

AEC Lower Elementary Pacing Guide

Cycle 1: Great Lessons, The Americas, Native American History, Interdisciplinary Sciences, U.S. Judicial System, Math, Language & Geography

November - January

Theme: Compromise

Focus: Native American Cultures, U.S. Judicial System, Land & Water Forms, Maps, Further Geometry, Simple Algebraic Concepts, Writing Arguments, Grammar and Spelling, Math (General, Geometry, Probability and Data), Continuation of Great Story Work.

Stories: We Take a Break from Stories to Dive Deeper on Those Shared Last Session

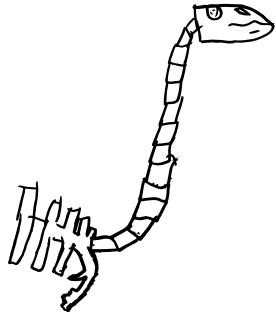
Subject	Standards (For Reference Only)	Lessons (What You Teach)
LANGUAGE: Writing an Argument	<p>CCSS.ELA-LITERACY.RL.1.1 Ask and answer questions about key details in a text.</p> <p>CCSS.ELA-LITERACY.RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.</p> <p>CCSS.ELA-LITERACY.RL.1.3 Describe characters, settings, and major events in a</p>	<p>A. INTRODUCTION: HOW WRITE AN ARGUMENT.</p> <p>1. LEARNERS will have already delved into Writing Fiction. We will continue to WRITE FICTION. But add the element of writing ARGUMENTS within the fiction context.</p> <p>2. REVISIT: Setting, Character, Plot, Conflict and Theme. Learners should have completed their first writing</p>

Copyright © 2022 by Mimosa Jones Tunney. All Rights Reserved. No part of this curriculum may be used or reproduced by any means, graphic, electronic, or mechanical, including photocopying, recording, taping, or by any information storage retrieval system without the written permission of the publisher except in the case of brief quotations embodied in critical articles and reviews. Mimosa Jones Tunney. The American Emergent Curriculum. 106 Vernon Valley Road. East Northport, NY 11731

	<p>story, using key details.</p> <p>CCSS.ELA-LITERACY.RL.1.4</p> <p>Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</p> <p>CCSS.ELA-LITERACY.RL.1.5</p> <p>Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.</p> <p>CCSS.ELA-LITERACY.RL.1.6</p> <p>Identify who is telling the story at various points in a text.</p> <p>CCSS.ELA-LITERACY.RL.1.7</p> <p>Use illustrations and details in a story to describe its characters, setting, or events.</p> <p>CCSS.ELA-LITERACY.RL.1.9</p> <p>Compare and contrast the adventures and experiences of characters in stories.</p> <p>CCSS.ELA-LITERACY.RL.2.1</p> <p>Ask and answer such questions as <i>who</i>, <i>what</i>, <i>where</i>, <i>when</i>, <i>why</i>, and <i>how</i> to demonstrate understanding</p>	<p>project from the previous session depending on their level.</p> <p>3. We are going to create a story that has a simple setting, but is rich in words. Words - or dialogue - will drive the plot, conflict and theme.</p> <p>4. TO DO THIS, we will develop DIALOGUE and introduce this concept. But first, what makes a GOOD ARGUMENT? Arguments contain these FOUR element:</p> <ul style="list-style-type: none"> ● Claim <p>A claim is the statement you are making. “Fall is better for school than winter.”</p> ● Reason <p>The reason provides detail in your claim. “You can be outside more and that makes you learn better.”</p> ● Support <p>Support is the evidence. “In a 2022 study, the more time children spend outdoors the higher their grades become.”</p> ● Warrant
--	--	--

	<p>of key details in a text.</p> <p>CCSS.ELA-LITERACY.RL.2.2</p> <p>Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</p> <p>CCSS.ELA-LITERACY.RL.2.3</p> <p>Describe how characters in a story respond to major events and challenges.</p> <p>CCSS.ELA-LITERACY.RL.2.5</p> <p>Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</p> <p>CCSS.ELA-LITERACY.RL.2.6</p> <p>Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</p> <p>CCSS.ELA-LITERACY.RL.2.7</p> <p>Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p>	<p>Restate but in a way that gains followers “If the goal is more learning, better we must have school when the weather permits playing outdoors.”</p> <p>B. DIALOGUE</p> <ol style="list-style-type: none"> 1. "Dialogue" comes from the Greek word <i>dialogos</i>. <i>Logos</i> means 'the word', or 'the meaning of the word'. And <i>dia</i> means through. 2. It has many variations. For our purposes it is “a conversation between two people in a book, movie or play. 3. Formatting dialogue correctly means remembering 4 simple steps: <ul style="list-style-type: none"> ● Only spoken words go within quotation marks. ● Use a separate sentence for every new thing someone says or does. ● Punctuation marks stay inside quotation marks. ● Don't forget about closing quotation marks at the end of the sentence.
--	---	---

	<p>CCSS.ELA-LITERACY.RL.2.9</p> <p>Compare and contrast two or more versions of the same story (e.g Cinderella stories) by different authors or from different cultures.</p> <p>CCSS.ELA-LITERACY.RL.2.10</p> <p>By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range</p> <p>CCSS.ELA-LITERACY.RL.3.1</p> <p>Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>CCSS.ELA-LITERACY.RL.3.2</p> <p>Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</p> <p>CCSS.ELA-LITERACY.RL.3.3</p> <p>Describe characters in a story (e.g., their traits,</p>	<p>4. Writing GOOD dialogue:</p> <ul style="list-style-type: none"> • Everything your character says has to have a meaning. It should either help paint a more vivid picture of the person talking or inform the other character (or the reader) of something important, or it should move the plot forward. • If it does none of those things then cut it out! <u>Here's an example of excess chat:</u> <p><i>"Good morning, Henry!"</i></p> <p><i>"Good morning, Diana."</i></p> <p><i>"How are you?" she asked.</i></p> <p><i>"I'm well. How are you?"</i></p> <p><i>"I'm fine, thank you." She looked up at the blue sky.</i></p> <p><i>"Lovely weather we're having."</i></p> <p>Are you asleep yet? You should be. It's boring, right?</p> <p>Sometimes you don't need two pages of dialogue. Sometimes a simple exchange can be part of the narrative. If you want your readers to know an interaction like this has taken place, then simply say – <i>Henry passed Diana in the street and they exchanged pleasantries.</i></p>
--	---	---



motivations, or feelings) and explain how their actions contribute to the sequence of events

CCSS.ELA-LITERACY.RL.3.4

Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

CCSS.ELA-LITERACY.RL.3.5

Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

CCSS.ELA-LITERACY.RL.3.6

Distinguish their own point of view from that of the narrator or those of the characters.

CCSS.ELA-LITERACY.RL.3.7

Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)

CCSS.ELA-LITERACY.RL.3.9

Compare and contrast the themes, settings, and plots

- More often than not, great story moments hinge on character exchanges with dialogue at their heart. Even very short dialogue can help drive a plot, showing more about your characters and what's happening than longer descriptions can.

“What are those?”

“They are baby shoes. They are for sale.” She looked at the floor. “Never worn.”

Here we have just two lines of dialogue and you can already surmise many, many things about the plot... and emotion.

- Most writers use dialogue to impart information – it's a great way of explaining things. But it's also a perfect (and subtler) tool to describe a character, highlighting their mannerisms and personality. It can also help the reader connect with the character...or hate them.

5. READ several examples of great dialogue from a number of books. ASK what makes this dialogue great? Why are we drawn to it? What does it tell us about the character? Is it too long or just right? Is there an argument happening?

	<p>of stories written by the same author about the same or similar characters (e.g., in books from a series)</p> <p>CCSS.ELA-LITERACY.RL.3.10</p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.</p> <p>Writing Standards</p> <p>CCSS.ELA-LITERACY.W.1.3</p> <p>Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</p> <p>CCSS.ELA-LITERACY.W.2.3</p> <p>Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p> <p>CCSS.ELA-LITERACY.W.3.3</p>	<p>Make sure these samples come from varied genres and authors. How is dialogue different from piece to piece?</p> <p>C. LEARNERS WILL CREATE their own STORY in book form.</p> <ol style="list-style-type: none"> 1. Create a story where there is a simple setting and two characters that are clearly defined. This book will need to be at minimum 6 pages long and each page should have a paragraph of dialogue. 2. Think about an argument you want to make and be certain you have characters that PERSONIFY the argument. 3. In an OUTLINE, create your characters and your argument. In order to have an interesting argument, you'll need to DEEPLY UNDERSTAND BOTH SIDES. 4. Spend time RESEARCHING. 5. Decide who will actually win your argument... how the story will turn out. 6. ONE OF THE MOST IMPORTANT things with this project is having 5 BEATS to the argument. <p>Here is an example:</p>
--	---	--

	<p>Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>CCSS.ELA-LITERACY.W.3.3.A</p> <p>Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>CCSS.ELA-LITERACY.W.3.3.B</p> <p>Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</p> <p>CCSS.ELA-LITERACY.W.3.3.C</p> <p>Use temporal words and phrases to signal event order.</p> <p>CCSS.ELA-LITERACY.W.3.3.D</p> <p>Provide a sense of closure.</p> <p>CCSS.ELA-LITERACY.RL.1.9</p> <p>Compare and contrast the adventures and experiences of characters in stories.</p> <p>CCSS.ELA-LITERACY.RL.1.10</p>	<p>If I am creating a story with an argument about Daylight Savings Time and why we should stop changing our clocks, I'll want 5 beats to make it interesting. I've put the counter argument in parentheses.</p> <p>The first beat could be about how tired I am. (Time zones are personal services)</p> <p>The second could be about how many people call in sick to work on those days. (Maybe that is a coincidence)</p> <p>The third could be that it is not relevant to do it anymore. (We still do a lot of irrelevant things)</p> <p>Fourth, Vitamin D will increase; we will all be healthier. (We can get healthy in other ways).</p> <p>Lastly, we aren't meant to wake up in the dark. (But then we get to watch the sun rise).</p> <p>7. THINGS TO REMEMBER WHEN WRITING YOUR STORY:</p> <ul style="list-style-type: none"> ● Illustrate it. What are your characters doing as they are having a dialogue? Choose wisely. This should be interesting and thematic. ● What are you describing between dialogue beats? Does a character constantly play with his hair? Is she nervous? Does he get angry?
--	--	---

	<p>With prompting and support, read prose and poetry of appropriate complexity for grade</p> <p>CCSS.ELA-LITERACY.RL.2.1</p> <p>Ask and answer such questions as <i>who</i>, <i>what</i>, <i>where</i>, <i>when</i>, <i>why</i>, and <i>how</i> to demonstrate understanding of key details in a text.</p> <p>CCSS.ELA-LITERACY.RL.2.2</p> <p>Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</p> <p>CCSS.ELA-LITERACY.RL.2.3</p> <p>Describe how characters in a story respond to major events and challenges.</p> <p>CCSS.ELA-LITERACY.RL.2.4</p> <p>Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.</p> <p>CCSS.ELA-LITERACY.RL.2.5</p> <p>Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</p>	<ul style="list-style-type: none"> ● Find a partner to read your dialogue aloud to... see if it makes sense and sounds good to the ear. ● Make sure your arguments are solid. Don't make one stronger than the other. A good chess player can play both sides at once! ● Keep content suitable for Primary. <p>8. ONCE THE BOOKS are complete, ask each child to HOST a read-aloud for the class!</p>
--	---	--

	<p>CCSS.ELA-LITERACY.RL.2.6</p> <p>Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</p> <p>CCSS.ELA-LITERACY.RL.2.7</p> <p>Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p> <p>CCSS.ELA-LITERACY.RL.2.9</p> <p>Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.</p> <p>CCSS.ELA-LITERACY.RL.2.10</p> <p>By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CCSS.ELA-LITERACY.RL.3.1</p> <p>Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text</p>	
--	--	--

	<p>as the basis for the answers.</p> <p>CCSS.ELA-LITERACY.RL.3.2</p> <p>Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</p> <p>CCSS.ELA-LITERACY.RL.3.3</p> <p>Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events</p> <p>CCSS.ELA-LITERACY.RL.3.4</p> <p>Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.</p> <p>CCSS.ELA-LITERACY.RL.3.5</p> <p>Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p> <p>CCSS.ELA-LITERACY.RL.3.6</p>	
--	--	--

	<p>Distinguish their own point of view from that of the narrator or those of the characters.</p> <p>CCSS.ELA-LITERACY.RL.3.7</p> <p>Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)</p> <p>CCSS.ELA-LITERACY.RL.3.9</p> <p>Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)</p> <p>CCSS.ELA-LITERACY.RL.3.10</p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.</p>	
--	--	--