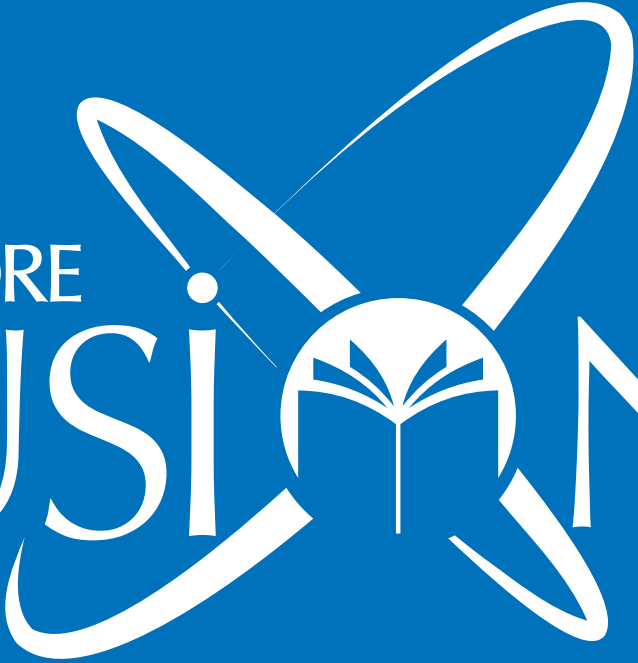


# ARC CORE FUSION™



Grade 7



**REPRESENTATIVE SAMPLE**

Dear Middle School Teachers,

Your job is hard. It's also, as you know better than anyone, really important. The team of educators at American Reading Company® held onto these two obvious, big ideas when we designed ARC Core Fusion™.

ARC Core Fusion makes teachers' lives easier through clear, consistent routines. While it includes scripted lessons and answer keys for those who want that level of support, the predictability of the daily structures will make those scaffolds unnecessary for many educators, especially experienced ones. ARC Core Fusion includes a robust suite of digital supports for computer wizzes eager to embrace the latest technology, but it works just as well for those of us who still cherish the smell of an uncracked paperback.

Speaking of paperbacks, we know many of you came to be middle school teachers because you love books as much as the quirky, endlessly entertaining entities that are your students. ARC Core Fusion is full of great books—from classics you'll be familiar with to contemporary titles offering fresh perspectives. In ARC Core Fusion, students read select core texts in entirety along with their peers, providing your classroom community with a shared experience sure to spark lively discussions. Students also get regular opportunities to choose their own books, researching across a variety of titles to explore their unique interests.

If your middle school classes are like most across the country, every day you're faced with the challenge of meeting the individual needs of a variety of students, from multilingual learners still mastering the English language to students striving to read at grade level. ARC Core Fusion includes a host of student scaffolds—graphic organizers, student-friendly rubrics, writing exemplars, and more—to help all students be successful. In addition to these embedded supports throughout ARC Core Fusion, we created an optional, easy-to-use companion program called ARC Accelerator®. Designed for What-I-Need (WIN) or intervention blocks, ARC Accelerator follows a straightforward daily routine and provides teachers scripted small-group lessons to drive reading growth.

As you dig into the sample materials in this box, we hope you'll notice the ways our resources support the standards-based best practices you're likely already engaged in. That's intentional. We still want you to do all the important stuff. We still want you to read and write and talk with your students. We still want you to think hard about words and sentence structures and all the ways those might impact what an author communicates. We still want you to inspire your students and to be inspired by them. We hope these resources make teaching easier and more fun.

The ARC Program Design Team

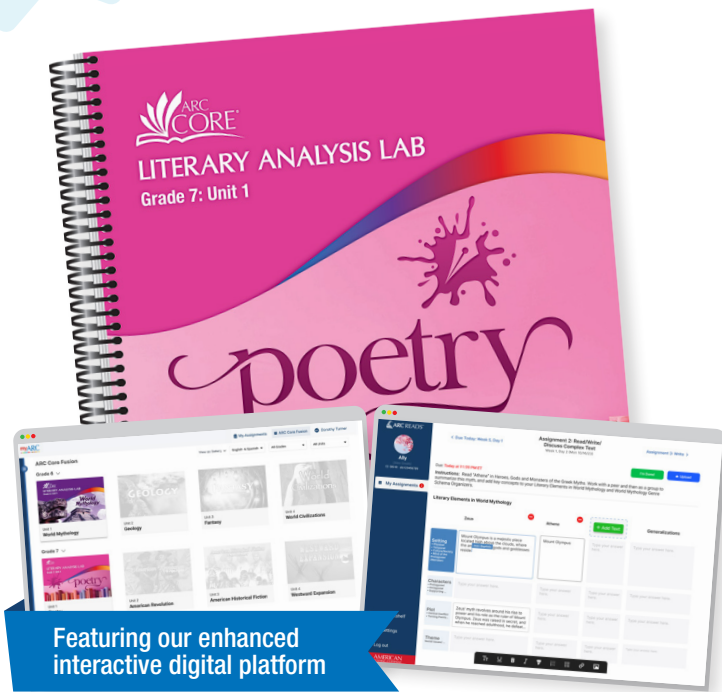
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# ARC Core Fusion™

The **NEW** Middle School Curriculum from American Reading Company



## Knowledge-Building Units

(45–60 minutes daily)

In every Unit, students will:

- Read and analyze complex texts.
- Become proficient writers of a variety of text types.
- Build knowledge and vocabulary through deep research into topics in Science, History, and Literary Genres.
- Engage in an intellectual community that reads, writes, thinks, and debates together.
- Engage in high-volume reading practice.

## Each Unit Includes

Grade 7: Unit 1, Poetry Example



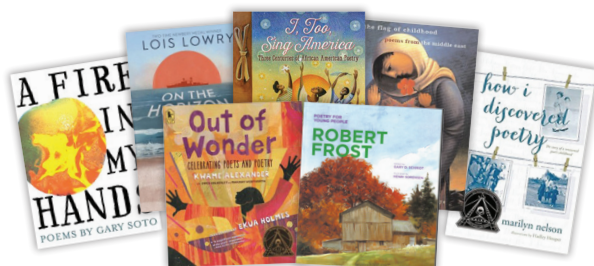
### Digital-First Curriculum

Ensures teachers can lead every ELA lesson with confidence; includes supports for MLLs and striving readers



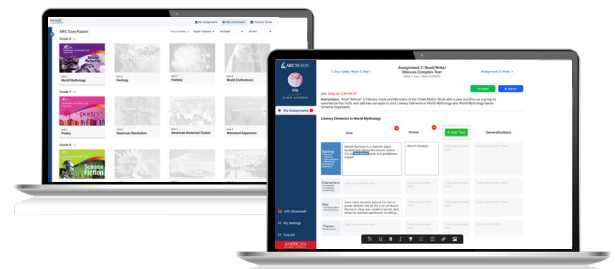
### Core Texts

Class sets of multiple high-quality, authentic texts anchor the work of each Unit



### Unit Library

Related texts at a range of text complexities provide choice for research and cross-textual analysis



### Interactive Digital Platform

Hosts the collaborative intellectual community in which students read, write, research, and debate

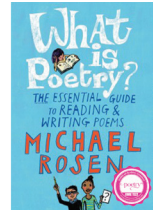
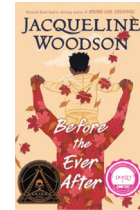
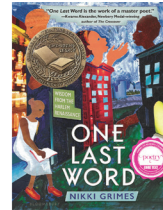
# 7th-Grade: America Across Genres

## Unit 1

RL.1, RL.2, RL.4, RL.5,  
W.1

Read, analyze, and create

*poetry*

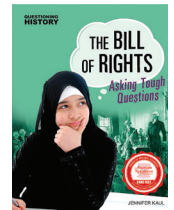
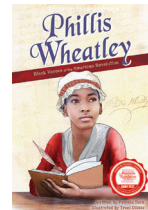


## Unit 2

RI.2, RI.3, RI.5,  
W.2

Read informational and narrative  
nonfiction as well as poetry of the era  
to write a research report on the

*American Revolution  
& New Nation*



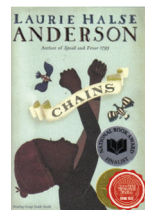
## Unit 3

RL.2, RL.3, RL.6, RL.9,  
W.1, W.3

Read, compare, analyze, and create

*American  
Historical Fiction*

both in prose and in verse

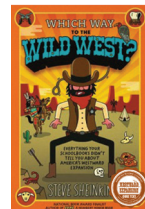


## Unit 4

RI.6, RI.7, RI.8, RI.9,  
W.1

Research across texts of all kinds to  
create written and oral arguments about

**WESTWARD EXPANSION**



# 45–60 Minute Literacy Block

5–10 minutes	<b>Do Now</b>	Students are primed for the lesson Focus Standards and/or demonstrate understanding of homework from the previous night.
20–25 minutes	<b>Whole-Group Instruction</b>	Teacher provides instruction in grade-level Reading and Writing Focus Standards; students practice with grade-level text or in writing.
15–20 minutes	<b>Application</b>	Students apply the Focus Standards: <ul style="list-style-type: none"><li>• To self-selected texts and resources.</li><li>• To their own writing.</li><li>• Independently or in peer groups.</li></ul> Teacher coaches, collecting information to inform instruction and intervention.
5 minutes	<b>Exit Ticket</b>	Students demonstrate current understanding of the Focus Standard/text/task.

## Homework: 20–30 minutes

Homework assignments extend grade-level reading, writing, and/or research in a carefully scaffolded sequence to prepare students for the greater academic independence required in future grades.

# 7th-Grade Yearlong Scope and Sequence

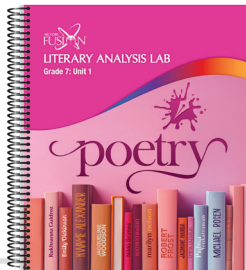
<b>Unit 1</b> <b>Poetry</b> <b>Literary Analysis Lab</b> RL.7.1, RL.7.2, RL.7.4, RL.7.5, W.7.1	<b>Unit 2</b> <b>American Revolution</b> <b>Informational Research Lab</b> RI.7.2, RI.7.3, RI.7.5, RI.7.7 W.7.2, W.7.7, W.7.8	<b>Unit 3</b> <b>American Historical Fiction</b> <b>Literature Genre Lab</b> RL.7.2, RL.7.3, RL.7.6, RL.7.9 W.7.1, W.7.3	<b>Unit 4</b> <b>Westward Expansion</b> <b>Argument Research Lab</b> RI.7.6, RI.7.8, RI.7.9 W.7.1, W.7.7, W.7.8
<b>Literary Analysis &amp; Thinking Like an Author</b> <ul style="list-style-type: none"> <li>Analyze poetry through language.</li> <li>Apply literature standards to make arguments about poetry.</li> <li>Participate in rigorous academic discourse.</li> <li>Use literature standards to compose poetry.</li> <li>Produce multiple short literary analyses.</li> <li>Reflect on authorial choices to drive more sophisticated literary analysis.</li> </ul>	<b>Learning to Learn from Informational Text</b> <ul style="list-style-type: none"> <li>Use grade-level texts about the American Revolution to build knowledge and vocabulary.</li> <li>Develop a research mindset: Generate questions and gather resources.</li> <li>Demonstrate History knowledge and informational reading and writing standards through writing.</li> </ul>	<b>Genre as Literary Structure</b> <ul style="list-style-type: none"> <li>Apply literature standards to make arguments about literature.</li> <li>Build genre-specific knowledge and vocabulary while exploring the lasting legacies of historical events.</li> <li>Produce literary analysis essays.</li> </ul>	<b>Research as the Basis for Analysis</b> <ul style="list-style-type: none"> <li>Apply research skills to grade-level History/ Social Studies text to build knowledge and vocabulary.</li> <li>Practice making and revising arguments based on evidence from both primary source artifacts and secondary sources.</li> <li>Demonstrate increased command of History/ Social Studies and reading and writing standards through weekly debates.</li> </ul>
<b>Literary Analysis &amp; Thinking Like an Author</b> <ul style="list-style-type: none"> <li>Analyze poetry through form and structure.</li> <li>Publish and present poetry.</li> <li>Extend knowledge of language, form, and structure to the analysis of a novel in verse.</li> </ul>	<b>Research Process</b> <ul style="list-style-type: none"> <li>Design and complete an independent research project on a self-selected American Revolution topic, with teacher support.</li> <li>Learn to locate, evaluate, and integrate evidence from multiple sources.</li> </ul>	<b>Comparative Literary Analysis: Literature Circles</b> <ul style="list-style-type: none"> <li>Demonstrate increased independence with academic discourse and literary analysis.</li> <li>Compare two texts in the Historical Fiction genre in a comparative essay.</li> </ul>	<b>Research Process and Debate</b> <ul style="list-style-type: none"> <li>Design and complete an independent research project on a self-selected group of people from the era.</li> <li>Locate, evaluate, and integrate evidence from both primary and secondary sources.</li> <li>Refine thinking through regular debate.</li> </ul>
<b>Literary Analysis Essay</b> Make and defend a claim about a novel in verse.	<b>Informational Research Paper</b> Synthesize and present research in an informational research paper.	<b>Narrative Text</b> Demonstrate command of literary and genre-specific knowledge, vocabulary, and structures by publishing a short story in the genre.	<b>Argument Research Paper</b> Make and defend a research-based claim in an argument paper and debate.

Standards Addressed across All Four Units: RL/I.7.1, R.L/I.7.4, RL/I.7.7, RL/I.7.10, W.7.4, W.7.5, W.7.6, W.7.9, W.7.10; Speaking & Listening, and Language Standards

# Supports for Multilingual Learners

## Toward a Culturally and Linguistically Responsive Pedagogy

A culturally and linguistically responsive intervention is one that meets language learners where they are, approaches their existing knowledge, language(s), and experiences as assets, and accelerates their academic trajectories in ways that are sensitive, appropriate to their needs, and rigorous all at once.



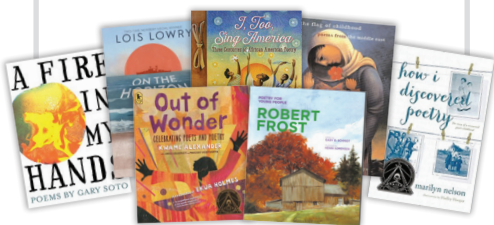
**MLL-responsive instructional delivery** that effectively reaches all students, at all times, in every component of the literacy block.



**Thematically organized learning that:**

- Integrates content, literacy, and language.
- Allows language learners to successfully navigate harder texts and tasks.
- Integrates language learners into the general education community.
- Builds higher-order thinking skills and academic habits in all four domains (speaking, listening, reading, and writing).

Expertly curated libraries that allow students to build language and vocabulary at whatever levels of text complexity they are currently reading.



An assessment and intervention program that accounts for language differences and includes scaffolds and supports for MLLs. The Guide to IRLA Coaching with Multilingual Learners provides teachers with support for specific and targeted intervention for every student.







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# LITERARY ANALYSIS LAB

Grade 7: Unit 1



# poetry



REPRESENTATIVE SAMPLE

# Unit 1

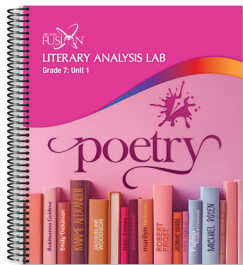
## Literary Analysis Lab

### An Inquiry Community of Researchers & Authors

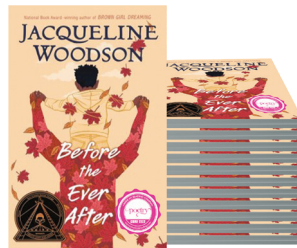
In the first Unit of ARC Core, students will continue to participate in rigorous academic discourse around literature as they read, research, analyze, and write about Poetry while strengthening the reading practice habits necessary for academic success.

In this Unit, students will:

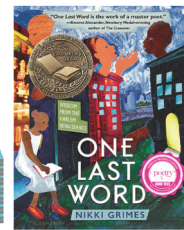
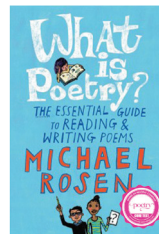
- Read grade-level Core Texts, as well as self-selected texts, as part of a whole-class intellectual community.
- Learn to apply literature text standards to make arguments about literature.
- Produce four short literary analysis essays (constructed responses).
- Compose, publish, and present poetry.
- Produce and publish a longer literary analysis essay, analyzing a novel in verse.
- Practice applying a set of Focus Grade-Level Standards to reading, writing, speaking, and listening, including RL.7.1, RL.7.2, RL.7.4, RL.7.5, W.7.1, W.7.4, L.7.2, L.7.4, and L.7.5.



Teacher Guide



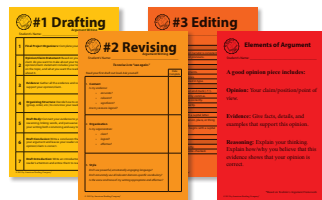
Core Text Section Sets  
(One copy per student)



Classroom Core Texts  
(15 copies per classroom)



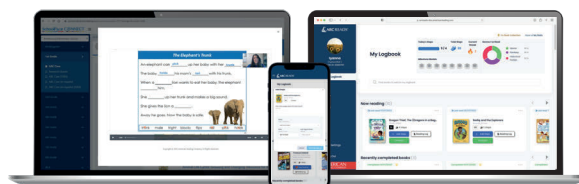
Skills Card  
(One copy per student)



Argument Writing Cards  
(One copy per student)



Poetry Library  
(60 titles per classroom)



SchoolPace Connect + ARC Reads

## Unit 1 Literary Analysis Lab Pacing Guide: Grade 7

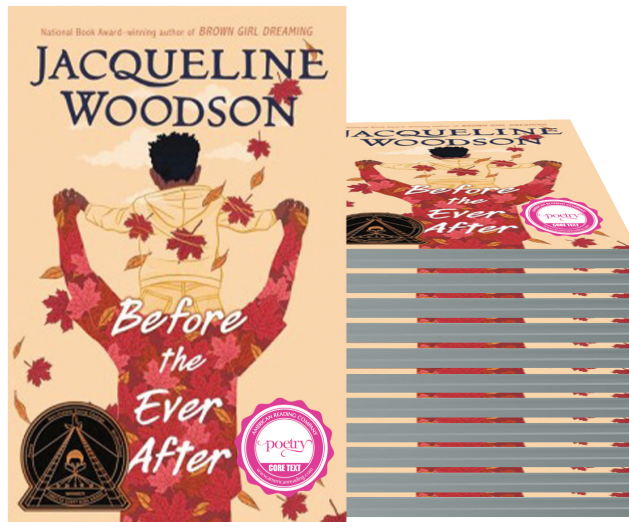
Phase	Week	Reading Focus	Writing Focus	Assessment
Analyzing Poetry Through Language	1	Introduction to Poetry (RL.7.2/RL.7.4/RL.7.6/W.7.4/W.7.10) <ul style="list-style-type: none"> <li>• What Makes a Poem a Poem?</li> <li>• Poet's Purpose</li> <li>• Point of View</li> <li>• Theme</li> <li>• Spoken Word</li> </ul>		Pre-Assessment on Key Question: <i>What is a theme of "Emergency Measures" and how is it developed?</i>
	2	Sound (RL.7.4/L.7.4) <ul style="list-style-type: none"> <li>• Rhythm</li> <li>• Repetition</li> </ul>	Introduction to Literary Analysis (W.7.1) <ul style="list-style-type: none"> <li>• Elements of Argument (W.7.1)</li> <li>• Edit for conventions (L.7.2)</li> </ul>	Each week: Draft, Revise, and Edit a short Literary Analysis (RL.7.2/W.7.1/W.7.4/W.7.5) <ul style="list-style-type: none"> <li>• Rubric for a Proficient Literary Analysis</li> </ul>
	3	Powerful Language (RL.7.4/L.7.4/L.7.5) <ul style="list-style-type: none"> <li>• Connotative Meanings</li> <li>• Figurative Language</li> </ul>	Strong Claims (W.7.1)	
Analyzing Poetry Through Form & Structure	4	Form and Structure: Golden Shovel (RL.7.2/RL.7.5)	Relevant and Sufficient Evidence (W.7.1)	
	5	Form and Structure: Haiku (RL.7.2/RL.7.5)	Logical Reasoning (W.7.1)	
	6	Form and Structure: Sonnet (RL.7.2/RL.7.5)	Publish and Present Poetry (W.7.6/SL.7.6/L.7.2/L.7.3) <ul style="list-style-type: none"> <li>• Revise and Edit (W.7.4/W.7.5/L.7.2/L.7.3)</li> <li>• Poetry Checklist</li> </ul>	
	7	Form and Structure: Novel in Verse (RL.7.2/RL.7.4/RL.7.5/L.7.4)		
Literary Analysis Essay	8	Draft a Literary Analysis Essay (W.7.1/W.7.4/W.7.5) <ul style="list-style-type: none"> <li>• Literary Analysis Mentor Text &amp; Counterclaim</li> <li>• Claim &amp; Essay Outline</li> <li>• Quick-Write First Draft</li> <li>• Organization</li> <li>• Introduction and Conclusion</li> </ul>		Literary Analysis Essay (W.7.1) <ul style="list-style-type: none"> <li>• Rubric for a Proficient Literary Analysis</li> </ul>
	9	Revise, Edit, Publish, & Present a Literary Analysis Essay (W.7.1/W.7.4/W.7.5) <ul style="list-style-type: none"> <li>• Revise for: Logical Coherence, Powerful Language, Credibility/Tone</li> <li>• Edit, Publish, and Present (L.7.2/W.7.6/SL.7.4)</li> </ul>		Post-Assessment on Key Question: <i>What is a theme of "I Leave the Glory Days" and how is it developed?</i>

# Text Complexity and Title Selection

## Text Sets That Build Knowledge

### Core Texts

Grade-level or above Core Texts, curated from the best books publishers have to offer, engage students in building knowledge of Poetry and literary analysis in this Unit and throughout the year.



Launch a yearlong exploration of American history and culture through classic and contemporary poetry.



## Multisource, Multicultural Collections

American Reading Company has been on a mission since 1998 to find books that reflect the experiences of all people. ARC supports small independent publishers and authors working toward this mission. ARC libraries include virtually every good book in print for children, with a special focus on books about and written by historically underrepresented people. Students will find themselves and their families represented in each of the baskets of books, to the extent they are available from American publishers.

American Reading Company goes to great lengths to reflect multiple perspectives in all of our text sets. To the extent possible, each Literary Analysis Lab collection includes both authors and characters from diverse backgrounds and identities.

## Strategically Designed Library

Students are immersed in Poetry through a 60-book library that represents a variety of poetic forms, genres, and topics.



Poetry Anthologies Showcasing Diverse Forms and Structures

### Novels in Verse in a Variety of Genres

Memoir

Historical Fiction



Sports Fiction

Realistic Fiction

### Multicultural Voices & Perspectives



### Range of Text Complexities



3<sup>rd</sup>

4<sup>th</sup>

5<sup>th</sup>

6<sup>th</sup>

7<sup>th</sup>-8<sup>th</sup>

9<sup>th</sup>-10<sup>th</sup>

11<sup>th</sup>-12<sup>th</sup>

\*Actual titles may vary.

<b>Grade 7 Rubric for a Proficient Literary Analysis</b>	
<b>Claim:</b> I make a clear claim about the text that is debatable, defensible, narrow, and significant.	
___/4	<input type="checkbox"/> Defensible <input type="checkbox"/> Debatable <input type="checkbox"/> Narrow <input type="checkbox"/> Significant
<b>Evidence:</b> I provide relevant and sufficient evidence from the text to support my claim by:	
___/6	<input type="checkbox"/> Selecting quotes, facts, details, and/or definitions that are relevant to the claim. <input type="checkbox"/> Including a sufficient amount of evidence to prove the claim. <input type="checkbox"/> Properly citing my evidence from appropriate sources.
<b>Reasoning:</b> I explain how my evidence proves that my claim about the text is reasonable by:	
___/6	<input type="checkbox"/> Logically explaining connections between the evidence and the claim.
<b>Counterclaim:</b> I acknowledge at least one counterclaim.	
___/2	<input type="checkbox"/> Acknowledges at least one counterclaim.
<b>Organization:</b> My organizational structure transitions the reader easily through my argument by:	
___/3	<input type="checkbox"/> Supporting the content of the argument. <input type="checkbox"/> Grouping relevant information into paragraphs and presenting them in a logical order. <input type="checkbox"/> Creating cohesion and clarifying the relationship between ideas with transition language.
<b>Opening and Conclusion:</b> My writing has a compelling opening and a satisfying conclusion by:	
___/3	<input type="checkbox"/> Engaging the reader and providing necessary context for the argument in my introduction. <input type="checkbox"/> Clearly articulating the claim in my introduction. <input type="checkbox"/> Restating the claim/summarizing the argument and conveying a sense of completeness in my conclusion.
<b>Voice &amp; Tone:</b> I use persuasive language while maintaining a formal style to make others care about my argument by:	
___/2	<input type="checkbox"/> Using rhetorical technique(s) to persuade the reader (e.g., logic, credibility, emotion). <input type="checkbox"/> Using a tone that is appropriate, consistent, and establishes the author as credible.
<b>Word Choice:</b> My word choice creates interest and demonstrates expertise by:	
___/3	<input type="checkbox"/> Using words that are precise, descriptive, and maintain the intended tone. <input type="checkbox"/> Including domain-specific vocabulary. <input type="checkbox"/> Using domain-specific vocabulary correctly and appropriately.
<b>Syntax &amp; Conventions:</b> I use accurate syntax and proper conventions by:	
___/3	<input type="checkbox"/> Writing sentences that are clear and complete (no run-ons or fragments). <input type="checkbox"/> Including sentences of varied lengths and construction to create interest . <input type="checkbox"/> Using correct grammar, spelling, and punctuation.
___/32	Total Points Earned



# Poetry Checklist



Name: \_\_\_\_\_ Teacher: \_\_\_\_\_

Room/Section: \_\_\_\_\_ Grade: \_\_\_\_\_ Date: \_\_\_\_\_

Points Earned	Points Possible	Category	Criteria
	25	Poem 1	Publishes at least three original poems Each poem: <ul style="list-style-type: none"> <li>• Has at least one theme</li> <li>• Shows evidence of experimentation with one or more of the following:                             <ul style="list-style-type: none"> <li>• rhythm and repetition</li> <li>• powerful language (e.g., connotative meanings, figurative language)</li> <li>• form and structure</li> </ul> </li> <li>• Uses conventions to create the intended meaning and effect (e.g., punctuation)</li> </ul>
	25	Poem 2	
	25	Poem 3	
	25	Present a Poem	<ul style="list-style-type: none"> <li>• Chooses a poem of their own or one written by someone else to present; may or may not have the poem memorized</li> <li>• Projects voice so all can hear</li> <li>• Follows a pace that fits the poem</li> <li>• Uses form and structure to guide presentation or performance, pausing appropriately, etc.</li> </ul>
	100	Total	

Teacher's Comments:

Student's Comments:

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LITERARY ANALYSIS LAB

## Week 5

# Form and Structure: Haiku & Logical Reasoning

**Reading: Literature 7.1**

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Reading: Literature 7.2**

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

**Reading: Literature 7.4**

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

**Reading: Literature 7.5**

Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

**Writing 7.1**

Write arguments to support claims with clear reasons and relevant evidence.

**Writing 7.4**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Writing 7.5**

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

**Language 7.2**

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Language 7.3.A**

Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

**Language 7.4**

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

**Language 7.5**

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

# Week 5

Form and Structure: Haiku &  
Logical Reasoning

## Lesson Plans

Day	Focus
1	What Makes a Haiku a Haiku? (Part 1)
2	What Makes a Haiku a Haiku? (Part 2)
3	Write with Form and Structure: Haiku
4	Literary Analysis: Logical Reasoning Draft Literary Analysis #4
5	Revise and Edit a Literary Analysis #4

**Poetry Analysis of \_\_\_\_\_ by \_\_\_\_\_**  
(Title) (Poet)

<p><b>Title:</b> What does the title tell you?</p>	<p><b>Topic:</b> Who or what is this poem about?</p>
<p><b>Speaker/Point of View:</b> Who is the speaker? What is their point of view?</p>	<p><b>Form:</b> What is the poem's form?  <input type="checkbox"/> Free verse    <input type="checkbox"/> Golden shovel  <input type="checkbox"/> Sonnet       <input type="checkbox"/> Novel in Verse  <input type="checkbox"/> Haiku           <input type="checkbox"/> _____  <input type="checkbox"/> Spoken Word</p> <p>Notes: _____</p>
<b>Language</b>	
<p><b>Sound:</b> What is notable about the poem's sound? How does the poet create rhythm?  <input type="checkbox"/> Repetition (words, sounds, phrases)  <input type="checkbox"/> Rhyme (assonance, consonance, exact rhyme, internal rhyme, rhyme scheme, etc.)</p> <p>Notes: _____</p>	<p><b>Powerful Language:</b> What else is notable about the poem's language?  <input type="checkbox"/> Simile       <input type="checkbox"/> Personification  <input type="checkbox"/> Metaphor   <input type="checkbox"/> Hyperbole  <input type="checkbox"/> Symbolism   <input type="checkbox"/> Imagery  <input type="checkbox"/> _____</p> <p>Notes: _____</p>
<b>Form and Structure</b>	
<p><b>Word Choice:</b> What specific words or phrases stand out?</p>	<p><b>Structure:</b> What is notable about the poem's structure? What else is notable (i.e., striking line, cutting word, juxtaposition, volta, etc.)?  <input type="checkbox"/> Stanzas       <input type="checkbox"/> Punctuation  <input type="checkbox"/> Lines (number, breaks, etc.)   <input type="checkbox"/> Capitalization  <input type="checkbox"/> Syllabication   <input type="checkbox"/> _____</p> <p>Notes: _____</p>
<b>Meaning and Effect</b>	
<p><b>Mood:</b> How does the poet want you to feel? What in the poem makes you say that?</p>	<p><b>Shape/Layout:</b> What does the poem look like?</p>
<p><b>Tone:</b> What is the speaker or poet's attitude toward the topic or the reader?</p>	<p><b>Purpose:</b> Why did the poet write this poem? What do you know about this poet (personal, political, historical context, etc.)?</p>
<p><b>Theme/Message:</b> What is a theme of this poem? How is it developed?</p>	

# Week 5: Day 1

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## What Makes a Haiku a Haiku? (Part 1)

This week, students will continue to analyze how a poem's form and structure contribute to the development of a theme.

Today, students will be introduced to a new form of poetry: haiku.

**Reading: Literature 7.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Reading: Literature 7.2:** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

**Reading: Literature 7.5:** Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

# Day 1 Lesson Focus: What Makes a Haiku a Haiku?

## 1. Do Now

Display the four haiku provided and the following task.

*Work with a peer and read the haiku. Remember to first notice how you feel and what you think as you first experience the poems. Then reread and discuss the following questions:*

- *What do you notice about the topics of the poems?*
- *What do you notice about the form and structure of these poems?*

Discuss briefly as a group.

## 2. What Makes a Haiku a Haiku?

*This week, we are going to explore a new form of poetry: haiku.*

*The haiku form of poetry originated in Japan. The poems we will study today were written by famous Japanese poets and have been translated into English.*

Distribute and/or display “What Makes a Haiku a Haiku.”

Reread a poem from the Do Now.

- *What makes this a haiku? What in the poem makes you say that?*
- *What is the cutting word?*
- *Does the poet use juxtaposition? If so, what parts, ideas, or images are contrasted?*

Distribute two copies of the “Poetry Analysis” organizer.

### Read/Write/Discuss Complex Text

Reread another poem you displayed in the Do Now.

*Work with a peer to analyze the poem using the organizer. Students discuss their responses and the following questions with a peer and then as a group:*

- *What makes this a haiku? What in the poem makes you say that?*
- *What is the cutting word?*
- *Does the poet use juxtaposition? If so, what parts, ideas, or images are contrasted?*
- *What is a theme of this poem and how does the form and structure contribute to its development?*
- *Was the poet’s use of haiku effective in communicating their theme(s)? Why/why not?*

(See also the Suggested Vocabulary section in the right-hand column.)

### Suggested Lesson Pacing

**Do Now:** 5–10 minutes

**Whole-Group Instruction:** 20–25 minutes

**Application:** 15–20 minutes

**Exit Ticket:** 5 minutes

### Coaching Focus

Students can determine a theme in a haiku and analyze how form and structure contribute to its development.

Today, you will read and analyze translations of poems authored by four great masters of Japanese haiku.

- Matsuo Bashō
- Kobayashi Issa
- Yosa Buson
- Masaoka Shiki

### Suggested Vocabulary

“The Cry of the Cicada”

- cry (What does this familiar word mean in this context?)
- presently

“Everything I touch”

- pricks like a bramble
- alas

Untitled by Yosa Buson

- scatters peonies

Untitled by Masaoka Shiki

- dark wood
- vision (What does this word mean in this context? What else can it mean?)

### Noticing Language Choice in Haiku

The haiku is especially effective in expressing ideas in a concise manner. As students explore how the form of a haiku contributes to the development of themes within the poem, guide them to explore how the brevity of the poem contributes to theme. Poets have to strongly consider which words they select and why, as every word, every syllable, matters in a haiku. While the poem is short, the meaning of each word and the poem as a whole can be tremendous.



### 3. Application

#### Set Focus

*Today, choose any haiku you have encountered, or reread another one from our Do Now. Be ready to discuss your form and structure and theme analysis of one poem, using the organizer to guide you as needed.*

Once students have read at least one haiku and are prepared to share their analysis, allow them to read from any book in the Poetry Library.

#### Student Work

Students read. If it does not disrupt their focus, allow students to add to their “Poetry Analysis” organizer as they read.

#### Teacher Work

##### Formative Assessment & One-on-One/Small-Group Conferences

Circulate and coach students on determining a theme of a poem and using evidence from the text to show how it is developed.

#### Accountable Talk

Students discuss with a peer their selected poem and their analysis, using the organizer as needed and the following questions:

- Describe the form and structure of the poem you selected using evidence from the poem.
- What is the cutting word?
- Does the poet use juxtaposition? If so, what parts, ideas, or images are contrasted?
- What is a theme of this poem? How does the poet use form and structure to contribute to its development?

Then, as a group discuss: *What generalizations can you make about the topics and themes in haiku? Provide evidence from the poems you have read to support your answer.*

### 4. Exit Ticket

*Complete the “Poetry Analysis” organizer for a haiku poem you read today. Make sure at least the “Structure,” “Form,” “Meaning and Effect” portions are filled out.*

### 5. Homework

*Read for at least 30 minutes and log your reading in your ARC Reads Logbook.*

#### Syllables in Haiku: 5-7-5?

Haiku began in Japan with 17 sounds or “on.” In English, this came to be translated to 17 syllables, broken into three lines of 5-7-5. Haiku written in Japanese will have 17 “on,” which may or may not result in a 5-7-5 syllable format after transcreation, as the language translation will not be one-to-one. Ensure that while students do pay attention to the syllables, they know that Haiku is more than syllables.

#### “[the whale already]”

Consider sharing with students “[the whale already]” by Kimiko Hahn to experience a golden shovel poem with a haiku striking line. You can find this poem at <https://poets.org>.

#### Painter and Poet

Yosa Buson was both a prolific writer and renowned painter. His art is kept in many museums worldwide, including the Metropolitan Museum of Art. Some of his works are available at <https://www.metmuseum.org>.

## The cry of the cicada

The cry of the cicada  
Gives no sign  
That presently it will die.

by **Matsuo Bashō**

Translation by William George Aston

## Everything I touch

Everything I touch  
with tenderness, alas,  
pricks like a bramble

by **Kobayashi Issa**

Translation by Peter Beilenson and Harry Behn

## Untitled

When the autumn wind  
scatters peonies,  
a few petals fall in pairs

by **Yosa Buson**

Translation by Peter Beilenson and Harry Behn

## Untitled

Beyond a dark wood  
lightening revealed still water,  
bright, like a vision

by **Masaoka Shiki**

Translation by Peter Beilenson and Harry Behn

## What Makes a Haiku a Haiku?

- **Topic** is often observable (what can be seen/heard/felt using the senses), often in nature.
- **Language** usually uses simple imagery rather than similes, metaphors, etc.; usually written in the present tense.

### Form

- Japanese haiku: uses 17 sounds, or “on”
- English haiku: often use 17 syllables in three lines, broken into five syllables in the first line, seven in the second, and five in the third. (This is not always true, especially when a haiku has been translated from its original language.)
- Rhyme is rarely included.
- Juxtaposition: the poet often contrasts two parts, ideas, or images, etc.
- Cutting word: called “kire” or “kireji” in Japanese, this word creates a break in the poem, often separates the first two lines from the third, and is used to create juxtaposition.

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## Week 5: Day 2

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# What Makes a Haiku a Haiku? (Part 2)

Today, students will further analyze haiku to determine a theme and analyze how form and structure contribute to its development.

**Reading: Literature 7.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Reading: Literature 7.2:** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

**Reading: Literature 7.5:** Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

# Day 2 Lesson Focus: What Makes a Haiku a Haiku?

## 1. Do Now

Distribute and/or display **I. excerpted from “Japanese Hokku”** by Lewis Grandison Alexander and the following task.

*Work with a peer and read the haiku. Remember to first notice how you feel and what you think as you first experience the poem. Then reread and discuss following questions:*

- *What do you notice about the topic?*
- *What do you notice about the form and structure?*
- *In what ways is this work similar and/or different from the haiku you read yesterday?*

Discuss briefly as a group.

## 2. What Makes a Haiku a Haiku?

*Today, we will continue determining the theme and analyzing its development through form and structure. We will look at excerpts from the work of a later American poet who used several haiku to create a longer poem.*

### Read/Write/Discuss Complex Text

Distribute additional excerpts (**III, VII, VIII**) from “Japanese Hokku” and two copies of the “Poetry Analysis” organizer.

*Work with a peer to analyze at least one of the haiku using the organizer. Students discuss their responses and the following questions with a peer and then as a group:*

- *What makes this a haiku? What in the poem makes you say that?*
- *What is the cutting word?*
- *Does the poet use juxtaposition? If so, what parts, ideas, or images are contrasted?*
- *What is a theme of this poem and how does the form and structure contribute to its development?*

(See also the Suggested Vocabulary section in the right-hand column.)

### Suggested Lesson Pacing

**Do Now:** 5 minutes

**Whole-Group Instruction:** 15 –20 minutes

**Application:** 20 –30 minutes

**Exit Ticket:** 5 minutes

### Coaching Focus

Students can determine a theme in a haiku and analyze how form and structure contribute to its development.

### Lewis Grandison Alexander

Lewis Grandison Alexander was born in 1900. A graduate of the Washington, D. C. public schools and Howard University, he also later studied at the University of Pennsylvania. He began writing as a teenager and had a particular interest in Japanese verse. Alexander was also an actor, playwright, and editor.

### Suggested Vocabulary

From I.

- chain of moods

From III.

- pity the sky

From V.

- swallows my voice

From VII.

- soul’s quick

### The Observational Power of Haiku

Haiku often drills down-to-the-minute detail of an observed event, using the beauty or awe in that moment to unveil a theme. The poet notices and sees the lessons within what is observed around them and the symbolism within the everyday occurrence.

### 3. Application

#### Set Focus

*Choose a book(s) from our Poetry Library and read as many poems as you can. Be ready to discuss your form and structure and theme analysis of one poem, using the organizer to guide you as needed,*

#### Student Work

Students read and analyze the poems. Students add to their “Poetry Analysis” organizers as they work.

#### Teacher Work

##### Formative Assessment & One-on-One/Small-Group Conferences

Circulate and coach students on determining a theme of a poem and using evidence from the text to show how it is developed.

#### Accountable Talk

Students discuss with a peer their selected poem and their analysis, using the organizer as needed and the following questions:

- *Describe the form and structure of the poem you selected using evidence from the poem.*
- *What is a theme in the poem you selected and how does the form and structure contribute to its development?*

Then, as a group, discuss: *What did you learn today? Why do form and structure matter?*

### 4. Exit Ticket

*Complete the “Poetry Analysis” organizer for a haiku poem you read today. Make sure at least the “Structure,” “Form,” and “Meaning and Effect” portions are filled out.*

### 5. Homework

*Read for at least 30 minutes and log your reading in your ARC Reads Logbook.*

#### Additional Haiku

Some additional examples you may want to consider sharing:

- R.M. Hansard’s “The West Wind”
- Bertram Dobell’s “You Laughed While I Wept”
- Amy Lowell’s “Twenty-Four Hokku on a Modern Theme”
- Jennifer Wong’s “Koi”

**Excerpts from “Japanese Hokku”  
by Lewis Grandison Alexander**

I.  
Life goes by moving,  
Up and down a chain of moods  
Wanting what’s nothing.

III.  
Listen to the rain  
Falling broken on the ground:  
Pity the sky once.

V  
The nightingale sings  
My heart desires but the night  
Space swallows my voice:

VII.  
Did you say a sound?  
Did you say the wind? Dashing  
Only my soul’s quick—

VIII.  
O moon of to-night  
Let me rest my head on you  
And hear my life sing.



## Week 5: Day 3

# Write with Form and Structure: Haiku

Today, students will use the haiku form to write poems that develop a theme.

**Reading: Literature 7.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Reading: Literature 7.2:** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

**Reading: Literature 7.5:** Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

**Writing 7.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Language 7.3.A:** Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

# Day 3 Lesson Focus: Write with Form and Structure: Haiku

## 1. Do Now

Display and/or distribute copies of the haiku you have shared this week and the “What Makes a Haiku a Haiku?” chart.

*Reread your favorite haiku from this week. Jot one or two moves the poet makes that you would like to use in your writing today.*

Have students share what they selected and why with a peer. Discuss briefly as a group.

## 2. Write Haiku

*Today, we are going to write our own haiku. You will turn in at least one poem today.*

### Read/Write/Discuss Complex Text

Read the section “Less is More” in Chapter 5 of *What is Poetry?*

- *What is the author saying? What in the text makes you say that?*

### Model/Guided Practice

*Before you start writing, take a few minutes to think about these questions:*

- *Which poems will be your inspiration? Why?*
- *What theme do you want to communicate?*
- *What topic might you use in your poems? Why?*
- **Juxtaposition:** *What two ideas or images might be interesting to contrast?*

Using the questions above, model your thinking for your poem only as necessary to get students started. Students consider the questions independently before sharing with a peer.

### Suggested Lesson Pacing

**Do Now:** 5–10 minutes

**Whole-Group Instruction:** 15–20 minutes

**Application:** 20–25 minutes

**Exit Ticket:** 5 minutes

### Coaching Focus

Students can use the haiku form to write poems that develop a theme.

### Selecting a Topic to Convey Theme

Due to the concise nature of haiku, selecting a topic for a desired theme that can be conveyed in a few words is essential. Gathering topics students find during their discussion of haiku will support them as they brainstorm what they might choose to write about.

Many haiku deliberately focus on the following:

- Using nature or observations of the world around
- Focusing on a fleeting moment
- Trying to capture an emotion
- Noticing beauty or finding awe in the simple things around us

Guide students to notice and discuss the topics, words, and phrases that inspire them and how they develop themes. Discuss how the form of the poem constrains the topic and the words selected.

### Finish My Haiku

If time and class energy allow, consider having a few students supply one line and challenge other students to complete the haiku.

### 3. Application

#### Set Focus

*Now each of you will write at least one haiku.*

*After you've written at least one poem that you're happy with, write another poem or read from our Poetry Library.*

#### Student Work

Students write their own poems.

#### Teacher Work

##### Formative Assessment & One-on-One/Small-Group Conferences

Circulate and coach students on communicating a theme and experimenting with using form and structure to help develop it.

#### Accountable Talk

Students share one haiku and then discuss first with a peer then as a group:

- *Describe the form and structure of your poem.*
- *What is the cutting word?*
- *Did you use juxtaposition? If so, what parts, ideas, or images are contrasted?*
- *What is a theme of your poem? How did you use form and structure to contribute to the development of this theme?*

Then, as a group discuss: *Who heard a move made by a fellow poet that the whole class should hear?*

### 4. Exit Ticket

*Reread your poem. Make sure it has a title and then turn it in.*

### 5. Homework

*Read for at least 30 minutes and log your reading in your ARC Reads Logbook.*

### Publishing and Presenting Poetry

Reminder: In Week 6, students will publish a chapbook and present a poem they wrote or a poem that someone else wrote. A haiku may be a good choice for some students for this presentation because of its concise nature/short form. Review the Poetry Checklist (in Week 6) with students to clarify criteria.



#### Writing Prompt and Differentiation

Students may benefit from working with a peer or small group to collaborate on a haiku sequence after agreeing upon a topic or theme. Coach students to keep it simple, focusing on making each word count. It may be helpful to brainstorm a list of words related to the topic.

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## Week 5: Day 4

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# Literary Analysis: Logical Reasoning Draft Literary Analysis #4

Today, students will draft a literary analysis that includes a strong claim, relevant and sufficient evidence, and logical reasoning.

**Writing 7.1:** Write arguments to support claims with clear reasons and relevant evidence.

**7.1.A:** Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

**7.1.B:** Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

# Day 4 Lesson Focus: Literary Analysis: Logical Reasoning

## 1. Do Now

Distribute “Do Now: Logical Reasoning” and display the following task.

*Read the haiku. Draw a line to match the evidence with its reasoning to support the claim provided.*

## 2. Logical Reasoning

*Once your argument includes a strong claim and relevant and sufficient evidence, the next step is to show your thinking to your reader; help them see why you think the evidence you’ve selected supports your theme. We call this “reasoning.”*

Distribute fresh copies of the Rubric for a Proficient Literary Analysis.

### Model/Guided Practice

Use the claim, evidence, and reasoning from the Do Now to model crafting a literary analysis that answers the prompt: *What is a theme of “Excerpt XVII of Japanese Hokku” and how is it developed?*

*The point of logical reasoning is to explain the inference you made when you selected evidence that proves your claim.*

Have students share their Do Now responses first with a peer and then with the group. Coach the class toward the correct matches.

*How does the reasoning in the Do Now make explicit the connections between the evidence and the claim?*

Then, discuss: *In what order should we put the evidence and reasoning to most clearly support the claim?*

Work with students to arrange the claim, evidence, and reasoning into a logical organization. Then, have students discuss first with a peer and then as a class: *What else do I need to do to turn this into a proficient response?*

Quickly model turning the Elements of Argument into a short literary analysis response.

### Suggested Lesson Pacing

**Do Now:** 5–10 minutes

**Whole-Group Instruction:** 10–15 minutes

**Application:** 25–30 minutes

**Exit Ticket:** 5 minutes

### Coaching Focus

Students can craft an argument that includes clear and logical reasoning to explain how the evidence proves the claim.

### Unpacking the Do Now: Logical Reasoning

The evidence/reasoning in the Do Now is designed to support the claim in the following ways:

- Establish that the words chosen, including the use of repetition, are intentional in theme development.
- Show that a simple word, like “springing,” is packed with connotative meaning that is essential to theme development.
- Show that noticing elements of the form, such as a cutting word, help identify the meaning behind the poem.

Making this unpacking explicit for students supports their developing understanding of how to sufficiently and persuasively support their claims.

Grade 7 Rubric for a Proficient Literary Analysis	
<b>Claim:</b> I make a clear claim about the text that is debatable, defensible, narrow, and significant.	
___/4	<input type="checkbox"/> Defensible <input type="checkbox"/> Debatable <input type="checkbox"/> Narrow <input type="checkbox"/> Significant
<b>Evidence:</b> I provide relevant and sufficient evidence from the text to support my claim by:	
___/6	<input type="checkbox"/> Selecting quotes, facts, details, and/or definitions that are relevant to the claim. <input type="checkbox"/> Including a sufficient amount of evidence to prove the claim. <input type="checkbox"/> Properly citing my evidence from appropriate sources.
<b>Reasoning:</b> I explain how my evidence proves that my claim about the text is reasonable by:	
___/6	<input type="checkbox"/> Logically explaining connections between the evidence and the claim.
<b>Counterclaim:</b> I acknowledge at least one counterclaim.	
___/2	<input type="checkbox"/> Acknowledges at least one counterclaim.
<b>Organization:</b> My organizational structure transitions the reader easily through my argument by:	
___/3	<input type="checkbox"/> Supporting the content of the argument. <input type="checkbox"/> Grouping relevant information into paragraphs and presenting them in a logical order. <input type="checkbox"/> Creating cohesion and clarifying the relationship between ideas with transition language.
<b>Opening and Conclusion:</b> My writing has a compelling opening and a satisfying conclusion by:	
___/3	<input type="checkbox"/> Engaging the reader and providing necessary context for the argument in my introduction. <input type="checkbox"/> Clearly articulating the claim in my introduction. <input type="checkbox"/> Restating the claim/summarizing the argument and conveying a sense of completeness in my conclusion.
<b>Voice &amp; Tone:</b> I use persuasive language while maintaining a formal style to make others care about my argument by:	
___/2	<input type="checkbox"/> Using rhetorical technique(s) to persuade the reader (e.g., logic, credibility, emotion). <input type="checkbox"/> Using a tone that is appropriate, consistent, and establishes the author as credible.
<b>Word Choice:</b> My word choice creates interest and demonstrates expertise by:	
___/3	<input type="checkbox"/> Using words that are precise, descriptive, and maintain the intended tone. <input type="checkbox"/> Including domain-specific vocabulary. <input type="checkbox"/> Using domain-specific vocabulary correctly and appropriately.
<b>Syntax &amp; Conventions:</b> I use accurate syntax and proper conventions by:	
___/3	<input type="checkbox"/> Writing sentences that are clear and complete (no run-ons or fragments). <input type="checkbox"/> Including sentences of varied lengths and construction to create interest. <input type="checkbox"/> Using correct grammar, spelling, and punctuation.
___/32	Total Points Earned

### 3. Application: Draft Literary Analysis #4

#### Set Focus

Select a haiku that you read this week. Write a literary analysis that answers this prompt: “What is a theme of this poem and how is it developed?”

#### Student Work

Students draft a short literary analysis.

#### Teacher Work

##### Formative Assessment & One-on-One/Small-Group Conferences

Circulate to determine which students have written a strong claim, included relevant and sufficient evidence, and explained how their evidence proves their claim through logical reasoning and which students are experiencing challenges.

Your goal is for every student to earn the rubric points for claim, evidence, and reasoning. First, ensure that all students can write a strong claim. Then, work with students who need more support in evidence and reasoning.

#### Accountable Talk

Students read their literary analysis to a writing partner. Have the writing partner provide feedback on their reasoning (*Is it clear and logical?*). Writing partners discuss any areas of disagreement and ideas for improvement.

Then, discuss as a group: *Why is logical reasoning important to making an argument? How is this useful?*

### 4. Exit Ticket

Evaluate your draft using the rubric: How many points are you earning for “Claim,” “Evidence,” and “Reasoning”? How many other points are you earning? Turn in your draft and rubric together.

Students who did not yet finish drafting their literary analysis will have time to finish during the revision lesson tomorrow.

### 5. Homework

Read for at least 30 minutes and log your reading in your ARC Reads Logbook.



#### Writing Prompt and Differentiation

Can the beginner MLLs benefit from sentence frames to be filled in to the extent that their language competencies allow? For example:

- A theme of \_\_ is...
- One way in which the poem's form and structure helps develop this theme is...
- \_\_ (Line, stanza, etc.) \_\_ conveys the theme because...

## Do Now: Logical Reasoning

Excerpt from “Japanese Hokku”  
by Lewis Grandison Alexander

XVII  
You are life’s fountain  
Springing from eternity  
Flow not recklessly.

Match the evidence with its reasoning to support the claim below.

**Claim:** A theme of Lewis Grandison Alexander’s verse XVII of “Japanese Hokku” is that you are valuable and should not be reckless.

Evidence	Reasoning
“You are life’s fountain,” (Alexander)	The poet use this phrase to show that you come from something meaningful. You “spring” or are new but also come from “eternity,” something deeper than you. This emphasizes your value.
“Springing from eternity” (Alexander)	Alexander continues the fountain metaphor with this line, cautioning you to move through life carefully.
“eternity” (Alexander)	A fountain is beautiful and symbolic of life and renewal. The poet uses a metaphor that “you” are this fountain, something beautiful and meaningful.
“Flow not recklessly.” (Alexander)	This word is used as the cutting word, to juxtapose the idea that you are valuable with the caution to be careful.



# Week 5: Day 5

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## Revise and Edit Literary Analysis #4

Today, students will evaluate, revise, and edit their literary analysis using the Rubric for a Proficient Literary Analysis.

**Writing 7.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Writing 7.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

**Language 7.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

# Day 5 Lesson Focus: Revise and Edit Literary Analysis #4

## 1. Do Now

Distribute students' drafts and rubrics from the previous day and display the following task.

Use your self-evaluation from yesterday to start revising and/or editing your essay.

## 2. Revise and Edit a Literary Analysis

Today, you'll revise your literary analysis to earn all the rubric points you can, and at least all the points for "Claim," "Evidence," and "Reasoning."

### Revise: Logical Reasoning

Using the literary analysis you drafted yesterday, model evaluating your piece using the Rubric for a Proficient Literary Analysis.

- Do I include a strong claim? Is it debatable, defensible, narrow/specific, and important?
- Is my evidence relevant, sufficient, and properly cited?
- Does my reasoning clearly explain how my evidence proves my claim?

Model revising your writing sample to include a strong claim, relevant and sufficient evidence, and logical reasoning. Think aloud as you notice which areas of your literary analysis need work based on your self-evaluation and add, eliminate, combine, and rearrange as necessary.

### Edit: Conventions

Have students take out their Editing Skills Cards. Model using the card to edit your writing sample, including checking for complete sentences and using commas between coordinate adjectives. Read it out loud as you think aloud to evaluate and edit your writing:

- Are all my sentences complete?
- Is the beginning of each sentence capitalized?
- Does each sentence end with an appropriate punctuation mark?
- Are coordinate adjectives indicated with appropriate punctuation?

### Suggested Lesson Pacing

**Do Now:** 5–10 minutes

**Whole-Group Instruction:** 10–15 minutes

**Application:** 25–30 minutes

**Exit Ticket:** 5 minutes

### Coaching Focus

Students can revise and edit a literary analysis to ensure the following:

- Their argument includes a strong claim, relevant and sufficient evidence, and clear and logical reasoning to explain how the evidence proves the claim.
- All sentences are complete and correctly capitalized and punctuated, including using commas between coordinate adjectives.



## #3 Editing

Student's Name: \_\_\_\_\_

	Author	Editor
<b>Word Usage</b>		
First-, second-, or third-person narrator is consistent.		
Verbs agree with nouns and pronouns.		
Verb tense is consistent.		
<b>Sentence Structure</b>		
There are no sentence fragments.		
There are no run-on sentences.		
The sentences used are varied in type.		
<b>Punctuation</b>		
Every sentence ends with an end mark (.?!).		
Words in lists are separated by commas.		
Direct quotations are set up correctly.		
Apostrophes are used correctly.		
<b>Capitalization</b>		
Every sentence begins with a capital letter.		
The proper name of any person, place, or thing begins with a capital letter.		
Every major word in a title begins with a capital letter.		
"I" is capitalized.		
<b>Spelling</b>		
Every word is spelled correctly.		
Homonyms have been double-checked.		

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### 3. Application

#### Set Focus

Read your essay aloud as you revise and edit your essay to ensure:

- It includes a strong claim, relevant and sufficient evidence, and logical reasoning.
- All sentences are complete, and correctly capitalized and punctuated, including using commas between coordinate adjectives.

Work to earn any additional rubric points you can.

#### Student Work

Students revise and edit their literary analysis.

#### Teacher Work

##### Formative Assessment & One-on-One/Small-Group Conferences

Circulate and coach students in their work:

- Share good examples.
- Coach students to include a strong claim, use relevant and sufficient evidence to support their claim, and explain how the evidence supports the claim through logical reasoning.
- Coach students to write in complete and properly capitalized and punctuated sentences.

#### Accountable Talk

Students share with a peer and then as a group: *What did you revise and/or edit? How did it make your literary analysis better?*

Then, discuss as a group: *Who learned something about revision, editing, or literary analysis that the whole class should know?*

### 4. Exit Ticket

Reevaluate your revised literary analysis using the rubric and turn both in together.

### 5. Homework

Read for at least 30 minutes and log your reading in your ARC Reads Logbook.

#### Reflect and Plan

Use students' Literary Analyses to evaluate the effectiveness of this week's instruction. Plan how to meet students' needs in whole-group, small-group, or individual coaching in the coming weeks.

- Which students need further instruction on writing a strong claim with relevant and sufficient evidence and logical reasoning? Prioritize your Writing Conference time next week to coach these students.
- Use the "Status of the Class: Editing" and "Coaching Moves: Unit 1 Editing" tools to plan for small-group and one-on-one instruction during Editing next week. Continue to work with students who can't yet write complete sentences that are correctly punctuated.



# #3 Editing

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<b>Spelling</b>		
Every word is spelled correctly.		
Homonyms have been double-checked.		

## Conventions Check Card

It's	It is	It's time to go.
Its	Ownership	Its leg is broken.
There	A place A condition	There is my house. My house is over there. There aren't any more.
Their	Ownership	Their house is over there.
They're	They are	They're coming with us.
To	Preposition	Give it to me.
Too	Also Emphasis	I want to come, too. This is too heavy.
Two	2	There are two girls.

### Direct Quotations

"Go to sleep," said Mom.  
"Can I come, too?" asked Dad.  
Mom shouted, "Yes, you can come!"

### Apostrophes and S at the End of Words

Apostrophes are usually *not* needed with an s at the end of a word.  
Apostrophes are only needed at the end of s words when:

You want to show ownership (singular).	The elephant's tusk is made of ivory.
You have a plural and want to show ownership.	All the elephants' tusks are made of ivory.
You have a contraction for <i>is</i> .	The elephant's running fast.

### Verb Agreement Chart

Person	Pronoun	Verb "To Be"		
		Present	Past	Future
1st (singular)	I	am	was	will be
(plural)	we	are	were	will be
2nd (singular)	you	are	were	will be
(plural)	you	are	were	will be
3rd (singular)	he, she, it	is	was	will be
(plural)	they	are	were	will be

# Coordinate Adjectives

Use a comma to separate coordinate adjectives in a sentence.

**Coordinate Adjectives:** A series of two or more adjectives from the same category that are being used to describe one noun.

- The poet's **powerful, poignant** language in "We Wear the Mask" illustrates the complicated feeling of having to put on a brave face.
- The poem "Mother to Son" uses an extended metaphor to convey the importance of moving forward in life, no matter how many **daunting, formidable** obstacles you encounter.

**How do you know if adjectives are coordinate adjectives?**

- The sentence still makes sense if you change the order of the adjectives.
  - The poet's **poignant, powerful** language in "We Wear the Mask" illustrates the complicated feeling of having to put on a brave face.
  - The poem "Mother to Son" uses an extended metaphor to convey the importance of moving forward in life, no matter how many **formidable, daunting** obstacles you encounter.
- The sentence still makes sense if you the word "and" instead of a comma.
  - The poet's **powerful and poignant** language in "We Wear the Mask" illustrates the complicated feeling of having to put on a brave face.
  - The poem "Mother to Son" uses an extended metaphor to convey the importance of moving forward in life, no matter how many **daunting and formidable** obstacles you encounter.

**Other times to use a comma:**

- To indicate direct speech and quotations from a text
- To introduce the second clause of a compound sentence before a coordinate conjunction
- To separate an introductory element from the rest of the sentence
- To set off interjections, such as "yes" or "no"
- To set off a tag question from the rest of the sentence
- To indicate a direct address
- To set off nonrestrictive/parenthetical elements
- To separate words in a series

# Digital Resources



- ✓ **Interactive** Teacher Guides and Student Assignments
- ✓ Writing
- ✓ Thematic eLibrary (yearlong)
- ✓ Assignment Management
- ✓ Student-Editable Documents
- ✓ Online Feedback



ARC READS™

# Job-Embedded Professional Learning

All ARC® professional learning is structured around a cognitive apprenticeship model, including but not limited to a workshop, leadership learning sessions, collaborative planning/grade group meetings, “fishbowl” demonstration lessons, and 1:1 support, as needed. Blended professional learning combines the familiar impact of face-to-face coaching with the enhanced differentiation of virtual learning.

## Types of Professional Learning Sessions

### 1. Leadership Team Meetings

- Leadership Team Meetings are held each visit to review data that informs professional learning and can be used to provide feedback and support to teachers.
- Leadership has opportunities to refine their skills, with support from the ARC Executive Coach as a model/thinking partner.

### 2. On-Site Workshop

- Participants work in a whole-group setting with interactive model lessons, hands-on learning experiences, simulations, videos, practical applications, and current professional literature.

### 3. Collaborative Planning Meetings

- Grade Group Teams meet in research teams to plan for literacy instruction around four key components: task, skills required, instruction, and results.
- Grade groups monitor, plan, and edit student intervention plans and track rate of progress and/or focus on a specific Action Step as a grade group.

### 4. Research Lessons and Modeling

- ARC Executive Coach leads or co-facilitates demonstration lessons in classrooms with teacher grade groups while peer colleagues observe.
- Elbow-to-elbow coaching sessions with one teacher and one child, or one teacher and a small group of students, working together with an ARC Executive Coach while peer colleagues observe.

### 5. Accountability Systems/Feedback Loops

- **Levels Accuracy**  
To ensure students get the right instruction and practice at their point of need, school teams conduct reviews to ensure IRLA scoring accuracy and provide additional support for teachers to calibrate assessment practices.
- **Learning Walks**  
Classroom visits during which the ARC Coach, Principal, and Leadership Team observe and collect data on a specific metric for 15 minutes and then debrief and transition to the next classroom.
- **One-on-One**  
ARC Executive Coach provides differentiated support to individual teachers.
- **Quarterly Review**  
Meeting with the ARC Executive Coach and Leadership Team to review quarterly data and to ensure the alignment of school systems.

### 6. Family Workshops

- ARC Executive Coach works with the school to establish and maintain academically successful reading routines at home.
- ARC Executive Coach participates and supports during parent/teacher meetings.
- ARC Executive Coach supports school implementation of parent coaches and volunteers.

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**REPRESENTATIVE SAMPLE**