

WELCOME

Dear Teacher,

Thank you for your purchase of Ignited Literacy. It is my hope that you enjoy using this method of teaching language arts as much as I do in my own classroom.

This is one unit in a series of units that will have you spiralling your teaching all year long. Gone are the static units of study or the 6 week cycles of learning. The purpose of this series is to teach similar concepts throughout the year and to give students lots of time to practice at their own pace.

The basis of this program revolves around the weekly use of mentor texts that your students are working on. Leveraging student interest, and their readiness within our classrooms makes highly engaged students. Ignited Literacy allows you to integrate principals of inquiry based teaching practices, and full differentiation within your classroom.

For more information on how to implement this type of instruction, please see the videos here: fb.me/madlylearning.

Sincerely,

Patti Firth

Madly Learning Inc.

GETTING STARTED

Time:

These lessons are based on a 100 minute block of literacy instruction each day. Each learning period can be broken up as shown below.

Teacher Directed Lessons:

Each day there are two 20 minute sessions of teacher directed lessons. These lessons include shared, guided, modelled and group work activities that are built around the skills from each text.

Typically, one “TD” session is focused on reading and the other on writing.

The teacher also has time during student independent work-time to meet with students in guided reading groups as well as student-teacher conferences.

Student Activities:

There is a tremendous amount of choice during the independent portions of this series of lessons. Students will cycle through two learning activities each day and have 4 tasks to complete by the end of the week. These four activities include: “Work on Writing”, “Respond to Reading”, “Mentor Passages”, and “Spelling”.

Writing:

Students will choose what they want to independently write about. Options are given, but the focus is more on building authentic writing tasks that students are interested in. Developing a student’s writing skill is easier when they are invested and care about what they are writing.

Each week students will work on a writing assignment. When their writing is simple then a good goal would be to have them write one draft of writing each week. As their texts become more complex and detailed, they can work with you, the teacher, to negotiate deadlines to meet their individual needs. Three times a year students will take a selection of drafts and work on taking these through the publishing stages of the writing process.

Understanding that not all work is worth taking through the writing process. Publishing only a selected few will develop a stronger sense of their voice as a writer.

GETTING STARTED

Reading:

Students will work with you during guided reading sessions to practice and demonstrate their understanding of texts. Through this students can work on developing their comprehension skills in a more targeted way.

Students will also take time to respond to reading tasks. They will answer questions, develop their opinions, share their connections, and apply their knowledge to show that they have developed a deeper understanding of the books that they have read.

Students will respond both to oral texts as well as independently read texts. Differentiated texts are provided so that students can each read a version of the text that is most appropriate to their reading levels.

Word Work:

Spelling and grammar are best taught in context. With this in mind, teaching these contexts using mentor passages will help to build their knowledge of the building blocks of language but in the context of a larger theme and rich text examples.

Students are always in different places when it comes to spelling so it is imperative that spelling lists are differentiated. Each week words are provided to the teacher to provide to their students. Students should also be collecting misspelled words from their own writings and recording them on a large list into their notebooks or personal dictionaries. These two word lists should be combined for each student and they should work on learning to spell these words correctly each week.

Also, each week students will be given a passage taken from the text. This passage will have examples of a grammar rule that will be the weeks' focus. Following an inquiry based sequence students will read the sentence and take notice of some of the things about the sentence. Teachers will prompt them through questioning to focus in on key features of the passage that highlight the grammar focus rule. From there students will independently edit and revise a mentor passage from the text which allows them to apply their new knowledge of this grammar rule by correcting the sentence.

100 minute DAILY LANGUAGE ARTS SCHEDULE

In a 100 minute literacy period, your schedule could look like the one below. Students should begin each literacy period with independent reading. Then, there will be the teacher/student directed lesson for reading. The week begins with Modelled reading of a mentor text and as the week progresses, the teacher will gradually release responsibility to include more shared reading opportunities with a portion of the text or another text with a similar subject. Students will work on independent tasks related to the learning of the week.

Here is a sample weekly schedule from this program.

| | Independent Reading | Teacher Reading | Student Working | Teacher Lesson Writing | Students Working | Consolidation (teacher choice) |
|-----------|---------------------|--------------------|-----------------|------------------------|------------------|--------------------------------|
| | 10 Minutes | 20 Minutes | 20 Minutes | 20 Minutes | 20 Minutes | 10 Minutes |
| Monday | Independent Reading | Read Aloud | Student Working | Writing Form | Student Working | Chapter Book Read Aloud |
| Tuesday | Independent Reading | Read Aloud | Student Working | Grammar | Student Working | Consolidation |
| Wednesday | Independent Reading | Oral Communication | Student Working | Writing Process | Student Working | Chapter Book Read Aloud |
| Thurs | Independent Reading | Shared Reading | Student Working | Writing Form | Student Working | Consolidation |
| Fri | Independent Reading | Shared Reading | Student Working | Grammar/Spelling | Student Working | Chapter Book Read Aloud |

LITERACY CENTRES

one week rotation

During independent work time students will choose between four different activities. To begin, students should cycle through the centres in a very structured way. As students adjust to this, you may offer them the freedom and choice to decide which activity to complete during the two independent work times.

Your class size will determine the rotation schedule. If you have a large class (26+) then I recommend following the two-week rotation schedule which means that writing conference groups and some guided reading groups will only meet with you once every two weeks. (See the next page if you have a larger class.)

Assuming that you have 20-25 students in your class, each student will be in one of two different groups. A writing group numbered 1-4, and a reading group lettered A-D. In the first independent work time, students will go to the centre which corresponds with the number of their group. Each day, rotate the group numbers down one space. The same will be done with the reading groups.

For example on Monday if Paula is 2C, she will first work on writers workshop, then she will move to work with words.

Always leave a blank open space in your rotation, so that you have a period of catch-up. This can be used to meet with any students who need more support, or students who you missed for some reason earlier in the week. It is also a great time to catch up on assessment notes or other formal assessments of individual students.

| Group | 20 MIN | 20 MIN | Group |
|-------|---------------------|----------------------------|-------|
| 1 | Meet with Teacher | Guided Reading Conferences | A |
| 2 | Writers Workshop | Work with Words | B |
| 3 | Writers Workshop | Reader's Notebook | OPEN |
| 4 | Editing with a peer | Work with Words | C |
| OPEN | Writers Workshop | Reader's Notebook | D |

LITERACY CENTRES

two week rotation

If you have a large class, you will need more time to meet with all students. You can adjust the amount of rotations you have with your class to meet the ideal number of students per group. My experience is that 4-5 students per group is ideal.

Each student will be in two different groups. A writing group numbered 1-8 and a reading group lettered A-H. In the first independent work time students will go to the centre which corresponds with the number of their group. Each day, rotate the group numbers down one space. The same will be done with the each of the reading groups.

For example on Monday if Paula is 2C she will first work on writers workshop, then she will work on work with words.

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| OPEN | Writers Workshop | Reader's Notebook | D |
| 5 | Writers Workshop | Reader's Notebook | E |
| 6 | Writers Workshop | Work with Words | F |
| 7 | Writers Workshop | Reader's Notebook | OPEN |
| 8 | Editing with a peer | Work with Words | G |
| OPEN | Writers Workshop | Reader's Notebook | H |

MAKING GROUPS

Making Writing Groups:

Before your students begin to rotate in centres it is important that you group students according to their needs as a writer. Some factors to consider:

- Their strengths
- Their needs
- Their writing style
- Their interests and passions
- Their writing voice

You should try to group students so that they have a familiar partner. Not a friend, but someone who has a similar voice when they write, or writes about similar topics. This is even better if their skills in writing are not equal as they can support and complement each other. Once you partner students, then it is important to ensure that you have one strong writer or leader in each group and then combine partnerships together that you think will work well. You want a mixed ability of skills in each group so that students can learn from one another. Peer models are important for this process. It is also important to understand that as skills develop and change, and you get to know your students as writers you can always update the groups to reflect the needs of your students.

Yet again being responsive to the needs of the students is an important concept for this to work properly.

WRITING CONFERENCES

Student Teacher Conferences:

This is an important part of this writing program. The majority of your time will involve you conferencing with individual students or working with guided writing groups.

Set it up so that students submit their writing to you the day before they are to conference with you. This way you can review it prior to your conference. Students should be done or at least completed their writing goal with you from their previous conference.

When students are not ready to conference:

Even if students have not completed their work, this is an important lesson so that they are held accountable to talk about their writing or lack of writing for conference time. The goal is not to 'get them in trouble' but for them to recognize their failure to meet their goals and to acknowledge the factors that contributed to this and make a plan so that this is not repeated.

Structure of your conference:

I follow the same format for the majority of our conferences. Acknowledge that you read their writing by giving a brief summary of their story. "So I read your story or report about..." Next, ask the student to identify what they think they did well. They can reference the writing goals that you have posted near by or they can just tell you what they really liked about their piece of writing. Once they tell you, ask them what they think they can improve upon in the future. Take their response and ask them what contributed to this. If their story doesn't make sense...did they plan it out first? Or, if there are many spelling and grammatical errors...did they read through it first before they handed it in to you? Look at what is wrong with their writing and identify what part of the writing process or writing behaviour that they need to improve upon to compensate for their weaknesses as a writer.

WRITING MINI LESSONS

an overview

| Lesson | Teaching Point | Description |
|--------|---|---|
| 1 | Setting expectations for working independently | Make an anchor chart with your students that outlines your expectations for what independent work in your classroom looks like and sounds like. Have students demonstrate each of the expectations. Once they know what this looks like, have them practice doing this. Set a goal time for you students to accomplish. Time students as they practice working independently. Move away from students as they work so that your presence does not interfere with their ability to self regulate and control their independent time. |
| 2 | Expectations of work quality | Model your expectations for students. Show them anchors of great work. Practice and reward students for demonstrating skill. Clearly define the format that you want and expect from both you and your students. |
| 3 | Developing good writing habits | Talk about the steps of the writing process. Expose them to good writers/authors and their writing process. Reinforce and review ways that students can brainstorm their ideas, write a draft, revise their work and edit their writing. This is a mini-lesson that can be reviewed many times as students are in different stages of the writing process. |
| 4 | Cooperating with peers during writers workshop | Brainstorm with students, and record results on an anchor chart which outlines the goals of partner work and what it looks like. Brainstorm a list of feedback stems, conversation starters, and accountable talk guides. Students can increase the complexity of their partner work as they grow as writers and partners. |
| 5 | Setting up and using the writer's notebook | Model how to use a writer's notebook. A writer's notebook serves as a source of inspiration for student to use before they write. Outline your expectations which they could include. Questions, or Wonders, scary things, funny things, surprising things, news events, things that make them angry, things they don't understand, photos, memories, mementos, sketches or doodles, books they want to read, family events, family traditions. Provide students time once a month or more to add different items, thoughts, or ideas to their writer's notebook. |
| 6 | What is a conference? Why do we have them? | Review the purpose and structure of a conference with students. The teacher will meet one on one with students to discuss their writing (or other work). Most conferences will follow the format of show me your work, tell me about it, self-assessment of strengths and needs, feedback on strengths and needs, make next steps then make and record goals in their notebook. |
| 7 | Giving good feedback | Sometimes students struggle with feedback as they translate it as criticism. It is important that you talk with them about the purpose of feedback and the importance of it. Writing is not like math; there is no right or wrong way to do it. But there are always things you can improve about your writing. Even professional writers receive feedback. Have students learn to receive meaningful feedback and act on the feedback through frequent conferences and guided partner feedback activities. |
| 8 | Using editing checklists | Use a checklist to structure the steps students will take to edit their own work and the work of their peers. Use the acronym CUPS (Capitalization, word Usage, Punctuation, Spelling) |
| 9 | Using a variety of editing tools | Teach students how to use tools such as spelling and grammar check, Grammarly, the dictionary and thesaurus (both print and online tools). Use word walls and guides that focus on parts of speech over alphabetical order so that students can expand and deepen their use of descriptive words. |
| 10 | Understanding and using anchor charts to improve writing. | Using a Bump It Up Board will help you to show students good anchors of quality writing that meet the expectations and goals for students. Using anchor texts and student writing samples will show students what good writing looks like and how to improve it. Specifically identify the things the author can do to 'bump up' and improve their work. |

WRITING MINI LESSONS

an overview

| Lesson | Teaching Point | Description |
|--------|--|--|
| 1 | What is the writing process? | Talk with students about what good writers do. Review the steps of the writing process from Brainstorming - Organizing/Researching - Drafting - Revising - Editing - Publishing. Use interviews or guest speakers of published authors to talk about their own writing process. Provide examples and outlines to support students in working through each stage. |
| 2 | Brainstorming: Ways to find a topic | Sometimes students get stuck on a topic. Most writers write on topics that are interesting to them or based on something that they have personal first-hand knowledge about. Creating a Heart Map or other brainstorming map to help students activate their ideas about people, places, things, events, and other stuff that they like will help to get them started on what topics they could explore further. |
| 3 | Organization: How to use a graphic organizer | In a lesson such as this, the teacher will model how to organize ideas on common organizers. A story map, story web, research notes, etc. Walk students through how to fill out and eventually create their own map before they write to help them organize and think through their process. |
| 4 | Research: How to research | This is often a new skill for students, and in the 21st century they are presented with a lot of information which is often not written at their level of understanding or not from a credible source. In this lesson, help students understand how to ask a question that will guide their research, search for information online and in print. Record their research in a way to avoid plagiarism, and how to include and cite this information while they are writing. |
| 5 | Drafting: How to draft your writing | Every student may have a different process for how they prefer to draft their writing. Giving a choice and showing them multiple options for drafting their writing will help them see how to take their brainstorming and research and following this to create a draft. This lesson can be done through modelled, shared and guided instruction. |
| 6 | Revision: Why do we revise our work and how to do it effectively | The most despised aspect of writing is the revision process and re-writing what they have written. Convincing students that when they re-write something that will make it better. Choose a piece of writing that is worthy of moving beyond and publishing. Model how to revise using the acronym ARMS (Add, Remove, Move, Substitute) for students. Demonstrate how the quality of ideas improves with each revision. |
| 7 | How to put your own voice in your writing | A piece of fiction writing should sound like it has a clear voice. A funny character should be funny, and have a clear personality. Look at the differences between formal and informal speech and how different characters talk in different mentor texts. Think about how their own voice changes depending on who they are talking to like 'grandma' or a 'friend' at the library or at an arena. Show through mentor texts and shared reading texts how authors capture character voice through word choice. Often the first way to do this is through a personal narrative and making the character sound like the student. |
| 8 | Improve sentence complexity and word choice. | During the revision process, students can look at their sentence length. They can use tools on word processors to look at their text complexity and how many words they have in an average sentence. They can also look at the purpose of contractions and how often they use contractions in their writing. Or we can even look at repetitive words like 'said' or 'then' or 'went' These are all words often repeated in student writing that can be found and revised to add more variety. |
| 9 | Identify parts of a story | Using a mentor text; break apart the structure of the text and map it out. Using the beginning: characters, setting; Middle: conflict, rising action (rule of 3), turning point; End: falling action and resolution. Model how to organize your ideas using this format. Compare how different types of fiction stories differ in following this format. |
| 10 | Be inspired by good writing using mentor texts. | Exposing students to good writing and then digging into what makes good writing is an effective way to hook students into trying something new. Choose a skill that students are struggling with or need exposure to based on your curriculum. Take a part of that mentor text and use it as a shared reading text to dig into ideas like structure and word choice. |

WRITING MINI LESSONS

an overview

| Lesson | Teaching Point | Description |
|--------|--|--|
| 1 | Model and shared opportunities: Brainstorming and organizing | <p>Write together with your students, using a gradual release of responsibility model. Model how to do this, shared writing, and group writing opportunities of different skills that you can identify.</p> <p>Have students write in different types and forms of writing with you. Show them good organized writing. Use modelled, shared, guided, and partner writing activities to help them learn from one another how to improve their writing. Give them a purpose to learn from one another and focus on student strengths.</p> |
| 2 | Model and shared opportunities: Specific text forms | |
| 3 | Model and shared opportunities: Revision and editing | |
| 4 | Purpose and audience | <p>Students benefit when their writing resonates with their audience. It helps them to focus on their purpose when writing. Talk with students about what their reason is for writing. To entertain, to inform, to persuade. Use the acronym PIE to help them define why and who they are writing. Practice writing a note to their principal asking to borrow a pencil, vs a friend, vs a parent.</p> |
| 5 | Revision and editing symbols | <p>Revising and editing work often has a specific language to quickly mark errors to save time of the editor and author. Teach students how to use editing marks and what they mean. Make an anchor chart of these symbols and have them practice using these in their weekly mentor paragraph editing task.</p> |
| 6 | Using a variety of text features | <p>When students are writing a nonfiction text and are getting ready to publish, it may be a good idea to include some nonfiction text features. Explore what these are and how to use them effectively. Students who are typing these often want to include these features in their draft. However, this detracts from the draft text. Students should add these after the text has been revised and edited. Looking at adding pictures, using funky heading text, subtitles, captions, and glossary are all beneficial features for students to add to beef up the appearance of their work.</p> |
| 7 | Getting ready to publish | <p>In a fiction text, students may wish to prepare their final copy to look more visually appealing. Will it be presented in a booklet with pictures? What will the book cover look like it as well as font and text type all lead to the overall impression of the text? As much as we say not to, people judge a book by its cover and this in an important step before publishing.</p> |
| 8 | Selecting work for a portfolio | <p>After a year worth of writing, there are going to be examples of student writing that they love, and are proud of. Students should select work that shows their strengths and growth as a writer. They should explain why they have picked the work that they did.</p> |
| 9 | Reflecting on writing skill and progress | <p>At the end of the year and throughout the learning process it is important for students to reflect on their growth as a writer. What are they good at and where have they improved? Reflect on these and building confidence will motivate students to write more. These reflections can be done during conferences or in whole group or small group situations.</p> |
| 10 | Making goals to improve writing | <p>Students improve their writing when they write often and have the ability to get and respond to feedback. Responding to feedback to make goals that are achievable and attainable will help students to improve the quality of their writing.</p> |

READING COMPREHENSION

an overview of strategies

| Before Reading | During Reading | End of Reading | After Reading |
|---|--|---|--|
| Activating Prior Knowledge Build upon students schema to prepare for reading. | Monitoring Comprehension Check while reading to ensure students understand what they are reading. | Monitoring Comprehension Check while reading to ensure students understand what they are reading. | Fiction Text Structure Understanding the plot of the story, the setting, characters, rising and falling action, and conclusion. |
| Asking Questions Asking questions about what they are about to read. | Asking & Answering Questions Answering previous questions from their predictions and asking new questions. | Asking & Answering Questions Answering previous questions from their predictions and asking new questions. | Nonfiction Text Structure Understanding nonfiction text features such as titles, headings, bold text, index, etc. |
| Predicting Previewing the text to make a prediction about what they will read by integrating their background knowledge with what they see. | Making Connections Connecting what students see and read to their own personal experiences, to other texts that they have read, or to the world around them. | Determining Importance Using the clues in the text to determine the main idea or GIST of the text. | Evaluating To respond to a text in order to judge, justify or defend their opinion and conclusions about a text supported by evidence. |
| Purpose for Reading Identify why they are reading before they read. Are they reading for information or for entertainment? | Inferring Reading between the lines to understand the unstated message. | Summarizing/Retelling Restating only the most important parts of the text in order. Main idea and supporting details. | Point of View Identifying the point of view of the text and the authors purpose when writing it. |
| | Visualizing While reading, making pictures in their minds about what they imagine. | Synthesizing Using a variety of strategies such as making connections, visualizing, and inferring to understand the whole text. | Analyzing Look at different elements and features of a text and identify how they contribute to meaning. |

SPELLING LESSONS

Common spelling rules to teach students

| Lesson | Spelling Concept | |
|--------|-------------------------|--|
| 1 | Short Vowels | Ā, Ē, Ī, Ō, Ū |
| 2 | Long Vowels | Ā, Ē, Ī, Ō, Ū |
| 3 | Syllables | A part of a word that is pronounced separately having one vowel sound. |
| 4 | Vowels in syllables | All syllables must have a vowel. |
| 5 | Silent "e" | When 'e' is the last letter in a word with another vowel the 'e' is silent. |
| 6 | Consonant digraphs | Two consonants make one new sound 'ch' 'sh' 'th' & 'ph' |
| 7 | Consonant blends | Two consonants blend to make a sound: 'br', 'gr' 'sp' 'cl,' etc. |
| 8 | Vowel Digraphs | Two vowels are paired together, the first one is long and the other is silent. |
| 9 | Vowel Diphthongs | A new speech sound is formed when two vowels are paired together. |
| 10 | R controlled vowels | When a vowel is followed by an r in the same syllable, that vowel is no longer short. |
| 11 | Schwa | The schwa is only found in words with more than one syllable. It sounds like 'uh'. |
| 12 | Soft 'C' Hard 'C' | When the letter C is followed by the vowels e, i or y, it usually makes its soft sound. |
| 13 | Hard 'G' Soft 'G' | When the letter G is followed by the vowels e, i or y, it usually makes its soft sound. |
| 14 | fszl' (fizzle) rule | When f, s, z and l follow a vowel at the end of a one-syllable word, they're usually doubled. |
| 15 | K or CK | Use ck at the end of one-syllable word when it follows a short vowel. Use k when there's another consonant immediately following the vowel. |
| 16 | dge' | When the /j/ sound follows a short vowel in a one-syllable word, it's usually spelled dge. |
| 17 | tch' | When the /ch/ sound follows a short vowel in a one-syllable word, it's usually spelled tch. |
| 18 | Doubling | When adding ed or ing to a word, we double the consonant if the vowel before that consonant is short. |
| 19 | Plural nouns 's, es. | Most nouns and nouns that end in a vowel and y — add s Most nouns that end in ch, sh, s, x, or z — add es. |
| 20 | Plural nouns 'ves, ies. | Most nouns that end in a consonant and y Most nouns that end in f or fe. |
| 21 | ei' or 'ie' | I before E, except after C, or when sounding like AY as in neighbor and weigh. |
| 22 | Possessives | It shows that something belongs to another. You add apostrophe + "S" to a noun. If the noun is plural, or already ends in s, just add an apostrophe after the s. |
| 23 | Compound words | Two complete words put together to form a new word with a new meaning. |
| 24 | Rule breakers | Memorize the top 1-20 misspelled words |
| 25 | Rule breakers | Memorize 21-40 misspelled words |
| 26 | Rule breakers | Memorize 41-60 misspelled words |

MISSPELLED WORD LIST

- | | | |
|------------------------|------------------------|-------------|
| 1. a lot | 21. finally | 41. relief |
| 2. again | 22. friend | 42. said |
| 3. always | 23. haven't | 43. school |
| 4. another | 24. heard | 44. their |
| 5. around | 25. here | 45. there |
| 6. asked | 26. hour | 46. they're |
| 7. aunt | 27. interesting | 47. thought |
| 8. balloon | 28. it's | 48. threw |
| 9. beautiful | 29. its | 49. through |
| 10. because | 30. little | 50. too |
| 11. before | 31. lose | 51. tried |
| 12. believe | 32. neighbour/neighbor | 52. two |
| 13. bought | 33. our | 53. until |
| 14. decide | 34. people | 54. very |
| 15. describe | 35. piece | 55. we'll |
| 16. didn't | 36. possible | 56. we're |
| 17. different | 37. pretty | 57. were |
| 18. every | 38. quiet | 58. where |
| 19. favourite/favorite | 39. really | 59. would |
| 20. February | 40. received | 60. you're |