

Summit Public Schools
Summit, New Jersey
Grade Level: Fourth/ Content Area: WRITING
2019-2020 School Year

Curriculum

Suggested Pacing Guide for Reading and Writing Units of Study

Month	Reading Unit	Writing Unit	Grammar Skill & Word Work
September/October	Interpreting Characters: The Heart of the Story (Book 1)	The Arc of Story: Writing Realistic Fiction (Book 1)	--Using an editing checklist --Studying rules for capitalization --Correcting fragments & run-ons
October/November	Reading the Weather, Reading the World: Purposeful Reading of Nonfiction (Book 2)	Boxes and Bullets: Personal and Persuasive Essay (Book 2)	--Tackling tricky words from a range of strategies --Using commas and quotations from a text and direct speech
December/January	Interpretation Clubs (If...Then...)	The Literary Essay: Writing About Fiction (Book 4)	--Using available resources and spelling rules to write words --Exploring transitional words and phrases --Determining types of pronouns
February/March	Reading History: The American Revolution (Book 3)	Bringing History to Life (Book 3)	--Choosing punctuation for effect --Reviewing homonyms --Choosing precise words: adjectives and adverbs
April / May	Reading with the Lens of Power and Perspective (Curricular Calendar) * 2 Week Test Prep	Journalism (Curricular Calendar) * 2 Week Test Prep	--Reviewing commas and quotation marks in dialogue --Using progressive verb tenses
May/ June	Historical Fiction Clubs (Book 4)	Historical Fiction Writing (If... Then...) Choose Your Own Adventure: Independent Writing Projects (An Optional Two Week Mini-Unit)	--Forming prepositional phrases --Using commas and conjunctions --Using figurative language: similes, metaphors, and personification

Unit 1: The Arc of Story: Writing Realistic Fiction

September/October

This unit is a favorite for students, as they love (and have an extensive background in) reading and writing fiction. This enthusiasm will be a gift and a challenge, as students will be very willing to write a lot. On the other hand, their enthusiasm may impact the quality of their work. If your teaching is not decisive and strong, students will carry on, undeterred by your teaching. Therefore, your conferences and partnership check-ins will be an important part of your daily routine.

In Bend I, students will discover ways to live like writers, to see ideas for fiction stories everywhere. They will create complex, three-dimensional characters who could exist in the real world. They will ponder their characters' wants and needs to do this. In Bend II, students will use a story arc as a road map for how their story will go. Bend III asks students to delve into focused drafting, deep revision work, and editing. The unit also highlights the importance of grounding the entire story (not just the introduction) in a sense of place (read: setting). Finally, in Bend IV, students will synthesize all they have learned about realistic fiction writing to carry through their own independent fiction projects.

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Students will write with volume and stamina throughout the writing process. <input type="checkbox"/> Students will choose realistic fiction topics that are rooted in everyday experiences. 	
Essential Questions	Enduring Understandings
<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> Why do authors write about their personal experiences? <input type="checkbox"/> How do authors decide what stories from their life are worth sharing? <input type="checkbox"/> Why is revision important? 	Students will understand that... <ul style="list-style-type: none"> <input type="checkbox"/> Authors not only use their notebooks to write stories, but to collect, plan, and organize their ideas. <input type="checkbox"/> Authors make thematic connections between the important moments in their lives. <input type="checkbox"/> Authors plan/rehearse their stories multiple times before putting pen to paper. <input type="checkbox"/> Authors maintain a balance between planning/drafting and revising/editing

Unit 2: Boxes and Bullets: Personal and Persuasive Essay

October/November

This unit, like a number of other units in the series, begins with a quick immersion into the whole process of writing this new kind of text. The goal for “essay boot camp,” as the opening days of the unit are called, is to help students develop a sense of what it feels like to write a whole essay.

In Bend I, the students will work together as a class to construct a simple class essay by “writing in the air” together, and then they go off to flash-draft the spoken essay on paper. Then, students will spend the next few days gathering entries in their notebook, writing long about ideas about people and events. Students will also develop thesis statements. In Bend II, students will write out evidence to support the reasons for their opinions. They will also collect mini-stories, utilize transition words and phrases, and learn about how to structure an essay. Bend III is about transference and raising the quality of work. Students will develop persuasive opinions that are more generalized and develop a plan for a persuasive essay. They will learn to include a greater variety of evidence, set goals and self-assess, and revise/edit their drafts.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Essayists develop quality thesis statements. <input type="checkbox"/> Essayists decide strategically how they will structure their essay with their audience in mind. <input type="checkbox"/> Essayists use transitional words to guide their readers through the content of their essay. 	
Essential Questions	Enduring Understandings
<p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> How do writers live their lives like an essayist? <input type="checkbox"/> Why is essay writing important? <input type="checkbox"/> What is the difference between an essay and narrative writing? <input type="checkbox"/> How do authors use partnerships when writing essays? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> Writers grow ideas that are central to the story (grounded in close reading), with text evidence, and reflection to support the claim. <input type="checkbox"/> Essayists mindfully and deliberately organize their writing to communicate their intended message to an audience. <input type="checkbox"/> Essay writers read, reread, and rethink a text in increasingly sophisticated ways.

Unit 3: Literary Essay: Writing About Fiction

December/January

To write well about reading, students not only need to learn more about *writing*, they also need to learn more about *reading*. Throughout the unit, students are taught the value of close reading of complex texts. From the get-go, students will learn to write structured, compelling essays in which they make and support claims and analyze, unpack, and incorporate evidence.

In Bend I, you'll remind students of the work they did on essays prior to this unit. Students will focus on arguing for ideas about characters while carrying forward what they have been taught about planning and drafting a boxes-and-bullets essay, writing introductions and conclusions, and marshalling evidence in support of reasons. In Bend II, you will teach children the power of higher-level interpretive reading. In Bend III, students will write compare and contrast essays, noting the different texts' approaches to the same theme or issue.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Identify possible structures of a literary essay <input type="checkbox"/> Construct sophisticated opinions about text(s) <input type="checkbox"/> Support opinions with highly relevant and carefully selected examples/evidence <input type="checkbox"/> Synthesize opinions and text evidence to engage in analytical thinking/interpretation 	
<p style="text-align: center;">Essential Questions</p> <p style="text-align: center;"><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p style="text-align: center;">Enduring Understandings</p> <p style="text-align: center;"><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> How do essayists generate ideas for writing? <input type="checkbox"/> How do essayists read closely to make connections within and across texts? 	<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Identify possible structures of a literary essay <input type="checkbox"/> Construct sophisticated opinions about text(s) <input type="checkbox"/> Support opinions with highly relevant and carefully selected examples/evidence <input type="checkbox"/> Synthesize opinions and text evidence to engage in analytical thinking/interpretation

Unit 4: Bringing History to Life

February/March

This powerful unit requires students to tackle the rigorous task of writing TWO research reports on the Revolutionary War. Unlike other units, this unit is purposefully scaffolded throughout to allow students to dive deeper into their research, making interpretations along the way. This unit teaches students how to research well, cite important sources, and recognize conflicting perspectives about a topic. The challenging work of this unit asks students to collect, synthesize and organize their research into logical, structured chapters. This will prepare students to tackle more independent research endeavors later in the year.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Writers synthesize research to write about a topic. <input type="checkbox"/> Informational books are written in a clear, organized structure. <input type="checkbox"/> Writers incorporate text evidence and multiple perspectives in their informational books. 	
Essential Questions	Enduring Understandings
<p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> ● How does text structure help writers teach about a topic? ● Why is important for writers to synthesize multiple sources? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Writers use their writing notebooks to research important topics. ● Writers use that research to compose informational books. ● Writers write in specific structures to support what they are trying to teach.

Unit 5: Journalism

April/May

This unit helps students learn to write quickly, to revise purposefully and swiftly, and to write from positions of thoughtful observation within their community. This unit imagines that you first teach your class to write quick news reports--with an emphasis on helping students write concise, focused reports that tell the who, what, where, and when, with a sense of drama. A typical news report might feature headlines such as *Spider Gets Loose from Science Lab* or *Tears During Dodgeball*.

Later in the unit, you'll decide whether to re-teach news story writing, helping children get a firmer grasp on this piece, or whether you want to up the ante, suggesting the children can become involved in deeper journalism projects. If you decide on this route, then your children will become investigative journalists. You'll teach them to conduct interviews and collect observation notes, to ask questions, to ponder the meaning of everyday happenings, and to write in order to suggest significance. Investigative pieces, in contrast to news stories, may sound like, *Spiders Get a Bum Rap at Franklin Elementary*, or *Dodge Ball Teaches Toughness*.

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> Students will write a news story that includes the facts of an event: who, what, where, and when. Students will write an investigative news story that examines a news story from a particular angle. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> How can I be a journalist that writes quickly, revises purposefully, and exposes thoughtful observations about my community? How can I write concise, focused news reports that both give details about an event and are written with a sense of drama? How can I adopt the tone and style of an investigative journalist to write about topics and events that are important to me and my community? 	Students will understand that... <ul style="list-style-type: none"> Journalists observe the world around them and turn an ordinary event into an extraordinary story. Journalists write concise, focused reports that tell the who, what, where, and when, with a sense of drama. Investigative journalists choose an angle or a focus for their stories.

Test Prep (A Two Week Mini-Unit)

April

This is a unit where you are encouraged to make some decisions about what to teach based on students' strengths and strivings. If you teach very proficient writers, you might decide to progress more quickly through this unit, or to bypass some portions of it, as the plans have been written with a special eye on the need to scaffold so *all* students can do competent work on the tests' required essays.

Literary essay practice offers the bridge between reading and writing. This writing will be logical, thesis-driven writing. In the past, writers have been given the opportunity to develop ideas well and assemble revised parts into a draft. Across this unit, it is suggested that from day one that your students draft whole literary essays. It is also suggested that students are given repeated practice writing flash essays (one consecutive time-period essays) so they internalize the form and voice of the literary essay.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> write an essay in a timed writing session <input type="checkbox"/> develop theories about text, supported by text evidence <input type="checkbox"/> revise literary essays in strategic ways 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How are developed essays generated in one writing session? <input type="checkbox"/> How is test-situation essay writing similar to and different from other essay writing? <input type="checkbox"/> Why is a strong thesis statement important in essay writing? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Writers express ideas about texts. ● Writers develop ideas about texts through repetition and practice. ● Test takers plan strategies in advance for how they will react when they encounter trouble.

Unit 6: Historical Fiction

May/June

This unit is a return to fiction writing with a focus on becoming skillful, independent writers. It will be important to think about how you will support the content related to this unit. We suggest you channel all your students to write about a period you've previously studied in social studies so they have the basic, foundational knowledge. This unit should align with the reading work in students' genre study book clubs.

In Bend I, students will review what they know about strong narrative writing while collecting and developing historical fiction ideas. This bend is short and ambitious; the writing children produce should be ample and well-crafted. In Bend II, students will choose a seed idea to develop into a full story. As they draft, students will pay attention to creating historically accurate plotlines, believable characters, and narrative elements such as storytelling, not summarizing. In Bend III, students will repeat this process with a second seed idea. They will draft with the external and internal story of the character in mind. In Bend IV, students will select one of their stories to revise and edit for publication.

Writing

Big Ideas: *Course Objectives / Content Statement(s)*

- Writers synthesize research to write about a topic.
- Historical fiction authors balance narrative and informational elements in their writing.
- Historical fiction authors revise extensively.

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> ● How do historical fiction authors generate ideas for their writing? ● How is historical fiction different from other genres? ● Why is the process of revision important to the writing process? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Quality writing traits can be utilized across genres. ● Historical fiction writing uses structures and craft from fiction and informational writing.

Choose Your Own Adventure: Independent Writing Projects

June (An Optional Two Week Mini-Unit)

This unit follows a year of intensive, genre-led workshop instruction. This unit is situated at the end of the year as a way to reinvigorate writers with free choice and creative opportunities to synthesize all they have learned in narrative, informational, and opinion writing. Children will also have an opportunity (if desired) to dabble in new kinds of writing, such as comics, plays, and newspapers. In turn, the teacher gets an opportunity to focus on the stages of the writing process, differentiating instruction throughout.

To prepare, you will need to provide numerous types of paper choice--including portrait/landscape lined paper and unmarked white paper. You will also need to prepare tools for revision. Creating an area in the room where students have ready access to revision flaps, scissors, tape, and glue sticks will give students the opportunity to make choices about their writing. The classroom will be a buzzing, energetic place during this unit!

In addition, you will need a collection of tools to support students during their writing quests. You will want to give students access to mentor texts that match the structures and genres they are exploring. It is also recommended that students are provided with copies of key anchor charts/mini-charts that have been utilized throughout the year. Ultimately, the goal is for students to take ownership over their writing lives.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Authors integrate structural, organizational, and craft choices they have learned throughout their writing lives. <input type="checkbox"/> Authors consider genre when making a plan for writing. <input type="checkbox"/> Authors closely study mentors in their genre for ideas for content, structure, and craft. <input type="checkbox"/> In all genres, authors revise thoroughly and deliberately. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How do authors become proficient at their craft? <input type="checkbox"/> How do authors learn from their own work <i>and</i> the work of others? <input type="checkbox"/> How do planning and revising impact the writing process? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Writing is a thoughtful and deliberate process. ● Writers develop their craft through repetition and practice. ● Authors choose topics by interest and knowledge base.