variety of evidence such as facts, quotations, examples, and definitions. I used trusted sources and information from experts and gave the sources credit. I worked to explain how the reasons and evidence I gave supported my claim(s) and strengthened my argument. To do this I may have referred to earlier parts of my text, summarized background information, raised questions, or highlighted possible implications.	<input type="checkbox"/>	<input type="checkbox"/>
Craft	I chose my words carefully to support my argument and to have an effect on my reader. I worked to include concrete details, comparisons, and/or images to convey my ideas, build my argument, and keep my reader engaged. When necessary, I explained terms to readers, providing definitions, context clues, or parenthetical explanations. I made my piece sound serious.	<input type="checkbox"/>	<input type="checkbox"/>



Argument Scoring Rubric

Rubric for Argument Writing—Sixth Grade								
	Grade 4 (1 POINT)	1.5 PTS	Grade 5 (2 POINTS)	2.5 PTS	Grade 6 (3 POINTS)	3.5 PTS	Grade 7 (4 POINTS)	SCORE
STRUCTURE								
Overall	The writer made a claim about a topic or a text and tried to support his reasons.	Mid-level	The writer made a claim or thesis on a topic or text, supported it with reasons, and provided a variety of evidence for each reason.	Mid-level	The writer explained the topic/text and staked out a position that can be supported by a variety of trustworthy sources. Each part of the text built her argument, and led to a conclusion.	Mid-level	The writer laid out a well-supported argument and made it clear that this argument is part of a bigger conversation about a topic/text. He acknowledged positions on the topic or text that might disagree with his own position but still showed why his position makes sense.	
Lead	The writer wrote a few sentences to hook her readers, perhaps by asking a question, explaining why the topic mattered, telling a surprising fact, or giving background information. The writer stated her claim.	Mid-level	The writer wrote an introduction that led to a claim or thesis and got his readers to care about his opinion. The writer got his readers to care by not only including a cool fact or jazzy question, but also by telling readers what was significant in or around the topic. The writer worked to find the precise words to state his claim; he let readers know the reasons he would develop later.	Mid-level	The writer wrote an introduction to interest readers and help them understand and care about a topic or text. She thought backward between the piece and the introduction to make sure that the introduction would fit with the whole. Not only did the writer clearly state her claim, she also told her readers how her text would unfold.	Mid-level	The writer interested readers in his argument and helped them to understand the backstory behind it. He gave the backstory in a way that got readers ready to see his point. The writer made it clear to readers what his piece would argue and forecasted the parts of his argument.	
Transitions	The writer used words and phrases to glue parts of his piece together. He used phrases such as <i>for example</i> , <i>another example</i> , <i>one time</i> , and <i>for instance</i> to show when he was shifting from saying reasons to giving evidence and <i>in addition to</i> , <i>also</i> , and <i>another</i> to show when he wanted to make a new point.	Mid-level	The writer used transition words and phrases to connect evidence back to her reasons using phrases such as <i>this shows that . . .</i> The writer helped readers follow her thinking with phrases such as <i>another reason</i> and <i>the most important reason</i> . She used phrases such as <i>consequently</i> and <i>because of</i> to show what happened. The writer used words such as <i>specifically</i> and <i>in particular</i> to be more precise.	Mid-level	The writer used transitions to help readers understand how the different parts of his piece fit together to explain and support his argument. The writer used transitions to help connect claim(s), reasons, and evidence and to imply relationships, such as when material exemplifies, adds to, is similar to, explains, is a result of, or contrasts. The writer used transitions such as <i>for instance</i> , <i>in addition</i> , <i>one reason</i> , <i>furthermore</i> , <i>according to</i> , <i>this evidence suggests</i> , and <i>thus we can say that</i> .	Mid-level	The writer used transitions to link the parts of her argument. The transitions help readers follow from part to part and make it clear when she is stating a claim or counterclaim, giving a reason, or offering or analyzing evidence. These transitions include terms such as <i>the text states</i> , <i>as, this means</i> , <i>another reason</i> , <i>some people may say</i> , <i>but, nevertheless</i> , and <i>on the other hand</i> .	



Argument Scoring Rubric Continued

	Grade 4 (1 POINT)	1.5 PTS	Grade 5 (2 POINTS)	2.5 PTS	Grade 6 (3 POINTS)	3.5 PTS	Grade 7 (4 POINTS)	SCORE
DEVELOPMENT								
Elaboration*	The writer gave reasons to support her opinion. She chose the reasons to convince her readers. The writer included examples and information to support her reasons, perhaps from a text, her knowledge, or her life.	Mid-level	The writer gave reasons to support his opinion that were parallel and did not overlap. He put them in an order that he thought would be most convincing. The writer included evidence such as facts, examples, quotations, micro-stories, and information to support his claim. The writer discussed and unpacked the way that the evidence went with the claim.	Mid-level	The writer included and arranged a variety of evidence such as facts, quotations, examples, and definitions. The writer used trusted sources and information from experts and gave the sources credit. The writer worked to explain how the reasons and evidence she gave supported her claim(s) and strengthened her argument. To do this the writer referred to earlier parts of her text, summarized background information, raised questions, or highlighted possible implications.	Mid-level	The writer included varied kinds of evidence such as facts, quotations, examples, and definitions. He analyzed or explained the reasons and evidence, showing how they fit with his claim(s) and built his argument. The writer consistently incorporated and cited trustworthy sources. The writer wrote about another possible position or positions—a different claim or claims about this subject—and explained why the evidence for his position outweighed the counterclaim(s). The writer worked to make his argument compelling as well as understandable. He brought out why it mattered and why the audience should care about it.	
Craft*	The writer made deliberate word choices to convince his readers, perhaps by emphasizing or repeating words that would make his readers feel emotions. If it felt right to do so, the writer chose precise details and facts to help make his points and used figurative language to draw the readers into his line of thought. The writer made choices about which evidence was best to include or not include to support his points. The writer used a convincing tone.	Mid-level	The writer made deliberate word choices to have an effect on her readers. The writer reached for the precise phrase, metaphor, or image that would convey her ideas. The writer made choices about how to angle her evidence to support her points. When it seemed right to do so, the writer tried to use a scholarly voice and varied her sentences to create the pace and tone of the different sections of her piece.	Mid-level	The writer chose his words carefully to support his argument and to have an effect on his reader. The writer worked to include concrete details, comparisons, and/or images to convey his ideas, build his argument, and keep his reader engaged. When necessary, the writer explained terms to readers, providing definitions, context clues or parenthetical explanations. The writer made his piece sound serious.	Mid-level	The writer used words purposefully to affect meaning and tone. The writer chose precise words and used metaphors, images, or comparisons to explain what she meant. The writer included domain-specific, technical vocabulary relevant to her argument and audience and defined these when appropriate. The writer used a formal tone, but varied it appropriately to engage the reader.	TOTAL:



Argument Scoring Rubric Continued

	Grade 4 (1 POINT)	1.5 PTS	Grade 5 (2 POINTS)	2.5 PTS	Grade 6 (3 POINTS)	3.5 PTS	Grade 7 (4 POINTS)	SCORE
CONVENTIONS								
Spelling	The writer used what she knew about word families and spelling rules to help her spell and edit. She used the word wall and dictionaries to help her when needed.	Mid-level	The writer used what he knew about word patterns to spell correctly and he used references to help him spell words when needed. The writer made sure to correctly spell words that were important to his topic.	Mid-level	The writer used resources to be sure the words in her writing were spelled correctly, including returning to sources to check spelling.	Mid-level	The writer matched the spelling of technical vocabulary to that found in resources and text evidence. He spelled material in citations correctly.	
Punctuation and Sentence Structure	When writing long, complex sentences, the writer used commas to make them clear and correct. The writer used periods to fix his run-on sentences.	Mid-level	The writer used commas to set off introductory parts of sentences (<i>At this time in history, . . .</i>). The writer used a variety of punctuation to fix any run-on sentences. The writer used punctuation to cite her sources.	Mid-level	The writer used punctuation such as dashes, colons, parentheses, and semicolons to help him include or connect information in some of his sentences. The writer punctuated quotes and citations accurately.	Mid-level	The writer varied her sentence structure, sometimes using simple and sometimes using complex sentence structure. The writer used internal punctuation appropriately within sentences and when citing sources, including commas, dashes, parentheses, colons, and semicolons.	
								TOTAL:

Teachers, we created these rubrics so you will have your own place to pull together scores of student work. You can use these assessments immediately after giving the on-demands and also for self-assessment and setting goals.

Scoring Guide

In each row, circle the descriptor in the column that matches the student work. Scores in the categories of Elaboration and Craft are worth double the point value (2, 3, 4, 5, 6, 7, or 8 instead of 1. 1.5, 2, 2.5, 3, 3.5, or 4).

Total the number of points and then track students' progress by seeing when the total points increase.

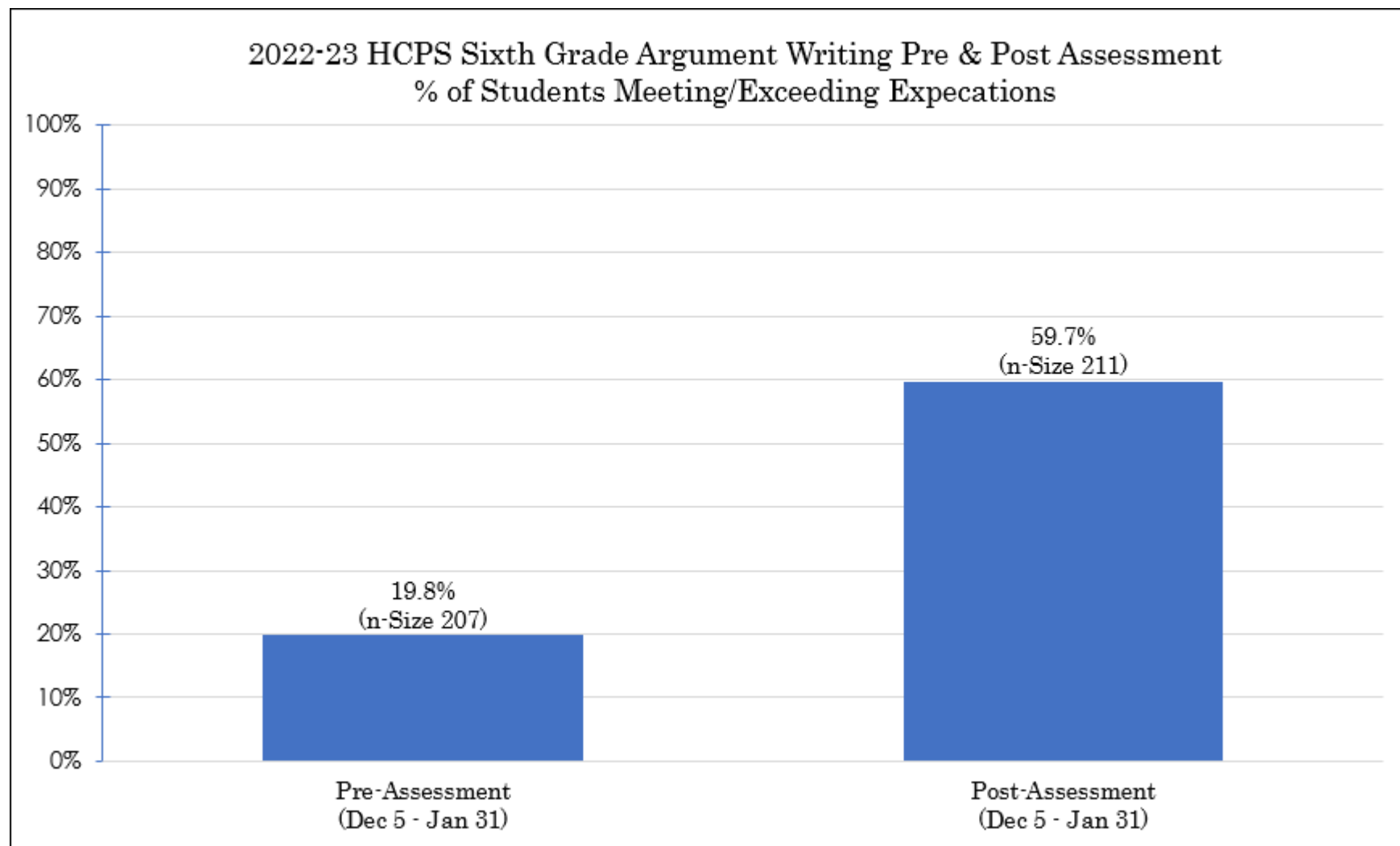
Total score: _____

If you want to translate this score into a grade, you can use the provided table to score each student on a scale of 0–4.

Number of Points	Scaled Score
1–11	1
11.5–16.5	1.5
17–22	2
22.5–27.5	2.5
28–33	3
33.5–38.5	3.5
39–44	4



Performance Task Writing Data: Argument



North Harford, Bel Air, and Edgewood Middle Schools, Grade 6



The Vision



The extension of the Units of Study in Writing to all HCPS 7th grade ELA classrooms will provide an authentic, intentional writing program and more consistency across the instruction and expectations for the middle school teacher teams.

Argument Writing Checklist

	Grade 6	NOT YET	STARTING TO	YES!	Grade 7
	Structure				Structure
Overall	I explained the topic/text and staked out a position that can be supported by a variety of trustworthy sources. Each part of my text helped build my argument, and led to a conclusion.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I laid out a well-supported argument and made it clear that this argument is part of a bigger conversation about a topic/text. I acknowledged positions on the topic or text that might disagree with my own position, but I still showed why my position makes sense.
Lead	I wrote an introduction to interest readers and help them understand and care about a topic or text. I thought backwards between the piece and the introduction to make sure that the introduction fit with the whole.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I interested the reader in my argument and helped them to understand the backstory behind it. I gave the backstory in a way that got the reader ready to see my point.
	Not only did I clearly state my claim, I also told my readers how my text would unfold.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I made it clear to readers what my piece will argue and forecasted the parts of my argument.
Transitions	I used transitions to help readers understand how the different parts of my piece fit together to explain and support my argument.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I used transitions to link the parts of my argument. The transitions help the reader follow from part to part and make it clear when I am stating a claim or counterclaim, giving a reason, or offering or analyzing evidence. These transitions include terms such as <i>as the text states, this means, another person came people may say, but, nevertheless,</i>

Learning Progression for Information Writing					
	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7
Overall	The writer taught readers information about a subject. He put in ideas, observations, and questions.	The writer taught readers different things about a subject. He put facts, details, quotes, and ideas into each part of his writing.	The writer used different kinds of information to teach about the subject. Sometimes she included little essays, stories, or how-to sections in her writing.	STRUCTURE The writer conveyed ideas and information about a subject in a well-structured text. Sometimes she incorporated arguments, explanations, stories, or procedural passages.	
Lead	The writer wrote a beginning in which she got readers ready to learn a lot of information about the subject.	The writer hooked her readers by explaining why the subject mattered, telling a surprising fact, or giving a big picture. She let readers know that she would teach them different things about a subject.	The writer wrote an introduction in which he helped readers get interested in and understand the subject. He let readers know the subtopics that he would later develop, as well as the sequence.	The writer wrote an introduction in which she interested readers, perhaps with a quote or significant fact. She let readers know the subtopics that she would develop later and how her text would unfold.	The writer provided an anecdote about this topic the idea would use
Transitions	The writer used words to show sequence such as <i>before, after, then, and later</i> . He also used words to show what did not fit such as <i>however</i> and <i>but</i> .	The writer used words in each section that helped readers understand how one piece of information connected with others. If he wrote the section in such as <i>before, later, next, then, and after</i> . If he organized the section in kinds or parts, he used words such as <i>another, also, and for example</i> .	When the writer wrote about results, she used words and phrases like <i>consequently, as a result, and because of this</i> . When she compared information, she used words and phrases such as <i>in contrast, by comparison, and especially</i> . In narrative parts, she used phrases that go with stories such as <i>a little later</i> and <i>three hours later</i> . In the sections that stated an opinion, she used words such as <i>but the most important reason, for example, and consequently</i> .	The writer used transitions to help readers understand how different bits of information and different parts of his writing fit together. He used transitions to help connect ideas, information, and examples, and to imply relationships such as when material exemplifies, adds to, is similar to, explains, is a result of, or instance, such as <i>similarly, therefore, as a result, in contrast to, and on the other hand</i> .	The writer concepts transition parts to provide an idea, full introduction, contrast, as special just as, I and how
Ending	The writer wrote an ending that drew conclusions, asked questions, or suggested ways readers might respond.	The writer wrote an ending in which she reminded readers of her subject and may either have suggested a follow-up action or left readers with a final insight. She added her thoughts, feelings, and questions about the subject at the end.	The writer wrote a conclusion in which he restated the main points and may have offered a final thought or question for readers to consider.	The writer wrote a conclusion in which she restated the important ideas and offered a final insight or implication for the reader to consider.	In his co and built that mac whole. T the hair highlight



Middle School Innovation

- Increasing minutes at the middle school level for literacy.
 - 90 minutes of Language Arts Daily Instruction (45 minutes for reading and 45 minutes for writing)
- A structured curriculum to support the instructional block

Period	English Language Arts Teacher 1	English Language Arts Teacher 2
1	Planning	Planning
2	Reading	Reading
3	Writing	Writing
4	Reading	Reading
5	Planning	Planning
6	Writing	Reading
7	Writing	Writing



HMH Collections

COLLECTION 1 PERFORMANCE TASK A

Interactive Lessons

If you need help...
• Writing Narratives

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Write a Short Story

Short stories such as "Rogue Wave" often present characters that take bold actions in order to overcome great challenges. In the following activity, you can use "Rogue Wave" and other texts in the collection as models for writing your own short story in which a main character or characters take bold actions in the face of a seemingly overwhelming challenge.

A successful short story narrative

- introduces and develops characters and a setting
- establishes, develops, and resolves a conflict
- contains a plot with a well-structured and logical sequence
- uses dialogue, pacing, and relevant descriptive details
- utilizes transitions to convey sequence
- provides a conclusion that flows from the story events and reflects a theme, or message, about life

COMMON CORE

W 3a–a Write narratives.
W 4 Produce clear and coherent writing.
W 5 Develop and strengthen writing.
W 10 Write routinely.

PLAN

Establish Story Elements A short story is a narrative that describes experiences and events that you imagine. Plan the characters and events of your story by following these steps.

- Brainstorm ideas for your characters. What does your main character look like? How does the character act, speak, and relate to other characters? Who are the other characters in the story?
- Determine the setting—the time and place where the story occurs. Brainstorm ideas for events that will cause your character to confront his or her fear.
- Establish the conflict—the struggle between opposing forces that the main character must overcome. How does this challenge give your main character the opportunity to take bold actions? What seems overwhelming about the challenge? Write your ideas in short sentences, such as, "A girl finds out she is braver than she thought."

My Notebook

Use the annotation tools in your eBook to mark up key details that you might want to include. Save each detail to your notebook.

ACADEMIC VOCABULARY

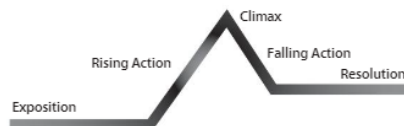
As you plan, write, and review your draft, try to use the academic vocabulary words.

aspect
cultural
evaluate
resource
text

List Plot Events

Fill out a plot diagram to plan your story.

- Use the exposition to introduce the characters, setting, and conflict.
- Introduce obstacles that the characters have to overcome in the rising action. Think about how these obstacles build suspense and draw out bold actions in the main character.
- At the climax, tell the most important or exciting event. This is where the suspense comes to a peak—your character is about to overcome the challenge.
- Finally, end with the falling action and resolution to show how the conflict is resolved. Consider what you might be saying about bravery or resourcefulness in extreme situations.
- As you plan, keep pacing in mind. In a well-paced story, the action transitions smoothly from one event to the next.



Decide on a Point of View Think about the point of view you want to use in your narrative. Consider how you want the story narrated.

- When a story is told from the first-person point of view, the narrator is a character in the story and uses first-person pronouns such as *I*, *me*, and *we*.
- In a story told from the third-person point of view, such as "Rogue Wave," the narrator is not a character. The narration is told using pronouns such as *he*, *she*, *it*, and *they*.

Consider Your Purpose and Audience Who will read or listen to your short story? What effect do you want the story to have on readers? Do you want simply to entertain them? To inspire them? To make them think? Keep the audience and purpose in mind as you prepare to write.

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Writing Units of Study

HOPS

MINILESSON

Imagining Stories from Everyday Moments

CONNECTION

Tell students that you already know a lot about them as writers, and remind them that they already know a lot about writing.

"Well, I spent last night looking over the quick on-demand you wrote yesterday. They made me both excited and terrified. Excited, because you already know so much about writing from all your years as writers. You know a lot about how to craft a tight personal narrative. But I also know from talking to your other teachers that you to you also know a lot about other kinds of writing, too, like how to write sophisticated information pieces and literary essays thick with evidence."

I leaned forward and made eye contact with each one of my newly minted seventh-graders scattered across chairs, benches, and patches of floor in our meeting area. "But you can also see how that might terrify a writing teacher, can't you? Because you already know so much about writing. I have to bring my A-game to teach you something you don't already know! I decided that the best way to do that would be for us to jump into realistic fiction. This way, you can bring all your hard-earned writing skills out right away, and I can teach you some new, high-level ones."

◆ **Name the teaching point.**

"This is an important day in your lives as writers. You're about to start gathering and sifting through ideas for stories. Here's the most important thing I can teach you: just as it works for almost every other type of writing, writers get ideas for fiction by paying close attention to the small moments in their own lives."

TEACHING

Share how you came to realize that fiction writers get their ideas from real life, drawing on a couple of published authors' inspirations.

"Let me tell you a secret. When I was in seventh grade, I decided I wanted to write. The school I went to didn't have a regular writing workshop, so my notion of how fiction writers worked came from the imagination. I thought fiction writers just looked up at the clouds and imagined make-believe stories about exciting adventures and heart-breaking dramas."

SESSION 1: IMAGINING STORIES FROM EVERYDAY MOMENTS

◆ COACHING

Because today's session focuses your writing workshop for the year, your goal today expands for beyond your teaching point. So, you want to teach students how to gather ideas for fiction, but above all, you want to rally their excitement for writing—which includes fostering a sense of community, the notion that you are all (yourself included) writers together, embarking on a journey of exploration and learning. And of course, you want to lay the groundwork for a productive workshop, which means inspiring, whether explicitly or implicitly, the rituals and routines that will carry you through the year. Many of your students will come to you with years of experience with writing workshops, but others will need to learn quickly what your routines are during a workshop and, more important, writing, conferences, and small groups.

Sharing stories of yourself as a writer, whether they are from past or present, is a critical means of engaging students and developing a community of writers. The model I share my real-life writing struggles and successes, the more likely kids are to share their own writing stories—which were enough to also make them move past to see themselves as writers. Sharing stories of my writing life supports more specific aims, as well. For example, when I tell an "I used to hate writing" story as I do here, it is typically to encourage students who identify with my old ways of thinking to embrace new thinking.

Learning Progression for Narrative Writing							
	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9
	STRUCTURE						
Overall	The writer told the story by list.	The writer wrote the important part of an event by list and took out unimportant parts.	The writer wrote a story of an important moment. It read like a story even though it might be a true account.	The writer wrote a story that has tension, resolution, and realistic characters, and also covers an idea, lesson, or theme.	The writer created a narrative that has realistic characters, tension, and change, and that is not only coming, but also developing an idea, lesson, or theme.	The writer not only created a narrative with well-developed characters who interact, change, and develop over time, but also developed a point of view.	The writer created a narrative with well-developed characters whose interactions and change over time, but also developed a point of view.
Lead	The writer wrote a beginning in which he helped readers know who the characters were and where the setting was in his story.	The writer wrote a beginning in which she showed what was happening and where, but also gave some clues about what would be a problem for the main character.	The writer wrote a beginning in which he not only set the story in motion, but also hinted at the larger meaning the story would convey. It introduced the problem, set the stage for the lesson that would be learned, or showed how the character relates to the setting in a way that matters in the story.	The writer wrote a beginning that not only set the story in motion, but also hinted at the larger meaning the story would convey. It introduced the problem, set the stage for the lesson that would be learned, or showed how the character relates to the setting in a way that matters in the story.	The writer wrote a beginning that not only set the story in motion, but also hinted at the larger meaning the story would convey. It introduced the problem, set the stage for the lesson that would be learned, or showed how the character relates to the setting in a way that matters in the story.	The writer wrote a beginning that established the situation and place, hinting at a larger context for the story. It introduced a lesson that has been learned, showing how the setting affects the character, establishing a lesson in history, developing a point of view, or a theme.	The writer wrote a beginning that established the situation and place, hinting at a larger context for the story. It introduced a lesson that has been learned, showing how the setting affects the character, establishing a lesson in history, developing a point of view, or a theme.
Resolution	The writer told her story in order by using phrases such as a little later and after that.	The writer showed how each time went by with events and phrases that told time such as just then and suddenly to show when things happened quickly or after a while and a little later to show when a little time passed.	The writer used transitional phrases to show the passage of time in a narrative, such as just then and suddenly to show when things happened quickly or after a while and a little later to show when a little time passed.	The writer not only used transitional phrases and clauses to give a logical, complicated change in time, she also used them to alert her readers to a change in the setting, time, mood, point of view, or theme of the story (such as suddenly, while before, only she had heard).	The writer used transitional phrases and clauses to connect what happened to why it happened (the result). She might not have, because of, although, if, or else all the time that.	The writer used transitional phrases and clauses, generalizing phrases, generalizing phrases, descriptive phrases, and clauses, and text structures (chapter divisions, embedded details) to alert her readers to changes in the setting, the mood, the point of view, or the theme of the story.	The writer used transitional phrases and clauses, generalizing phrases, generalizing phrases, descriptive phrases, and clauses, and text structures (chapter divisions, embedded details) to alert her readers to changes in the setting, the mood, the point of view, or the theme of the story.
Ending	The writer chose the action talk, in which he would make a good ending and wanted to write it well.	The writer wrote an ending that connected to the beginning or the middle of the story. The writer used action, dialogue, or feeling to bring the story to a close.	The writer wrote an ending that connected to the beginning or the middle of the story. The writer used action, dialogue, or feeling to bring the story to a close.	The writer wrote an ending that connected to the beginning or the middle of the story. The writer used action, dialogue, or feeling to bring the story to a close.	The writer wrote the reader a sense of closure by revealing a change in the character or a place changed or the problem was resolved. There was no resolution, the writer made a connection to the reader by showing a lesson learned or a change in the character's behavior. The writer showed the reader a change in the character's behavior, or a change in the character's behavior, or a change in the character's behavior.	The writer wrote the reader a sense of closure by revealing a change in the character or a place changed or the problem was resolved. There was no resolution, the writer made a connection to the reader by showing a lesson learned or a change in the character's behavior. The writer showed the reader a change in the character's behavior, or a change in the character's behavior, or a change in the character's behavior.	The writer wrote the reader a sense of closure by revealing a change in the character or a place changed or the problem was resolved. There was no resolution, the writer made a connection to the reader by showing a lesson learned or a change in the character's behavior. The writer showed the reader a change in the character's behavior, or a change in the character's behavior, or a change in the character's behavior.
Organization	The writer used paragraphs and listed facts to organize what happened in the story.	The writer used paragraphs to separate the different parts of the story to show when a new character was speaking.	The writer used paragraphs to separate the different parts of the story to show when a new character was speaking.	The writer used paragraphs to separate the different parts of the story to show when a new character was speaking.	The writer used a traditional—or slightly modified—story structure (beginning, middle, end) to organize the story, showing how the setting affects the character, establishing a lesson in history, developing a point of view, or a theme.	The writer used a traditional—or slightly modified—story structure (beginning, middle, end) to organize the story, showing how the setting affects the character, establishing a lesson in history, developing a point of view, or a theme.	The writer used an adapted story structure, showing how the setting affects the character, establishing a lesson in history, developing a point of view, or a theme.

Narrative Writing

◆ **After acknowledging what the character is doing well, you might say...**

Structure and Cohesion

The writer is now to the writing workshop or this particular genre of writing. This writer struggles because narrative is a new genre for her—or she has been taught to write in ways that are different than those you are teaching. She may display certain skill sets (e.g., the ability to craft a strong plot line or to write with elaborate descriptive details) but lacks the vision of what she is being asked to produce. Most often, this means that she has not yet come to understand the concept of a small, focused moment that is then elaborated upon. Her story is probably long and unfocused and is usually dominated by summary and over-explaining.

The student seems to paragraph randomly or not much at all.

When you read this writer's piece, you are struck by the paragraphing. It may be that he seems to be paragraphing in high school ways, as if he knows he should be creating paragraphs but does not know why or when. Alternatively, this writer may not paragraph often enough, making the piece of writing difficult to follow. Regardless of the issue, it is likely that this student would benefit from learning about some of the reasons narrative writers paragraph and then trying out a few different alternatives in his own writing.

Someone famously once said, "You can't hit a target if you don't know what that target is." This is especially true for writers. They can't write well if they don't have a vision, a mental picture, of what they hope to produce. Today I want to teach you that one-way writers learn about the kinds of writing they hope to produce is by studying mentor texts. They read a mentor text once, enjoying it as a story. Then, they read it again, this time asking, "How does this kind of story seem to go?" They label what they notice and then try it in their own writing.

When I first read your piece, I was struck by all the beautiful writing you have. One is a while, though, I felt like I couldn't enjoy what you were attempting to do as a writer (perhaps point to a particular place where the writer tried to create tension or show a time change), because you didn't use paragraphs. It can be hard for a reader to take in all that we do as writers, and paragraphs act like signals that say, "Please, take this in. Something just happened or is about to happen."

Today I want to teach you a few of the main reasons story writers use paragraphs. Specifically, writers often start new paragraphs when a new event is starting, when their story is switching to a new time or place, when a new character speaks, or when a very important part needs to be emphasized.

◆ **Leave the writer with...**

Writers use mentor texts to help them imagine what they hope to write. They:

- Read the text and enjoy it as a good story.
- Read the text and ask, "How does this kind of story seem to go?"
- Annotate what they notice. (It can be helpful to do this right on the text with arrows pointing to the various things you see!)
- Try to do some of what they noticed in their own writing.

Make a new paragraph here:

- Very important part needs emphasis
- New event
- New time
- New place
- New character speaks

UNITS OF STUDY in Argument, Information, and Narrative Writing

A WORKSHOP CURRICULUM, GRADES 6-8

LUCY CALKINS, SERIES EDITOR

General Information

UNIT 1: Writing Realistic Fiction: Symbolism, Syntax, and Truth

UNIT 2: Writing About Reading: From Reader's Notebooks to Companion Books

UNIT 3: The Art of Argument: Research-Based Essays

IF... THEN... Curriculum

A Guide to the Writing Workshop: Middle School Grades

WRITING PATHWAYS: Performance Assessments and Learning Progressions, 6-8

Spanish Language Resources



Cost for 2023-24

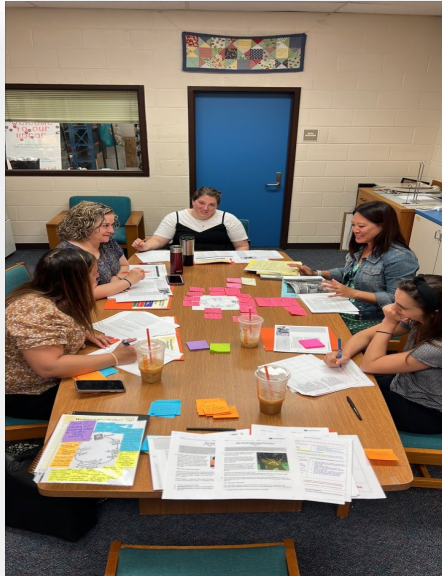
School	Materials
Aberdeen Middle School	\$1,956.27
Havre de Grace Middle School	\$1,343.02
Swan Creek School	\$729.77
Fallston Middle School	\$1,956.27
Southampton Middle School	\$1,956.27

Total cost: \$7,941.60



Professional Development Plan

HOPS



The RELA Office Supervisors, Curriculum Specialist, and priority school Literacy Specialists will support 7th grade ELA teachers across all middle school teams.

Support will be provided through instructional planning, demonstration lessons, co-teaching, and coaching.

Professional development will be provided during pre-school meetings, department meetings, county-wide professional development, and school-based PLCs.



- Teacher survey data
- Pre and post writing assessment data
- MCAP writing subscores
- Instructional walkthroughs at all middle schools
- Community feedback



No Words by Max

Edgewood Middle School

I want to be a writer! I want my work to be taught in schools for years. Like Edgar Allen Poe and William Shakespeare. I want to be creative and use lots of word available in many languages. I want to be eloquent with words like my great grandfather who was a great philosopher of his time in the 60s.

But here I am.

Searching through the internet, trying to find inspiration from flickering videos on social media platforms because I have no words! I know words, I can read words, I can hear words I can understand words but have no words for that blank paper glaring at me ever so bright white, - right in front of me. It's blinding and yet I still have no words.

But here I am.

Picking up that virtual pen of mine and pushing these words on the glaring ever so bright white paper.

Is it ever getting darker? Do I need to use the thicker marker? Does it need to rhyme, or should I just let it shine? A poem is not always a rhyme, and I am running out of time.

I have no words.



The Reading, English and Language Arts Office requests that the Units of Study in Writing for the 2023-2024 school year be expanded to the following middle schools in seventh grade:

- Aberdeen Middle School
- Fallston Middle School
- Havre de Grace Middle School
- Southampton Middle School
- Swan Creek School



Questions