

Summit Public Schools
Summit, New Jersey
Grade Level: Fourth/ Content Area: WRITING

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 One)	The Arc of the Story: Writing Realistic Fiction (Book One)	--Using an Editing Checklist --Studying Rules for Capitalization --Correcting Fragments & Run-ons
November /December	Non-Fiction: Reading the World (Book Two)	Boxes and Bullets: Personal & Persuasive Essay (Book Two)	--Tackling Tricky Words From a Range of Strategies --Using Commas and Quotations From a Text and Direct Speech
January/February	Interpretation Book Clubs	Literary Essay (Book 4)	--Using Available Resources and Spelling Rules to Write Words --Exploring Transitional Words and Phrases --Determining Types of Pronouns
March/April	Historical Fiction Clubs (Book Three) * 2 Week Test Prep	Bringing History to Life (Book Three) *Test Prep	--Choosing Punctuation for Effect --Reviewing Homonyms --Choosing Precise Words: Adjectives and Adverbs
April / May	Reading History: The American Revolution (Book 4)	Historical Fiction Writing	--Reviewing Commas and Quotation Marks in Dialogue --Using Progressive Verb Tenses
May June	Reading with the Lens of Power and Perspective Optional: Independent Reading Projects (2 weeks)	Journalism (Curricular Calendar Unit) Optional: Independent Writing Projects (2 weeks)	--Forming Prepositional Phrases --Using Commas and Conjunctions --Using Figurative Language: Similes, Metaphors, Personification

Unit Description: The Arc of the Story Writing Realistic Fiction (Book One)

Writing fiction stories is a favorite unit throughout the year as students love In this unit, Realistic Fiction begin by asking students to do some on-demand writing that allows you to assess what they can do. As students work, notice their strategies and habits as fiction writers. Do they take nay time to rehearse to weigh options? Do they have strategies for getting themselves started? Most importantly notice whether they storytell, rather than summarize? Do they strive towards developing compelling characters and detailed settings and make an effort to build tension? Use these assessments and questions to help you tweak your plans so that your minilessons bring the whole class on the journey of work that is especially essential for the needs of your class.

Another major goal of this unit is to write with greater volume throughout the writing process. Spending time planning and using mentor texts to work towards pre-established goals. Also, you can teach students to rehearse their stories before they write, developing character and plot. They may use every day experiences as a resource for generating ideas. Small group work will be based on teachings of character and story development and conferring strategies.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Students will write with volume 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"> ● What makes a realistic fiction story? ● Where do writers get their ideas? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Writers continue to write entries in Writer’s Notebook ● Writers explore ideas that will become fiction stories ● Writers explore techniques for storytelling ● Writers plan/rehearse their stories multiple times before putting pen to paper writers write a short fiction story with two or three characters and two or three scenes
Area of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
Students will:	<p>Instructional Focus: <u>Bend I: Collecting Ideas, Rehearsing Our Writing, and Learning to Live Inside the World of Our Story as it Develops</u></p> <p>Session 1 (Imagining Stories from Ordinary Moments) Today I want to</p>
<p style="text-align: center;">Writing Standards</p> <p>Text Types and Purposes</p>	

W.4.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.

- A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use dialogue and description to develop experiences and events or show the responses of characters to situations
- C. Use a variety of transitional words and phrases to manage the sequence of events.
- D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- E. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above)

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

teach you that writers collect ideas for fictional stories from ordinary events in our lives in our writer's notebooks. **(What)**

They do this by **(how)**:

1. Think about important small moments of your life when you had a strong emotion
2. Name the emotion you were feeling.
3. Tell and write the story bit by bit.

Session 2 (Imagining Stories We Wish Existed in the World) Today I want to teach you that writers collect stories not by finding bits of life or entries, but also by paying attention to stories we wish existed in the world.

They do this by:

1. Think about books that you want to read.
2. Think about how can I write a story for people like me, so we can see ourselves in books.
3. Tell and write down the story idea.
4. Make sure your story idea includes a character with with traits, struggles, and, actions. Revise blurbs as needed.

Session 3 (Developing Believable Characters) Today I want to teach you that fiction writers live with a story idea for a time and use thinking strategies in order to develop characters before drafting.

They do this by:

1. Selecting a story idea.
2. Think about the goals of the character and have students refer to the "Advice for Developing Characters Chart"
3. Tell and write internal and external features of the main characters.
4. Make sure the features are coherent and make sense together. Revise if needed.

Session 4 (Giving Characters Struggles and Motivations) Today I want to teach you that when developing characters every fiction writer needs to know what the character wants and what keeps these characters from getting what they want. As fiction writers we don't come out and say what they want, we show it by putting examples into small moments, into what are called scenes.

Range of Writing

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

They do this by:

1. Use a mentor text like "Fireflies" and think about what the character wants even though the author doesn't come out and say it.
2. Think about a character's special place, best friends, quirks, and collections. Think about what a character yearns for and what gets in their way.
3. Create little scenes that show what he/she longs for using your story idea telling it bit by bit (may or may not end up in your story).

Session 5 (Plotting With A Story Arc) T

Today I want to teach you that after you develop your characters by drafting a story arc. Fiction writers plan by plotting the arc of the story and specifically aim to intensify the problem.

They do this by:

1. Create a story arc as a class of the a mentor text, such as "Fireflies."
2. Think about how can I start my first scene bringing the character to life and showing what he/she yearns for.
3. Think about how each scene develops, showing what is going to happen, how things will get tough, and then something happens that changes things that solves the character's problem.
4. Share your scenes with you partner and write your arc.

Bend II: Drafting that Leads Quickly to Revising, and Revising Using All We Know to Bring Out the Heart of Our Stories

Session 6: (Show, Don't tell) Today I want to teach you that when we create a scene, we are creating a drama. Writers use dialogue, describe a small actions, make characters react, and use descriptive language.

They do this by:

1. Think about the difference between a summary and a scene
2. Think about a moment on your story arc and first tell your partner a summary of the scene (start with the lead).
3. Then practice telling the scene as a story, not a summary, trying to use dialogue or action in the first sentence

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.

4. Begin drafting your lead so that it sounds like a story.

Session 7 (Feeling and Drafting the Heart of Your Story) Today I want to teach you that before writers really get going on a draft, they think about all the ways to make a draft into a really good story. Writers try to lose themselves in the story and become the characters. The writing is like a drama happening to them!

They do this by:

1. Think about how when we read we lose ourselves in the story and become the writer.
2. After reading a scene from a mentor text (can be shared writing created by the class), act out and pretend being the characters.
3. Reread your lead and become the character. Imagine being in the character's shoes, see through their eyes, and continue writing.

Introduce the Narrative Checklist (see page 72)

Session 8 (Studying Published Texts the Write Leads) Today I want to teach you that even when writers are fired up, they force themselves to pause, rewind, and listen to what they have written. If needed they revise, which changes the story.

They do this by:

1. Study the leads of familiar mentor texts.
2. Think about what the writer does to draw the reader in. Think about what techniques the writer uses (partnerships).
3. Draft and revise leads to include narrative writing techniques

Session 9 (Orient Writers with Setting) Today I want to teach you that you "turn the lights on in a story, to show the place and time in order to keep readers from being disoriented and confused.

They do this by:

1. Study a scene that has been revised to show more action and setting details.
2. Think about if you could picture what was going on and if you could imagine seeing the place.
3. Reread drafts, asking yourself, "Will readers feel disoriented or in the dark?"

- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

- 4. Revise adding more action and setting details.

Session 10 (Writing Powerful Endings) Today I want to teach you writers take time with their endings. They draft and revise until they find one that ties up loose ends, resolve problems, and bring home the story's meaning.

They do this by:

1. Review a list of a few ways writers make sure endings are of good quality (pg. 102)
2. Practice with the class text to imagine possible endings to the story.
3. Continue drafting.

Bend III: Editing and Getting Ready for Publication

Session 11 (Revision) Today I want to teach you that writers work hard to write their drafts really really well. Writers then switch to revision, which is where a lot of their best work is done. Revision means to see again.

They do this by:

1. Demonstrate reading through a lens while revising (ex. Have I illustrated the deeper meaning?).
2. Try out different ways to look through a lens while revising (ex. Have I developed my character with good and not so good traits?).
3. Revise your piece today through a lens and then try another lens.

Session 12 (Making a Space for Writing) Today I want to teach you that writers set up spaces in which they can do their best work. They put items in these spaces to remind them of what they want to do as writers.

They do this by:

1. Think about about an item you have read that provides you with advice you way want find inspiration in (possibly a quote from a mentor text or an entire short story).
2. Collect and share why you chose the item you did.
3. Find a place to keep these items (possibly notebook) near you

<p>Vocabulary Acquisition and Use</p> <p>L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase. B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph</i>, <i>photograph</i>, <i>autograph</i>). C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases. 	<p>while you write to find inspiration and ideas for your own writing.</p> <p>During the share, have students check their writing with the checklist to create goals (pg 123)</p> <p>Session 13 (Using Mentor Texts to Flesh Out Characters) Today I want to teach you that when we read stories, we ask ourselves, "What did the author that seems to work so well and are there places in my own writing where I could use the same technique?"</p> <p>They do this by:</p> <ol style="list-style-type: none"> 1. Analyzing a mentor text (ex. <i>Fireflies</i>). 2. Name the technique. 3. Attempt to revise your own writing using the techniques that they you have identified in mentor texts. <p>Session 14 (Editing with Various Lenses) Today I want to teach you that before you go editing your work for punctuation and paragraphing, I want you to read your draft and check on your spelling. You do this by, eyeing each word and thinking, "Does this look right?" When uncertain, you circle the word and try to spell again. As needed, we locate the spelling of words we do not know.</p> <p>They do this by:</p> <ol style="list-style-type: none"> 1. Going through your writing and circling words that are possibly spelled wrong. 2. Use any strategies you know to spell the word. 3. Using resources to check spelling as needed. 4. Use the checklist to then go back in and check with a different lens (dialogue, paragraphs, punctuation. 5. Work in partnerships to check each other's work. <p>Once revision editing is complete, students can publish their work using google drive as an option. They can then share work with the peers or teacher to provide feedback.</p> <p>Session 15 (Publishing Anthologies) Let's celebrate with a book party (see pages 143-145 for ideas).</p> <p>Possible ideas:</p> <ol style="list-style-type: none"> 1. Before the party, allow students to practice planned analogies

from their story they would like to read.

2. Allow students to decorate the room and dress up for the event.
3. Possibly welcome parents or other students and teachers to the event
4. Allow student to share in a circle.
5. Possibly reflect or enjoy in an activity of celebration.

Bend IV: Embarking on Independent Fiction Projects:

Session 16 (Launching Independent Fiction Projects) Today I am going to teach you that writers don't just leave their writing in writing workshop, they carry those skills with them wherever they go. You can carry out your own fiction writing projects and create story ideas to begin new projects.

Possible ideas:

1. Look at previous mentor texts for inspiration.
2. Review previous charts on fiction writing and repertoire of previous strategies.
3. Create story blurbs based on a class project.
4. Highlight places where student have story ideas from earlier in the unit.

Session 17 (Planning and Drafting Stories with Agency) Today I want to teach you that writers can be their best editors and teachers. They do this by looking closely at their best plans for stories, first drafts, and noting what they did well and what they can do better.

They do this by:

1. Study a previous draft and identify the writer's moves. Decide what should be kept and areas that can be improved.
2. In partnerships with a class draft or mentor text, name the techniques and strategies that were engaging for a reader (ex. I like how you used actions to make us understand the characters).
3. Go into your own work and determine what worked and what you want to develop more.
4. You will work at different paces working on various things (developing blurbs, developing characters, planning your story

arc, drafting). The goal is independence and determining what you need to do to grow as a writer and publish your next fiction story.

Session 18 (Mining the Connections between Reading and Writing Fiction) Today I want to teach you that we can use the fiction we are reading to help us become better fiction writers.

They do this by:

1. Before choosing a text to study, think about think about your own story and what might be similar.
2. Go back into the book and find places that you really liked.
3. Find places where the text made you feel an emotion as a reader and name how the mentor author did that.
4. Use the mentor text to inspire your writing regardless of whether you are drafting, revising, or brainstorming in your notebooks.

Session 19 (Focusing the Reader's Gaze) Today I want to teach you that fiction writers can be inspired from unexpected places, including movies and television. You learn the way a camera focuses in on settings, characters, and actions. Writers look at their own drafts to determine places where you can add more detail.

They do this by:

1. Watch a video clip noticing close ups, medium shots, and wide shots.
2. Re-watch thinking and talking about the choices the filmmaker made to impact the audience.
3. Connect back to your writing, Revise your writing with camera angles in mind, possibly adding more detail in a particular scene, setting, or to further develop a character.

Session 20 (Choosing Punctuation for Effect) Today I want to teach you that writers think carefully about the punctuation they use. Writers use punctuation to affect their readers and to control how readers read and understand stories.

They do this by:

1. Think about familiar types of punctuation that writers use in their stories.

2. Go back into your draft and ask yourself, what is suppose to be happening in my story.
3. Think about what are my characters supposed to be thinking or feeling. Is there a way I can use punctuation to make that more clear?
4. Revise as needed

Session 21 (Surveying Your Work and Planning for the Future)

Before the celebration:

Students may need time to finish their stories (if you want students to publish). They may want to use Narrative writing checklists independently and also in partnerships.. Allow time to reflect and create goals for future narrative writing.

Celebration:

Allow students time to complete a gallery walk providing positive specific feedback. Students also can complete a self assessment using the checklist. Another way to reflect is to have students fill in, "I used to think _____ about fiction but now I think _____."

After the celebration:

Encourage students to continue to work on independent fiction writing throughout the year.

Sample Assessments:

- Conferring notes
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still areas of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 4th Grade Portfolio Checklist/Portfolio Requirements
- Writing in notebook
- On-demand writing sample
- Published realistic fiction story

Instructional Strategies:

Interdisciplinary Connections

Correlates to colonization social studies unit of study

- Write a story about an immigrant's journey to America.

Technology Integration

- Brainstorm topic using Inspiration
- Type final product in Microsoft Word using google drive so students can share their work to provide each other with feedback to each other prior to print
- Help your peers by offering writing suggestions and posting writing for feedback on a classroom blog or forum
- Create a storyboard/ Beginning, Middle, End Chart on Comic Life
- Reenact stories using green screen technology

Media Literacy Integration

- Skype with students in other classes or schools and share their writing

Global Perspectives

- Big Boy by Tolowa Mollel
- Jin Woo by Eve Bunting
- Our Green Apple by Eve Bunting
- Juan Bobo Goes to Work by Marisa Montes

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

	Information Literacy Media Literacy Life and Career Skills 21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
--	--

Professional Resources:

- Teacher's College Writing Curricular Calendar, Fourth Grade, 2011-2012* Unit 2
- Teacher's College Writing Curricular Calendar, Fourth Grade, 2010-2011* Unit 3
- [Writing Fiction: Big Dreams, Tall Ambitions](#) by Lucy Calkins and M. Colleen Cruz

Mentor Texts:

- Come On Rain! Hesse, Karen
- Fireflies! Brinckloe, Julie
- Hurricane! London, Jonathan
- Knuffle Bunny: A Cautionary Tale, Willems, Mo
- Koala Lou, Fox, Mem
- A Letter to Amy, Keats, Ezra Jack
- The Listening Walk, Showers, Paul
- Nothing Ever Happens on 90th Street, Schotter, Roni
- Owl Moon, Yolen, Jane
- Peter's Chair, Keats, Ezra Jack
- Roller Coaster, Frazee, Marla
- Shortcut, Crews, Donald
- Those Shoes, Boelts, Maribeth
- When I was Little, Curtis Jamie Lee

Unit Description: Boxes and Bullets Personal and Persuasive Essay (Book Two)

The Unit Personal and Persuasive Essay is designed so that students become writers who provide support for a claim in ways that chunk the supportive evidence into logically grouped categories. Writers will be choosing topics that they know well and can write well about in order to ensure the unit is about powerful expository writing and not just research collecting. It is important to push students to truly develop their thinking and to tell students that thought prompts actually push writers to think new things. First writers will choose an idea, learn how to write it as a thesis and build the structure and support for an essay. Writers will then use transitional words, such as “for instance” “in order to” and “specifically”. In addition, writers should also be able to draw on detailed specifics to support their claims. It will be important to teach students that some people divide the world of texts into two categories: narrative and expository writing. This ensures that students understand the ways narrative and expository (Essay, opinion, persuasive) writing are different from each other. The main goal for this unit is ensuring that personal essays are structured in a main-claim/supportive examples or reasons fashion. This unit starts with students writing flash essays, in conjunction with on demand performance assessments. Once students have a strong foundation in personal essay the unit will shift into persuasive essays, probably written about the same topic as the personal essay. It is important to note that this unit progresses quickly as students write and revise a small collection of persuasive essays during the final week of the unit, and that this unit sets the foundation for future units including literary essay and test prep.

Writing

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

- Developing quality thesis statements
- Structure of expository writing
- Writers will use transitional words
- Writers will provide support for a claim in ways that chunk the supportive evidence into logically grouped categories

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do writers learn a variety of strategies for living like an essayist?
- How do writers generate lists and select one item to develop ideas around it?
- What is the difference between expository and narrative writing?
- How do writers become helpful partners to each other during the writing process?

Enduring Understandings

What will students understand about the big ideas?

- Students will understand that...
- Writers learn a variety of strategies for living like an essayist
 - Writers generate lists and select one item and generate ideas around it to grow thoughts in their *Writer's Notebook*
 - There is a difference between expository and narrative writing
 - A writing partner is helpful during the writing process.

Area of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p style="text-align: center;">Writing Standards</p> <p>Text Types and Purposes</p> <p>W.4.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ol style="list-style-type: none"> A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose. B. Provide reasons that are supported by facts from texts and/or other sources. C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). D. Provide a conclusion related to the opinion presented. <p>Production and Distribution of Writing</p> <p>W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above)</p> <p>W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p>	<p>Instructional Focus: <u>Bend 1: Writing to Learn</u></p> <p>Session 1: Essay Structure Boot Camp (page 6-9) Today I want to teach you that writers write essays about their opinions, they structure their essays so they can communicate their idea (thesis) and their reasons. Writers create boxes and bullets to structure their flash essay They do this by:</p> <ol style="list-style-type: none"> 1. Think/write an opinion I feel strongly about (box). 2. Think/write reasons to support a thesis statement using the word because (bullets). 3. Think/write first paragraph with thesis and reasons. 4. Think/write details and evidence to support your reasons. <p>Session 2: Collecting Ideas as Essayists (page 17-19) Today I want to teach you that essayists brainstorm ideas for their writing by thinking of person that matters to you. They do this by:</p> <ol style="list-style-type: none"> 1. Think about a person that matters to you. 2. List specific ideas about that person. 3. Take one of those ideas and write an entry about it (be specific). <p>Repeat process with places or objects (page 20) Take additional days to complete this work as needed.</p> <p>Session 3: Writing to Learn (page 27-30) Today I want to teach you that writers explore their own thinking by freewriting. They do this by:</p> <ol style="list-style-type: none"> 1. Analyze a mentor text and think/discuss, "What is strong about the writing," and "What did the author do that we can try?" Jot about it. 2. Generate the chart of qualities of good free writing (pg29)

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research to Build and Present Knowledge

W.4.7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

- A. Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").
- B. Apply *grade 4 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").

Range of Writing

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

3. Now free write!

Session 4: Using Elaboration Prompts to Grow Ideas (page 37-39)

Today I want to teach you that writers push their thinking by using elaboration prompts to grow ideas.

They do this by:

1. Looking at the list of ways to push our thinking (pg 38)
2. Practice with a partner using elaboration prompts in a conversation.
3. Use elaboration prompts to extend current writing or create a new entry.

Session 6: Boxes and Bullets (page 60-62) Today I want to teach you that essayists plan their writing by creating their thesis and reasons with boxes and bullets.

They do this by:

1. Review your writing and determine your thesis or claim.
2. Go through your writing and look for types of reasons. First mentally say your thesis and then say because...
3. Create your thesis and reasons using boxes and bullets.

Note: Typically essays will follow a when or times structure. Possibly create folders to organize essays.

Bend II: Raising the Level of Essay Writing

Session 8 Composing and Sorting Mini-Stories (page 78-80) Today I want to teach you that essayists use their own stories in their body paragraphs.

They do this by:

1. First read/analyze a body paragraph from a mentor essay(optional).
2. Take your first bullet and think about a true story that relates.
3. Remember strategies to write focused narrative stories (ex. tell your story bit by bit)
4. Try to write a couple stories for each bullet point.
5. Use self assessment for writing mini-stories (pg 84)

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Session 10 Organizing For Drafting (page 95-98) Today I want to teach you that before essayists put a project together, they organize and test out their materials.

They do this by:

1. Re-read your evidence/mini-story.
2. Look for parts that match your reason.
3. Decide if you need to cut or revise.

Session 11 Building a Cohesive Draft (page 105-107) Today I want to teach you that writers put materials together by using a few strategic techniques.

They do this by:

1. Arranging the order of their body paragraphs/reasons with purpose.
2. Repeat key words from their thesis in their topic sentences.
3. Arranging their evidence either chronologically or by importance
4. Using transition words to glue their words together like cement (see pg 110)

Elaboration/Analysis: Today I want to teach you that it is important to link your evidence to your reason and thesis statement by using transition words.

They do this by:

1. Going back to their body paragraphs after analyzing a mentor text.
2. Thinking of how to further explain how their evidence supports their idea.
3. Use sentence starters to further explain their thinking:
 - This shows...
 - This is important because...
 - This proves...
 - This made me realize...

(Students may also find elaboration ideas in their notes from the previous session 4)

Session 13 Writing Introductions (page 121-123) Today I want to

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language

Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

teach you that writers often use the beginning of an essay to get readers to care about their ideas.

They do this by:

1. First read/analyze a introduction from a mentor essay(optional).
2. By referring to the "Ways to Start an Essay" chart to hook their readers.
3. Trying out a few different leads with a partner to see which works best.
4. Include your thesis and reasons to transition into your body paragraphs.

Possibly teach conclusions on next day if needed.

Writers use a conclusion as another place to convey the importance of ideas.

They do this by:

1. First read/analyze a conclusion from a mentor essay(optional).
2. By referring to the "Ways to End an Essay" chart.
3. Trying out a few different common phrases to help you end your essay.

Session 14 Revising Our Work with Goal in Mind (page 129-130)

Today I want to teach you that it's important for writers to look back at their progress and create goals by using checklists and charts.

They do this by:

1. Possibly comparing their piece to their on-demand at the beginning of the unit.
2. Using the checklist to create personal goals.
3. Make steps to achieve goal.
4. If time permits, allow for peer conferencing

Session 15 Correcting Run-On Sentences and Sentence Fragments (page 135-136)

Today I am going to teach you that writers edit their work by checking to make sure each sentence is complete, and they correct run-on sentences and fragments.

They do this by:

1. Thinking/jotting of ways they already know how to edit.

Use correct capitalization.

Use commas and quotation marks to mark direct speech and quotations from a text.

Use a comma before a coordinating conjunction in a compound sentence.

Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph*, *photograph*, *autograph*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the

2. Working with a partner to work on punctuating sentences by reading work aloud.

Suggested to sort students in small groups today for conferring based on the issues they are having (see page 136)

Publish/Celebrate (optional)

Take time to celebrate your students published work!

Bend III: Personal to Persuasive

Session 16 Moving for Personal to Persuasive (page 147-154) Today I am going to teach you that when you write a persuasive essay, you need to take risks with your writing and develop strong opinions that others could disagree with.

They do this by:

1. Looking at the thesis of your personal essay.
2. Take out the personal components and make it something more people can relate to.
3. Ask yourself, "Can people agree or disagree with me?" You can refer to persuasive thesis starters on page 151
4. Develop reasons using boxes and bullets (page 154)

Session 17 Inquiry into Persuasive Essay (page 160-161) Today I want to teach you that writers ask themselves, "What do persuasive writers do that is similar to personal essay writers?"

They do this by:

1. Reading a section of a persuasive text and analyze it (pg 160).
2. Convene writers and elicit moves they learned while writing personal essays.
3. Construct the chart: Moves persuasive writers make that are also used in personal essay writing (pg 161).

With the use of their boxes and bullets, allow a few days for students to draft their pieces.

Session 18 Broader Evidence (page 167-169) Today I want to teach you that persuasive writers draw on evidence from the world to convince others.

They do this by:

pronunciation and determine or clarify the precise meaning of key words and phrases.

1. Looking at the evidence they currently have
2. Set up a chart to push themselves to to gain different types of evidence, such as: stories from other people or quotes from other people (work with partner to collect). See student example on page 168.
3. Weigh evidence to determine what is most important and powerful to include. See opinion writers chart on page 169

Session 19 Connecting Evidence, reason, and thesis (page 173-176)

Today I want to teach you that essayists link each piece of evidence to their reason and their thesis statement by using transition words.

They do this by:

1. Looking at the chart of transition phrases (see page 174).
2. Go back into your drafted body paragraphs and revise as needed after each piece of evidence. You can add onto to the chart from previous day (see page 176).
3. Share with a partner.

Session 20 Getting Ready to Put our Opinions into the World (page 184-191)

Today I want to teach you that we don't let our work go into the world unless it is our absolute best!

They do this by:

1. Checking each paragraph for misspelled words and circling.
2. Check other conventions using the opinions writing checklist.

Please note strategies for conferring and small group work on pages 188-189

3. Publish essay with audience in mind (see page 190-191).

This session will take more than one day.

Session 21 Hey World, Listen Up! Sharing Our Opinions Loudly and Proudly page 196-197)

Students should have an opportunity to share their work with peers, teachers, and possibly parents. Allow students to share their journey across the unit and their published piece. Please see page 197 for ideas.

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio Checklist/ Portfolio Requirements
- Writing in notebook
- Final essay
- Draft work
- Partner/ conference notes

Instructional Strategies:**Interdisciplinary Connections**

Correlates to any science, math, or social studies unit of study

- Write a research essay about a curriculum topic in science or social studies. (immigration, space, etc)

Technology Integration

- Brainstorm topic using Inspiration
- Type final product in Microsoft Word
- Write a script for a podcast sharing a small moment from your life
- Help your peers by offering writing suggestions and posting writing for feedback on a classroom blog or forum

Media Literacy Integration

- Skype with students in other classes or schools and share their writing

Global Perspectives

	<ul style="list-style-type: none"> ● Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world using the world-wide web.
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>.</p>

Professional Resources:

- Teacher's College Writing Curricular Calendar, Fourth Grade, 2011-2012* Unit 3
- Teacher's College Writing Curricular Calendar, Fourth Grade, 2010-2011* Unit 2
- [Launching the Writing Workshop](#) by Lucy Calkins with Marjorie Martinelli, contributing author
- [Raising the Quality of Narrative Writing](#) by Lucy Calkins with Ted Kesler, contributing author

Mentor Texts:

- Come On Rain! Hesse, Karen
- Fireflies! Brinckloe, Julie
- Hurricane! London, Jonathan
- Knuffle Bunny: A Cautionary Tale, Willems, Mo
Koala Lou, Fox, Mem
- A Letter to Amy, Keats, Ezra Jack
- The Listening Walk, Showers, Paul
- Nothing Ever Happens on 90th Street, Schotter, Roni
- Owl Moon, Yolen, Jane
- Peter's Chair, Keats, Ezra Jack
- Roller Coaster, Frazee, Marla
- Shortcut, Crews, Donald
- Those Shoes, Boelts, Maribeth
- When I was Little, Curtis Jamie Lee

Unit Description: Literary Essay (Book Four)

The unit of literary essay works in conjunction with the unit on test prep. Literary essay offers a bridge between reading and writing. Students will learn that writing can be a way to not only hold onto one’s thinking about a particular subject or text but also to elaborate this thinking. In addition, students will become more skilled in opinion writing as they analyze and respond to texts. The goal of this unit is to ensure that students are fluent in essay writing and will be prepared to write essays at the drop of the hat. This unit will start with students writing a flash essay on day one, and to continue this “drop of a hat” practice throughout the unit continuously revising so that they internalize the form and voice of the literary essay. Since this unit follows the interpretation text sets unit in the reading workshop will allow students to devote themselves to the work of developing accountable theories about texts. It is important to note that students’ work in partnerships in both reading and writing workshops, and listen to each other’s ideas to notice when a partner says a claim, it is a thesis-a box. As teachers, we will coach into helping the partnership or club to talk about the idea at some length, “speaking in essays.” Next, these conversations will come to include the work of finding and elaborating on evidence, and retelling a part of the story in a way that is angled to show how this part of the story substantiates a claim. The more fluent students become in “speaking essay” the more they will internalize the essay writing process and enhance their essay writing skills. This unit will start with quick essays. With students continuously writing or revising another essay every day, so that they become accustomed to writing fluently and with increasing structure, coherency, and precision. Finally, the quick drafts of essays will be revised repeatedly, as they learn to incorporate new and more advanced moves into their texts. The final goal is for students to master the essay form with the same ease with which they have mastered personal narrative.

Writing

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

- Students will respond to a text with a reasoned, well-crafted piece of writing.
- Students will become more skilled in opinion writing.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do writers respond to a text with a reasoned, well-crafted piece of writing?
- How do students become more skilled in opinion writing?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Writers respond to a text with a reasoned, well crafted piece of writing that reflects the framework of essays.
- Students become more skilled in opinion writing by forming their own ideas about topics.

Area of Focus: Proficiencies

(New Jersey Student Learning Standards Alignment)

Examples, Outcomes, Assessments

Students Will:

Writing Standards

Consider beginning this unit by reading various short stories. Beginning as whole class and then in leveled small groups. See page 9 for tips.

Text Types and Purposes

W.4.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
- B. Provide reasons that are supported by facts from texts and/or other sources.
- C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
- D. Provide a conclusion related to the opinion presented.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above)

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research to Build and Present Knowledge

In this unit, there are three bends. Your first bend is character, second is theme, and third is compare-and-contrast. Depending on time and needs, you will have to determine which pieces you formally publish.

Instructional Focus:

Bend 1: Writing About Reading: Literary Essay

Session 1 Close Reading to Generate Ideas About a Text (page 4-8)

Today I want to teach you that in order to write well about your reading, you need to be a wide awake reader. You need to read closely, paying close attention to details, and write to grow ideas.

They do this by:

1. Re-read a chunk of a text closely.
2. Underline key details.
3. Use the chart "Ways to Push Our Thinking" chart from the personal essay unit to say and write ideas about characters.

Reveal beginning of "How to Write a Literary Essay" chart page 8

Session 2 Gathering Writing by Studying Characters (page 16-19)

Today I want to teach you that skilled readers pay attention to characters in stories, specifically: character traits, motivations, changes, and life lessons (add to chart, see page 17).

They do this by:

1. Choose a text that is important to you (students will use for their literary essay). Closely read, looking specifically at what characters say and do.
2. Write notes in the margin.
3. Write long and strong in your notebook, growing ideas about character traits, motivations, struggles, changes, and relationships.

Session 3 Elaborating on Written Ideas Using Prompts (page 27-30)

Today I am going to teach you that when readers want to elaborate on their ideas about a character, they can use the type of prompts that are used in conversations to push their thinking.

They do this by:

1. Look at the list of ways to push our thinking (see page 28).

W.4.7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

- A. Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").
- B. Apply *grade 4 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").

Range of Writing

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- 2. Practice using the prompts in conversations with partners.
- 3. Push yourself to revise some of your initial thoughts or push yourself to develop new and stronger ideas grounded in evidence (Use text from previous day) .

Session 4 Finding and Testing a Thesis (page 37-45) Today I want to teach you that when you are writing a literary essay, it is helpful to reread all of your entries and determine the big ideas.

They do this by (add to the chart on page 39):

- 1. Finding a big idea that is really important to you.
- 2. Testing it out by asking questions:
 - Does this opinion relate to more than one part of the text?
 - Is there enough evidence to support it?
- 3. Create boxes and bullets of thesis and reasons (refer to mid-workshop teaching on page 42 to help students with structure).
- 4. Begin to collect evidence, possibly using a booklet (refer to page 45).

You may choose to do the following sessions or combine parts at some point. Body paragraphs essentially include:

- 1. **Topic sentence or reason.**
- 2. **Mini-stories**
- 3. **Quotes**
- 4. **Elaboration and analysis.**
- 5. **Transitional phrases to link components.**

Consider using the mentor text on page 58 for students to analyze components of a body paragraphs.

Session 5 Using Stories as Evidence (page 49-57) Today I want to teach you that when you are telling a story from the text to support your idea, it is important to angle that story to highlight the way it supports and connects to your thesis (add to anchor chart page 49).

They do this by:

- 1. Think about how to angle their story to make a point (see chart page 50).
- 2. Collect mini-stories to advance their point, collecting several

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal

stories for each booklet-or topic sentence for body paragraphs.

3. Use sentence starters when you want to give an example (see page 57).

Session 6 Citing text evidence (page 61-65) Today I want to teach you that essayist work hard to find "just right" quotes to support their thesis or claim (add to the anchor chart page 62).

They do this by:

1. Looking at quotes that support their bullets and mini-stories.
2. Asking yourself:
 - Can I point to specific words or actions that support my bullet?
 - Can I explain how these words or actions support my bullet?
3. Determine which are strongest.
4. Use transitional phrases to bring quotes into essays and link them to mini-stories (see chart on page 67).

You may choose to then have a specific day on elaborating to unpack the evidence in the body paragraphs. You can model this work using a mentor text and referring back to sentence starters from the previous unit.

Session 8 Putting It All Together (page 78-82) Today I want to teach you that essayists, research what it takes to make a strong and powerful literary essay.

They do this by:

1. Studying a mentor text, thinking, "What has he or she done that I, too, could do?"
2. Analyzing and annotating each paragraph.
3. Creating an outline of what needs to be finished in order to complete each paragraph (see page 82).
4. Finishing your draft (may take more than one day).
5. Using the opinion writing checklist with a partner to revise (see page 85).

Bend II: Raising the Quality of Literary Essays

discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language

Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Use correct capitalization.

Use commas and quotation marks to mark direct speech and quotations from a text.

Use a comma before a coordinating conjunction in a compound sentence.

Session 9 Writing to Discover What a Story Is Really About (page 90-97) Today I am going to teach you that in order to grow ideas that are central to the text, writers look for deeper patterns that may not be as obvious. They look at patterns in relationships, and ask themselves, "What is the story really saying or teaching us about that?"

They do this by:

1. Looking at the plotline, and asking, "What pattern do you see in the book that you want to think more about?"
2. Describing some times when the pattern reoccurs.
3. What do you think the author is saying about the pattern?
4. Can you say more?
5. Use sentence starters to develop new thinking about theme (page 97).

Session 10 (Optional- may work for whole class or a small group) Adding Complexity to Our Ideas (page 100-103) Today I want to teach you that most things in life are not just one way, they are complicated. Essayists form complex ideas, that show different sides to the story.

They do this by:

1. Think about how characters in books, like people, have more than one side.
2. Look at the various ways to develop more complex characters (refer to the "Tips for Developing More Complex Ideas" page 101)
3. Go back into the text, annotate, write long and strong in your notebooks.

Session 11 Flash Drafting Literary Essays (page 110-) Today I want to teach you in order to develop a well developed essay, it is important to have an image of how it should go.

They do this by:

1. Referring back to the "How to Write a Literary Essay," page 110.
2. Writing the title, author, and thesis.
3. Building body paragraphs with evidence (refer to the ways push your thinking page 111).

Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph*, *photograph*, *autograph*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

4. Drafting a conclusion.
5. Working with a partner to label the parts of the essay, referring back to a mentor text as needed.

Some students may need support by structuring their essay with boxes and bullets prior to the flash draft.

Session 12 Beginning and Endings (page 119-126) Today I want to teach you that before a thesis statement, essayists prepare a reader by providing information about literature or a story, channeling readers to the point or thesis.

They do this by:

1. Go back to your introduction to revise.
2. Ask yourself, "What general themes might this essay address?" (Refer to to chart on page 121 on writing leads)
3. Provide a short summary of the story and thesis statement.
4. Revise your conclusion (Refer to chart on page 126)

Session 13 (whole class or small group) Using Descriptions of an Author's Craft as Evidence (page 128-130) Today I want to teach you that literary essayists use not only what the text says, but also how it is said. Writers notice how the author crafts the story in ways to highlight a deeper meaning.

They do this by:

1. Use close reading strategies to notice how author's crafted the story. Noticing what the author chose to include and what they chose not to include.
2. Notice how the author crafted their stories to include literary devices (see the chart on page 129).
3. Revisit your draft and determine what you need to revise.

Session 14 Editing (page 136-140) This particular session is based on the needs of your students. After reviewing student work, you may choose to focus on one tip, several, or small groups. Some areas of focus may be:

1. Present vs. past tense
2. Writing more complex sentence
3. Adding descriptive clauses

As students finish the second essay in this unit, you may want to allow

students times to pull out the opinion writing checklist, to notice where they fall, and determine what their next steps will be (page 139).

Bend III: Writing Compare and Contrast Essays

Session 15 Building the Muscles to Compare and Contrast (page 144-152) Today I want to teach you that writers can compare and contrast two objects by putting two subjects side by side, asking how they are different and how they are similar. Thinking about why it matters and writing about it (center activity).

They do this by:

1. Looking at two concrete objects and noticing what is similar and different about them.
2. Structuring your comparison by traits across two items.
3. Repeat this work with different objects. Pushing ourselves to look past superficial observations like categories (see page 151-152).
4. Creating a class chart of strategies to complete this work (see chart on page 152).

Session 16 Comparing and Contrasting Familiar Texts (page 154-162) Today I want to teach you that the most interesting compare-and- contrasts ideas are ones that go beneath the surface of two texts and focus on deeper relationships, such as: theme or similar characters.

They do this by:

1. Thinking about the larger theme of texts and characters.
2. Think about how the two texts both address the same theme. How they are similar? Why is this significant? How do they address the theme differently (see chart on page 159)
3. Use templates you used from the previous day to begin planning and jotting (see page 158)
4. Draft

Session 17 Using Yesterday's Learning Today and Always (page 164-) Today I want to teach you that essayists look at their writing and ask, "What do I already know that will help me do this well?" and hold

themselves accountable..

They do this by:

1. Looking at your draft you are working on and noticing the writing you have done so far.
2. Reviewing charts and prior learning and determining what you have forgotten.
3. Create goals on your personal goal sheet.
4. Continuing to draft

Session 18 (Optional) Developing Distinct Lines of Thought (page 170-173) Today I want to teach you that sometimes our writing gets tangled like our thoughts. Sometimes we need to revise our work, to make our writing clear.

They do this by:

1. Re-read your draft, looking specifically for areas at supporting ideas or reasons.
2. Make sure you have evidence, examples, and elaboration for each idea.
3. Revise as needed.

Session 19 Exploring Commas (page 177-181) Today I want to teach you that when editing your piece, it is important to study a mentor text to analyze how an author punctuates. **(Dependent on the needs of your students, you can choose to focus on comma usage)**

They do this by:

1. Read different examples,
2. Jot down what you notice.
3. Determine what the example lets you know about the use of commas.
4. Edit you piece, using your checklist.

Session 20 A Celebration (page 182-185) There are many ways you can choose to publish and celebrate the conclusion of the unit. You may want to allow students an opportunity to share with other classes across the grade. It is also important to allow students an opportunity to look back across their goals sheets across the unit. These reflections will help them reflect on what they learned.

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio
- Checklist/ Portfolio Requirements
- Writing in notebook
- Final essay
- Draft work
- Partner/ conference notes

Instructional Strategies:**Interdisciplinary Connections**

Correlates to any science, math, or social studies unit of study

- Students will write opinion essays about books from reading
- Students will write opinion essays about topics from science, social studies, and math

Technology Integration

- Brainstorm topic using Inspiration
- Type final product in Microsoft Word
- Help your peers by offering writing suggestions and posting writing for feedback using the track changes feature of Word.
- Using Inspiration or Smart Notebook compare and contrast ideas about a text.

Media Literacy Integration

- Write a podcast
- Help your peers by offering writing suggestions and posting writing for feedback on a classroom blog or forum

Global Perspectives

- Students can pick topics ranging from a number of ideas and sources

	<p>around the world, and conduct research from around the world using the world-wide web.</p> <ul style="list-style-type: none"> ● Students could interview people on Skype to gather information on their topic.
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ❑ *Teacher's College Writing Curricular Calendar, Fourth Grade, 2011-2012* Unit 7
- ❑ *Teacher's College Writing Curricular Calendar, Fourth Grade, 2010-2011* Unit 7
- ❑ [Literary Essays: Writing About Reading](#) by Lucy Calkins with Medea McEvoy, contributing author

Mentor Texts:

- ❑ *Baseball in April and Other Stories*, Soto, Gary
- ❑ *Bigmama's*, Crews, Donald
- ❑ *A Chair for My Mother*, Williams, Vera B.
- ❑ *Chicken Soup for the Kid's Soul*, Canfield, Jack
- ❑ *Chicken Sunday*, Polacco, Patricia
- ❑ *Curouroy*, Freeman, Don
- ❑ *Crow Call*, Lowry, Lois
- ❑ *Every Living Thing*, Rylant, Cynthia

- Fireflies!, Brinkloe, Julie
- Nothing Ever Happens on 90th Street, Schotter, Roni
- Owl Moon, Yolen, Jane
- The Pain and the Great one, Blume, Judy
- Peter's Char, Keats, Ezra jack
- When I was Young in the Mountains, Rylant, Cynthia

Unit Description: Bringing History to Life (Book Three)

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 unit prepares 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
<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"> ● 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.
Area of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
Writing Standards Text Types and Purposes	<u>Bend 1: Informational Books: Making a Conglomerate of Forms</u>

W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- B. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- C. Link ideas within categories of information using words and phrases (e.g., *another*, *for example*, *also*, *because*).
- D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- E. Provide a concluding statement or section related to the information or explanation presented.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above)

****Note:** Teachers, students will be creating an **entire** informational book in bend 1**

Session 1: Getting the Sense of Informational Books (page 7-8)

Today I want to teach you that when planning your informational books, it is helpful to look at a mentor text to get our work started.

We do this work by:

1. Looking at the mentor text and asking, "What do I notice about this part?"
2. Thinking: "How is this part organized?"
3. Asking: "What do I need to do to get ready to write my own piece?"

Session 2: Planning the Structure of Writing (page 16 - 18)

Today I want to teach you that when planning informational texts, writers take time to think over the structure of their writing.

We do this work by:

1. Thinking about what you are trying to teach in each section.
2. Asking yourself, "What text structure would make the most sense?"
3. Beginning to take notes for your sections with your structure in mind.
 - Compare and Contrast
 - Question / Answer
 - Cause / Effect
 - Chronological
 - Pro / Con

****You will need to have anchor charts of text structure and key words to support this work****

Session 3: Planning and Writing with Greater Independence (page 22 - 26)

Today I want to teach you that writers continue to research to fill in information for their sections.

We do this work by:

1. Collecting notes, filling in any missing information for your sections.

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Range of Writing

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

2. Planning for teaching others about your topic by rehearsing using a teaching tone.
3. Beginning to draft!

Session 4: Teaching as a Way to Rehearse for Information Writing (page

31-34). Today I want to teach you that we can rehearse our writing by teaching our writing partner(s) about our topic.

We do this work by:

1. Thinking: What do I want my audience to learn?
2. Asking: What will interest people?
3. Wondering:: What may be confusing that I can clarify?
4. Trying it! Then making necessary revisions.

Key anchor chart page 34

Session 5: Elaboration (page 39-42)

Today I want to teach you that we can elaborate our informational writing by including more specific, detailed information.

We do this work by:

1. Including details that help readers picture what happened.
2. Including important details about the time period, that readers may not know.
3. Finding places in your writing to elaborate:
 - This is important because...
 - What this really means is...
 - Let me explain...

Session 6: Bringing Information to Life *Mini Stories within informational texts* (pages 48 - 50).

Today I want to teach you that writers include small, historical stories within their informational texts to make them more engaging.

We do this work by:

1. Including a central character.
2. Providing specific details about the setting.

- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

- 3. Describing the problem in great detail.

Session 7: Essays within Informational Texts (pages 56-58).

Today I want to teach you that we can include mini essays within our informational texts to teach readers important information.

We do this work by:

- 1. Stating a thesis that you'd like to develop.
- 2. Finding important supporting reasons.
- 3. Using only facts (not opinions) throughout your work to strengthen your ideas.

Session 8: Taking Stock and Setting Goals (pages 68 - 71).

Today I want to teach you that while we're deep within the drafting phase, it is important to take a look at our rubric and make adjustments as we go to improve our work.

We do this work by:

- 1. Studying our work against the rubric and finding places in our work we want to celebrate.
- 2. Asking yourself, "According to the rubric, what could I do as a writer to make my work even stronger?"
- 3. Making a plan!

Bend 2: Writing with Greater Independence

****Note:** Students are starting NEW informational books in this bend!** They may be choosing the go into greater detail with their first selected topics OR they may be trying more complex writing with new topics.

Session 9: Writers Plan for their Research (pages 79-80 **May want to use research plans on 80).****

Today I want to teach you, that as we begin our second round of informational books, you'll want to plan for your research.

<p>SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</p>	<p>We do this work by:</p> <ol style="list-style-type: none"> 1. Choosing a topic (or topics) that we want to write about 2. Planning a way to take notes and jot ideas for each part with structure in mind 3. Taking notes - fitting new information into your writing plan <p>*May want to do an inquiry around the two research plans on page 80 before sending students off to work.</p>
<p style="text-align: center;">Language</p> <p>Conventions of Standard English</p> <p>L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <ol style="list-style-type: none"> A. Use relative pronouns (<i>who, whose, whom, which, that</i>) and relative adverbs (<i>where, when, why</i>). B. Form and use the progressive (e.g., <i>I was walking; I am walking; I will be walking</i>) verb tenses. C. Use modal auxiliaries (e.g., <i>can, may, must</i>) to convey various conditions. D. Order adjectives within sentences according to conventional patterns (e.g., <i>a small red bag</i> rather than <i>a red small bag</i>). E. Form and use prepositional phrases. F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. G. Correctly use frequently confused words (e.g., <i>to, too, two; there, their</i>). 	<p>Session 10: The Intense Mind-Work of Note Taking (pages 88 - 92).</p> <p>Today I want to teach you that as we're collecting information for our new books, we will be researching to support our writing.</p> <p>We do this work by:</p> <ol style="list-style-type: none"> 1. Rereading the new information until it makes sense. 2. Thinking, "How do I want to record this information?" 3. Asking, "Does this new information connect to what I already know?" <p>Session 11: Drafting: *This lesson could also be structured as an inquiry using the chart on page 98*</p> <p>Today I want to teach you that when you sit down to draft, you take a moment to plan before you begin writing.</p> <p>We do this work by:</p> <ol style="list-style-type: none"> 1. Thinking, "What structure will this chapter be?" 2. Saying your plan "First I'll do this... then I'll try that..." (Jot it, if that's helpful!) 3. Beginning to draft, rereading often to make sure you haven't left any important information out. <p>**Mid workshop option: Pass out informational writing checklist and have students use it to guide their work**</p> <p>Session 12: Developing a Logical Structure Using Introductions and Transitions (Page 104-107).</p>

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on

Today I want to remind you that as you're drafting your chapters, writers create strong introductions that hook their readers.

We may do this work by:

1. Asking and answering a question.
2. Starting with a surprising fact, connected to your topic.
3. Including a short story, connected to your topic.
4. Making a connection to an earlier chapter.

Session 13 (Continuation of Session 12 from TC Book - Page 107).

Today I want to teach you that when you're drafting, it is important to have strong conclusions that wrap up information in a meaningful way.

We do this work by:

1. Connecting our conclusion back to the beginning of the chapter
2. Providing a sneak peak at what the next chapter (or next event) will be.
3. Explaining why the topic matters today.
4. Leaving readers with something to think about.

Session 14: *Session 13 in book* Text Features (Pages 115-116).

Today I want to teach you that readers use text features to pop out important information in their chapters.

We do this work by:

1. Studying their chapter and asking, "What is the most important information here?"
2. Asking, "What text feature can I add that would highlight that important information?"
3. Inserting an appropriate feature
 - Picture with caption
 - Engaging Subheadings
 - Diagrams
 - Timelines
 - Text Boxes
 - Maps
 - Bold vocabulary words (with a glossary at the end of your book!)

grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph*, *photograph*, *autograph*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases.

Session 15: *Session 14 in book* Quotations Accentuate Importance (pages 127-129)

Today I want to teach you, that as informational writers, we often include specific quotes to accentuate what we are trying to teach.

We do this work by:

1. Rereading your chapter and think, "Is there a part here that I could include specific examples, or text evidence?"
2. Going back to your source and skim it looking for information that will highlight what you're trying to teach.
3. Including the specific evidence in your draft.
 - In the text _____ it states _____
 - According to _____, _____
 - The author stated, _____

*Will want to have an anchor chart with ways to cite evidence

Session 16: Using All We Know to Craft Essay and Narrative Sections

Today I want to remind you that we lean on what we learned in Bend 1 to support our drafting in Bend 2.

We do this work by:

- Making sure we include a variety of text structures to teach our information
- Considering using Mini Stories to illustrate big ideas (session 6)
- Writing clear, organized essays within chapters (session 7)

Session 17: The Other Side of the Story (pages 141-146 *Session 16 in book).

Optional Depending on student needs*

Today I want to teach you that to write informational texts well, it is important to include multiple perspectives of a topic.

We do this work by:

1. Asking, "What are some other sides to this story?"
2. Thinking, "Is there an appropriate place I can include this alternate perspective?"
3. Finding that place, and revise (or write a whole new chapter!)

May take a day to look at rubric and goal set before moving into final bend

Brend 3: Building Ideas in Informational Writing

Session 18: Digging Deeper *Session 19 in book*

Today I want to teach you that writers of history don't just write about what happened in the past, they connect it to larger, more current themes.

We do this work by:

1. Rereading the chapters in your book thinking, "What do these events / these people teach me?"
2. Asking, "How do these lessons apply to the world today?"
3. Finding places in your writing to include your interpretive analysis.
 - The important thing about this is...
 - As I say this I'm realizing...
 - This shows...
 - This is important because...

Session 19: Using a checklist to edit and revise your work

Today I want to teach you, that as we finish up our drafts, it is important to revisit our checklist (or rubric) to raise the level of our writing.

We do this work by:

1. Thinking, "Did I meet my initial goals in this unit?"
2. Asking, "What can I do to meet my goals / improve my writing?"
3. Revising with these final goals in mind!

Session 20: Celebration!!!!

There are several ways to celebrate student writing, but for this unit, consider having an "Expert Fair" where students will be given some time to teach the class (or small group about their topic. In order to prepare for the expert fair, you may want to teach a lesson about giving a presentation. **This mini lesson is adapted from the group presentation lesson from "Reading the Weather, Reading the World."

Today I want to teach you that informational writers create small presentations to teach about a topic they researched.

We do this work by:

1. Thinking, "What part of my work do I want to teach?"
2. Knowing the main ideas and supporting details WELL
3. Using an explaining voice and gestures
4. Using your text features to help you teach!

Sample Assessments:

- Conferring notes
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still areas of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 4th Grade Portfolio Checklist/Portfolio Requirements
- Writing in notebook
- On-demand writing sample
- Published informational books

Interdisciplinary Connections

Correlates to the Revolutionary War social studies and reading units.

- Write a story about a person from this time period - thinking carefully about their perspective of events.
- Create a new textbook chapter about the Revolutionary War in New Jersey (social studies PBL)

Technology Integration

- Brainstorm topic using Inspiration
- Type final product in Microsoft Word using google drive so students can share their work to provide each other with feedback to each other prior to print
- Help your peers by offering writing suggestions and posting writing for feedback on a classroom blog or forum

	<ul style="list-style-type: none"> ● Create a storyboard/ Beginning, Middle, End Chart on Comic Life ● Reenact stories using green screen technology <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Skype with students in other classes or schools and share their writing. ● Find articles, archives about the Revolutionary War <p>Global Perspectives</p> <ul style="list-style-type: none"> ● Finding multiple perspectives, not just American perspective of war <ul style="list-style-type: none"> ○ French perspective ○ Native American perspective ○ British Perspective
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ❑ *Bringing History to Life, Teachers College: Grade 4 Unit 3 by Lucy Calkins and Anna Gratz Cockerille*

Mentor Texts:

- Liberty! How the Revolutionary War Began by Lucille Recht Penner
- The Eve of the Revolution by Barbara Burt
- What's the Big Idea, Ben Franklin? By Jean Fritz
- Can't You Make them Behave? By Jean Fritz

Journalism (Curricular Calendar Unit)

May/June

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: Course Objectives / Content Statement(s)

- 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

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How can I be a journalist that writes quickly, revises purposefully, and exposes thoughtful observations about my community?
- Bend I: How can I write concise, focused news reports that both give details about an event and are written with a sense of drama?
- Bend II: 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?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- 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.

Areas of Focus: Proficiencies

(New Jersey Student Learning Standards Alignment)

Students will:

Examples, Outcomes, Assessments

Instructional Focus:

Writing Standards

Text Types and Purposes

W.4.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
- B. Provide reasons that are supported by facts from texts and/or other sources.
- C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
- D. Provide a conclusion related to the opinion presented.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above)

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others;

Bend I: Creating and Developing Stories that Bring Forth Meaning

Session 1: (Inquiry Lesson). Today I want to teach you, that to become strong journalists, we first need to study articles to learn from other writers. As you observe the articles, I want you to think:

- What techniques does a journalist use?
- What "parts" are included in a news article?
- What kind of research did this involve?

You may create an anchor chart that looks something like this:

What Techniques Does a Good Journalist Use?

1. Writes in third person
2. Strong hook
3. Names the who, what, when, and where
4. Vivid/descriptive verbs
5. Writes in a dramatic tone
6. Strong ending

Session 2: Today I want to teach you that journalists see stories in everyday moments and write about them.

We do this work by:

1. Observing your surroundings with your five senses.
2. Stopping to observe an interesting event.
3. Writing what you observed (with as much detail as possible) in your writing notebook.

**You may choose to create a newsworthy event, or take your students somewhere where something newsworthy will happen (ie: a dramatic incident between teachers or an assembly).

Session 3: Today, I want to teach you that journalists find stories at the places they visit each day.

We do this work by:

1. Thinking of places we visit every day (cafeteria, hallway, dinner table)
2. Asking: What types of exciting things may take place here?
3. Keeping our eyes and ears open for a newsworthy event.

demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research to Build and Present Knowledge

W.4.7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

- A. Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").
- B. Apply *grade 4 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").

Range of Writing

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Session 4: Today I want to teach you that as journalists collect information to write a news article, they are sure to include specific details that will help them write their articles later.

We do this work by jotting:

1. Who was there?
2. What was going on?
3. Where and when did this take place?
4. Why did it take place?

Session 5: Today I want to teach you that as journalists collect information about an event, they interview people that they can quote in their news story.

We do this work by:

1. Noticing who else witnessed the event.
2. Formulating questions to ask them, that will give more information.
3. Record their responses in your notes.

Session 6: Today I want us to look at an example of a memoir or a news story to notice the differences in how the two authors write. As we observe, I want you to consider:

1. What are the big differences between the two texts?
2. What makes the news story more "newsy?"
3. How can I adopt that tone of voice to make my news stories read like the sample?

Example of memoir: It was a cold and icy day on Monday, and the classroom seemed a little empty and cold as I opened the door just before homeroom for the kids to come in. I was thinking about the movie I had seen last night, *Jurassic Park*, and how scary the giant reptiles had been in it. We all filed in together and took our seats. Then, something surprising happened. Mrs. Coello opened the door and whispered urgently, "A snake has gotten loose from the science lab. We don't know which one, and I'm afraid it could be dangerous. The custodian last saw it here in your room." My heart seemed to stop. I was afraid of snakes. After last night's movie, I was terrified. The kids heard the message, and some of them jumped on their desks...

Example of news report: Students at Franklin Elementary School were shocked this Monday morning to find that a snake had gotten loose in their

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

classroom. Pandemonium erupted as they tried to find the scaly reptile. "I'm afraid it could be dangerous!" a young witness overheard her teacher say, causing almost everyone to leap onto their desks. One brave youngster crept down, claiming that he would capture this menacing creature. Like a young Indiana Jones, this child faced fears that made others weep...

Session 7: Today I want to teach you that as we begin to draft, journalists write important details in the first paragraph of our work.

We do this by:

1. Looking back at our notes and finding the 5 w's (who, what, where, when, why)
2. Rehearsing how you may structure an introduction including those important facts.
3. WRITE IT DOWN!

Session 8: Today I want to teach you that as we continue to draft and revise our leads, we want to make sure we engage our readers within the first few sentences of the article.

We do this work by:

1. Hooking the reader with a question.
2. Stating a surprising fact connected to our story.
3. Including a short, engaging story that relates to our topic.

Sample: "At 6:30am on April 10th, while walking to work, Kathy Watkins, a teacher at the Steinway school in Connecticut, suddenly stopped short when a bee began circling her coffee cup."

Session 9: Today I want to teach you that journalists constantly revise their drafts to make it more focused and concise.

We do this work by:

1. Rereading our work.
2. Asking, "Is there anything unnecessary or repetitive?"
3. Cutting it out!

Session 10: Today I want to teach you that although we want our stories to be concise, we also want them to be engaging!

We do this work by:

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language

Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

1. Including action within our stories.
2. Using vivid verbs to bring our events to life
 - Shocked
 - Bolted
 - Surprised
 - Dismayed
 - Perplexed
3. Rereading our revised work to ensure the series of events is still clear.

Session 11: Today as we continue to revise our journalism articles, we want to make sure our stories are written in an “active voice.”

We do this work by:

1. Rereading your work.
2. Asking, “does this grab my reader’s attention?”
3. Make revisions as necessary

Example to use while modeling a passive lead to an active lead:

“Students were stunned by a mouse scurrying across...” the active lead would read, “Mouse stuns students...” Or, “Experiments were conducted by scientists to...” to an active lead, “scientists conducted Board Approved 7/28/16 59 experiments to...” Or, “Books were banned in Room 18” to an active lead, “principal bans books...”

Session 12: Today I want to teach you that journalists conclude their articles in creative ways.

We do this work by:

1. Explaining to readers how the event will affect the future.
2. Concluding your article explaining how the event ended or was resolved.
3. Leaving your readers with a thought provoking question to keep them wondering.

Bend II: Drafting and Revising with an Emphasis on Bringing Out Our Intended Meaning

Bend II is optional. Should you decide to write another simple news story, you may simply pull a few sessions (headlines and endings) from Bend II

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

and have students simply write another straightforward news story. Bend II is considered more "Investigative Journalism" where students will consider more newsworthy topics and will analyze and try out journalistic craft moves.

Session 13: Today I want to teach you that investigative journalists find story ideas by looking at ordinary events and bringing attention to their readers.

We do this work by:

1. Asking, "What beautiful or troubling things do I notice in the world?"
2. Considering: "How can I research that for an article?"
3. Making a plan to take detailed notes about the topic.

Session 14: Today I want to teach you that investigative journalists also find story ideas by thinking about injustices they see in the world and bringing them to their readers attention.

We do this work by:

1. Creating a list of injustices you see in the world.
 - Friendship problems
 - Injustice
 - Inequality
 - Cruelty
 - Bullying
2. Thinking, "How could I do some research to make these topics into a relevant news story?"
3. Make a plan considering, "Who do I need to interview to get more information about these topics?"

Session 15: Today I want to teach you, that as we begin the research into our investigative pieces, we choose people to interview and prepare for those interviews in advance.

We do this work by:

1. Considering, "Who would have the information I need to write this news story well?"
2. Brainstorming, "What questions do I need to ask them to get all the information I need?"
3. Write down your questions and schedule your interview.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph*, *photograph*, *autograph*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

Session 16: Today I want to teach you that we don't just go into interviews "cold," we practice with our peers to make sure we are ready to go!

We do this work by:

1. Go through interview questions with your partner, taking notes as they answer.
2. Ask any necessary follow up questions (and record any you may need for the "real deal."
 - Can you say more about that?
 - Can you give me an example?
3. Reflect:
 - How did that go?
 - What revisions did I need to make?
 - Was I able to capture their answers successfully?

Session 17: Today I want to teach you that investigative journalists try their best to cover all sides of the story.

We do this work by:

1. Rereading our draft asking, "Did I represent all sides of this event?"
2. Asking, "What information do I need to create more balance in this story?"
3. Make a plan for additional research and revision.

Session 18: Today I want to teach you that as we revise our work, investigative journalists use specific transitional phrases to connect their ideas and information within news sources.

We do this work by:

1. Rereading our work and finding places that need transitional phrases.
2. Adding in phrases that help improve the readability of our work.
 - As a result
 - In comparison
 - In that case
 - On the one hand
 - On the other hand
 - Consequently
3. Reread our revised work, making sure the transitions make sense.

Session 19: Today, as we continue to revise our work, I want to remind you that investigative journalists use their words carefully, and generally revise to make their work more concise.

We do this work by:

1. Rereading your work asking, "Do all of my statements connect to my news topic?"
2. Revise any sentences that do not connect to the topic.
3. Cut out anything that seems unnecessary.

Session 20: Today I want to remind you, that as we get ready to publish our articles, our last step is to fact check, making sure everything we've presented to our reader is accurate.

We do this work by:

1. Reading our work, paying close attention to facts, statistics and quotes.
2. Make sure everything is correct by double checking your notes.
3. Checking that all names of people and places are spelled correctly.

Celebration: While there are a few different ways to celebrate writing, for this particular unit, it may be worth it to put in a few extra days to publish a "classroom newspaper" that features an article per student. The true art of journalism is best celebrated when articles are put forth to the general public. Give students the option to "circulate" their newspaper beyond the classroom - whether they want to share with other classes or send it home to parents: have fun!

Sample Assessments:

- On demand assessment: "We are about to start our journalism unit! As journalists, you are going to report on events that matter to you and your life. So, today we are going to give this a try. Think of an issue or event that you know a lot about. You might think about the wrestling match that happened after school yesterday, or the fact that there are not healthy options for lunch in the cafeteria. You are going to have a period to report on that event or issue by writing an informational piece. As you do so you will want to show

off all you know about information writing. Specifically, you will want to make sure you...

- Write an introduction
- Organize your writing
- Elaborate with a variety of information
- Write a conclusion

In addition, you will want to think about what you want your reader to think or feel after reading your writing. You will want to make sure that message comes out loud and clear in your writing.”

- Conferring notes
- Make a checklist using the "essential mini-lessons" for measurable skills. Note which measurable skills have been mastered, and which are still areas of focus. Use this checklist to guide your conferring, and use the commonalities to assist you in forming your small strategy groups.
- Student Portfolio- see 4th Grade Portfolio Checklist/Portfolio Requirements

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Students can explore topics to write about related to any subject matter.

Technology Integration

- Use Google Docs to publish a class newspaper using the newspaper template
- Use KidPix to draw ideas and then write about them.
- Use Microsoft Word to publish your final story.
- Write a script for a podcast sharing a new article

Media Literacy Integration

- Skype with students in other classes or schools and share their writing/news articles
- Watch news stories on student news channels like CNN Student News

	<p>Global Perspectives Students can write about their thoughts and feelings of world events and issues.</p>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- *Teacher's College Writing Curricular Calendar, Fourth Grade, 2014-2015* Unit 7
- *Teacher's College Writing Curricular Calendar, Fourth Grade, 2015-2016* Unit 7
- *Free to Write* by Roy Peter- Chapter on Journalism

Mentor Texts:

- News articles from www.newsela.com
- *Scholastic News* Articles
- *Time for Kids* News Articles
- *Sport Illustrated for Kids* Article
- *The Post*
- *News Day*
- <http://tweentribune.com/>
- <http://www.sikids.com/blogs/2015/04/10/tga-teaches-kids-golf-tennis-and-life-lessons-after-school>
- <http://www.timeforkids.com/news/tackling-trachoma/224306>

Unit Description: Test Prep

The Test Prep Unit of Study is based on preparing students' for the English Language Arts Examination. This unit of study is a combination of test prep and an abbreviated unit on literary essay. The state test is an assessment which asks students to respond in writing to a passage or passages they've read. It will be important to scaffold this unit to meet the needs of scaffold strugglers so they can do competent work on the essays that are required on these high stakes tests. Literary essay offers a bridge between reading and writing. Students will learn that writing can be a way to not only hold onto one's thinking about a particular subject or text but also to elaborate this thinking. In addition, students will become more skilled in opinion writing as they analyze and respond to texts. The goal of this unit is to ensure that students are fluent in essay writing and will be prepared to write essays at the drop of the hat. This unit will start with students writing a flash essay on day one, and to continue this "drop of a hat" practice throughout the unit continuously revising so that they internalize the form and voice of the literary essay. Since this unit follows the interpretation text sets unit in the reading workshop will allow students to devote themselves to the work of developing accountable theories about texts. It is important to note that students' work in partnerships in both reading and writing workshops, and listen to each other's ideas to notice when a partner says a claim, it is a thesis-a box. As teachers, we will coach into helping the partnership or club to talk about the idea at some length, "speaking in essays." Next, these conversations will come to include the work of finding and elaborating on evidence, and retelling a part of the story in a way that is angled to show how this part of the story substantiates a claim. The more fluent students become in "speaking essay" the more they will internalize the essay writing process and enhance their essay writing skills. This unit will start with quick essays. With students continuously writing or revising another essay every day, so that they become accustomed to writing fluently and with increasing structure, coherency, and precision. Finally, the quick drafts of essays will be revised repeatedly, as they learn to incorporate new and more advanced moves into their texts. The final goal is for students to master the essay form with the same ease with which they have mastered personal narrative. The last part of this unit is when students will be introduced to the kinds of writing tasks they will face on the state examination, and teach them the frameworks that will support their successful responses to those tasks. Due to the strong foundational skills that have been established during literary essay, students will be able to respond accordingly to the test prompts and write essays at the "drop of a hat."

Writing

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

- Students will respond to a text with a reasoned, well-crafted piece of writing.
- Students will become more skilled in opinion writing.
- Students will learn the kinds of writing tasks that are likely to appear on the NJ ASK.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do writers respond to a text with a reasoned, well-crafted piece of writing?
- How do students become more skilled in opinion writing?
- How do students become prepared to respond to the NJ ASK writing tasks?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Writers respond to a text with a reasoned, well crafted piece of writing that reflects the framework of essays.
- Students become more skilled in opinion writing by forming their own ideas about topics.

	<input type="checkbox"/> Students become prepared to respond to the NJ ASK writing tasks by learning the framework that will support successful responses.
Areas of Focus: Proficiencies (National Core Standard Alignment)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p style="text-align: center;">Writing Standards</p> <p>Text Types and Purposes</p> <p>W.4.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ul style="list-style-type: none"> A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose. B. Provide reasons that are supported by facts from texts and/or other sources. C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). D. Provide a conclusion related to the opinion presented. <p>W.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ul style="list-style-type: none"> A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. B. Develop the topic with facts, definitions, concrete details, text evidence, or other information and examples related to the topic. 	<p><u>Bend I: Using interactive writing can aide in launching their essay writing.</u></p> <ul style="list-style-type: none"> ● Co-create a quick literary essay with each student (or partnership writing a version of the literary essay that the class is working on “in the air” at first, later on paper. Say aloud exact words that they might write, receive coaching, and then put on paper. <i>(see p5 & 6 Unit 7-Literary Essay and Test Preparation in Writing2011 for sample script and details on “air writing” and coaching)</i> ● Today I want to teach you that writers begin by looking over the text quickly thinking “<i>What idea do I have about this book that I could write about in an essay?</i>” We then jot ideas (grow ideas about the character, theme, facts, questions, interpretations) we have about the book as we skim through. ● Today I want to teach you that writers craft essays around a writer’s claim about the protagonist (what kind of person the character is, character changes, or what the main character learns). We provide evidence from the text to support ideas. ● Today I want to teach you that writers will state their claim, find places in the text to support the claim, writing a paragraph about each bit of evidence. ● Today I want to teach you that essays start with opening sentences using the title, author, and claim. ● Today I want to teach you that essays can end with sentences “<i>now, as I think about my idea that..... I realize that.....</i>”

C. Link ideas within paragraphs and sections of information using words and phrases (e.g., *another, for example, also, because*).

D. Use precise language and domain-specific vocabulary to inform about or explain the topic.

W.4.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.

- A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use dialogue and description to develop experiences and events or show the responses of characters to situations
- C. Use a variety of transitional words and phrases to manage the sequence of events.
- D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- E. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

- Today I want to teach you that writers rehearse the essay, locating places in the text that support the claim
- Today I want to teach you that writers take the first part of the text. Say in a new paragraph, *“early in the text, there are examples of ..repeat the claim. One example is the time when.....”*
- Today I want to teach you that writers are sure to cite detailed actions and words, unpacking this example by writing, *“This shows...”* and refer back to the claim.
- Today I want to teach you that writers cite a second example, again using the transitional phrases as in the first paragraph and again unpacking this.
- Today I want to teach you that writers don’t retell the whole story, instead they cite little detailed actions or words and how they make your point.

Bend II: Revising Quickly

- Today I want to teach you that writers revise essays to meet the criteria-indent, use of transitional phrases, and organization of ideas.
- Today I want to teach you that revising is sometimes done by cutting an essay into pieces and moving sections of the essay around to create a sense of organization.
- Today I want to teach you that writers remember that after writing an essay, they shift from being writers to being readers and read over our drafts and revise as needed

Bend III: Comparing and Contrasting Ideas

- Today I want to teach you that writers think out big ideas they have noticed in their reading that cuts across multiple sources.

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research to Build and Present Knowledge

W.4.7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

A. Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

B. Apply *grade 4 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").

Range of Writing

- Today I want to teach you that writers focus on theme or life lesson that we notice in more than one text and possibly in their own lives as well (*see p 11 Unit 7-Literary Essay and Test Preparation in Writing2011 for sample thesis statements for compare/contrast two texts*). This type of essay may have a thesis statement followed by two paragraphs supports claims.

- Today I want to teach you that writers name themes compared/contrasted and how the different authors approach this theme. Writers can compare key scenes, repeated images, or patterns across texts.

- Today I want to teach you that writers unpack and elaborate on their observations about the texts-specifics matter: proper names, exact quotes, precise actions.

- Today I want to teach you that writers alternate between flash-draft writing and revising them for meeting the criteria.

- Today I want to teach you that writers include introductory paragraphs. There are various ways of doing such as: (*see p 12-13 Unit 7-Literary Essay and Test Preparation in Writing2011 for sample templates for opening sentences*)

- Today I want to teach you that writers revise their essays by writing closings. Closing paragraphs are a good place to link the stories' message to the writer's own life or as an alternative, link to a social issue in the world.

- Today I want to teach you that writers read and revise their essay, often with a partner, looking for places where there are gaps and fill those gaps as they revise:

Decide when to paraphrase and when to cite directly

Make more sophisticated transitions

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

Writing one-sentence retellings of texts to include in the introduction
Comment on how an author's craft decisions affect the reader
Build out conclusions that illustrate the significance of the thesis statement and/or relate to real life
Elaborate on evidence by staying focused on the part of the story that best supports an idea, citing specific details (rather than retelling the whole story).
Revising to include forecasting sentences at important points, especially at the beginning of paragraphs. These sentences let the reader know what the next part will mostly be about

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio
- Checklist/ Portfolio Requirements
- Writing in notebook
- Final essay
- Draft work
- Partner/ conference notes

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Create how-to sheets for test prep, evaluate test prep strategies, create a list as to why knowing how to test is important and what are important tests people take in life (drivers, certification, etc)

Technology Integration

- Use Inspiration to brainstorm ideas for your writing topic

Media Literacy Integration

- Use print media (books, newspapers, magazines) to practice reading and comprehension skills and develop essays from those readings.

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language

Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

Global Perspectives

- Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world using the world-wide web.
- Students could interview people on Skype to gather information on their topic.

- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

<p>B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph, photograph, autograph</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- ❑ *Teacher's College Writing Curricular Calendar, Fourth Grade, 2011-2012* Unit 7
- ❑ *Teacher's College Writing Curricular Calendar, Fourth Grade, 2010-2011* Unit 8
- ❑ [Breathing Life into Essays](#) by Lucy Calkins with Cort Gillette, contributing author
- ❑ [Literary Essays: Writing About Reading](#) by Lucy Calkins with Medea McEvoy, contributing author

Mentor Texts:

- ❑ Apples, Gibbons, Gail
- ❑ *Baseball in April and Other Stories*, Soto, Gary

- Bigmama's, Crews, Donald
- Bug-a-licious, Goldish, Meish
- Bugs! Bugs! Bugs!, Dussling Jennifer
- Buterflies and Moths, Kalman, Bobbie
- A Chair for My Mother, Williams, Vera B.
- Chicken Soup for the Kid's Soul, Canfield, Jack
- Chicken Sunday, Polacco, Patricia
- Curdouroy, Freeman, Don
- Crow Call, Lowry, Lois
- Emperor Penguin, Goldish, Meish
- Every Living Thing, Rylant, Cynthia
- Fireflies!, Brinkloe, Julie
- Food for Thought, Robbins, Ken
- Hockey in Action, Walker, Niki
- How do Fish Breathe Underwater?
- Insect Bodies, Aloian, Molly
- Ladybugs, Llewellyn, Claire
- Nothing Ever Happens on 90th Street, Schotter, Roni
- Owl Moon, Yolen, Jane
- The Pain and the Great one, Blume, Judy
- Peter's Char, Keats, Ezra jack
- Pro Football's Most Spectacular Quarterbacks, Sandler, Michael
- The Pumpkin Book, Gibbons, Gail
- Seals and Sea Lions, Kalman, Bobbie
- Surprising Sharks, Davies, Nicola

Unit Description: Historical Fiction (OPTIONAL)

This unit is a return to fiction writing, yet giving students greater control and ability to become skillful and independent writers. This unit also should parallel the reading work your students are doing where they are in genre study book clubs. The genres described in this unit are Historical Fiction, Fantasy, and Mystery.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> • Exploring fiction in various genres • Becoming skillful fiction writers 	
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"> • How do fiction writers write in various genres? • How is historical fiction different from other genre writing? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Quality writing traits from past units can help you write in various genres today. • Depending on genre, writers focus on characters, setting, or plot cues. • Various genres have specific terminology associated with that genre.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards Alignment)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>W.4.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.</p> <p>A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</p>	<p>Instructional Focus:</p> <p>Bend I: Rehearsal Involves Collecting, Selecting, and Developing Story Ideas</p> <ul style="list-style-type: none"> • Good writers of fiction begin by considering lots of possible story ideas, and then, once they have the gist of an idea that they want to tell, they think deeply about the setting, the characters, and the various ways the story might be spun.

B. Use dialogue and description to develop experiences and events or show the responses of characters to situations.

C. Use a variety of transitional words and phrases to manage the sequence of events.

D. Use concrete words and phrases and sensory details to convey experiences and events precisely.

E. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research to Build and Present Knowledge

W.4.7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

- 1. Ask not only, “what would make a great story?” but, “What might have occurred within that particular time and place that might make a great story?”
- 2. Conduct quick research on the time period

•As you are refreshing your memories about the time period you are writing about, ask yourself, “What possible story ideas are hidden here?” Then, you can jot in your notebooks about what was going on for the people who lived during this time period that might be worth writing about.

- 1. Read, look at pictures or maps from time period
- 2. Pay attention to issues that mattered to people and daily life-- transportation, clothes, meals, setting

• Another way that historical fiction writers can collect possible story ideas is by thinking of our own lives and how the desires and problems of our own lives might play out in the time period that our stories will take place in.

- 1. Ask, “what is at the core of my desires and problems (pressure from parents, sibling problems, freedom, fitting in, etc.)”
- 2. Think about what these might look like in the time period we are studying
- 3. Study photographs or artwork from the time period and imagine storylines for the images you are seeing

•Historical fiction writers often imagine the trouble people in the past faced and turn this trouble into plot lines.

- 1. Create a timeline of a period and organize the events in chronological order
- 2. Look back at the timeline and think, “what were some moments of conflict that might become central in a story?” or “What stories might be hidden in this sequence of events?”
- 3. Jot story ideas--quick blurbs that introduce the setting and the problem OR “Someone wants...but...so...”

•After writers of historical fiction collect many story ideas, they can test out those ideas by drawing all they know about the era and genre.

W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

A. Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

B. Apply *grade 4 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").

Range of Writing

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

- 1. Reread your entries and ask, "Does this make sense for the time period?", "Does it ring true?", "What is a different way it could go?"
- 2. Think even deeper about little details such as time-appropriate names, dress, speech, interests
- 3. Make sure that the struggle in your story doesn't conflict with the time period

Bend II: Choosing a First Seed Idea and Taking it Through the Writing Process

•As writers of historical fiction get ready for drafting, they choose a tool that will facilitate planning and storytelling the progression and plot of their stories.

- 1. Make blank story booklets from folded paper
- 2. Sketch a micro sequence of events across *only* 4 pages of their booklets
- 3. Touch each page and story that moment in your head or to a partner
- 4. Revise your telling--each time telling it more vividly, bringing out the character's inner thinking to make the setting more vivid and to heighten the tension

•In historical fiction, what a character wants or struggles with is often linked to the larger events happening around him or her.

- 1. Look for ways to connect little problems to bigger historical issues
- 2. Continue drafting/revising story ideas that include a character, some motivations, who gets involved in an action/problem/struggle

•Good fiction writers develop their characters by thinking about outside traits and inside traits that might go together.

- 1. Write a flash draft of an everyday scene
- 2. Live in the shoes of the character while that character has dinner with a family, walks to school in the morning, etc.

- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

- 3. Remember the importance of dialogue and small actions and what that can tell a reader about a character

•Historical fiction writers set the scene in their stories, choosing details that tell the reader when and where the story takes place.

- 1. Set a draft plan
- 2. Quickly reread opening scenes from mentor texts paying attention to the different ways that authors can bring readers into a scene

•Writers of historical fiction remember that story tellers are careful to get their characters moving, talking, and thinking in order to bring them to life for readers.

- 1. Sprinkle in historical details by showing not telling
- 2. Start your draft with a character saying something and doing something, making sure the action is detailed and specific

•Strong fiction stories include not just an external story, but also an internal story.

- 1. Include character's thoughts and feelings
- 2. Make sure pacing of story changes depending on what's happening
- 3. Heart of the story is given the most attention and detail so that the reader knows to slow down and pay attention

•Good historical fiction writers revise and edit as they write, and again, once they finish their pieces.

- 1. Consider whether the heart of the story is as powerful as it could be
- 2. Make sure that all parts of the story bring out their intended meaning
- 3. Reread to make sure that the story events are as clear to the reader as they are to the writers
- 4. Edit for: punctuation, verb tense, preposition use, order of adjectives

Language

Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

Bend III: Taking a Second Seed Idea through the Writing Process, with Greater Attention to Bringing out Historical Accuracy and Meaning

•As you begin planning and rehearsing for your second story, you can collect facts about the details of daily life, social issues, technology, and important places of your setting.

- 1. Jot quick facts and ideas
- 2. Write longer entries about what you imagine and envision
- 3. Make sketches or paste photos in notebook

•Historical fiction writers use setting not only to orient readers to the particular time period in which a story is set, but also to convey the feeling surrounding a major historical event.

- 1. Example: if people are living in a time of unrest or having to make do with less food or fewer supplies, you might describe the setting in ways that paint it as bleak
- 2. Use dialogue to convey something about the period in which the characters live
- 3. Include dialects particular to time periods or formal speech for someone with less power speaking to someone with greater authority

•Good writers of historical fiction revise their scenes for believability, specifically in a scene where the main character faces a crisis, choice, or problem. In moments such as these, a story will ring more true and gain readers' sympathy when characters are believable-- that is, they are not all good or all bad, they falter, make an unexpected alliance with a character, or do something that is out of character.

- 1. Base your characters on people you know or yourself
- 2. Think about your observations and self-reflections
- 3. Think about what could happen in real life (ex: when someone accomplishes something, it is not usually one person doing this on his or her own)

•Historical fiction writers think broadly about the settings in their stories. The setting is not just where the story takes place--the physical location--but also the

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph*, *photograph*, *autograph*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

time period, the mood, and all the big and small historical details that are the markers of that setting.

- o 1. Stop and think:
 - What would a home look like in this time period? Would it be different depending on the character's class or role in the culture?
 - What is the landscape, roads, and weather like?
- o 2. Include these details in chunks of description, weave it through the narrative, or both

•Historical fiction writers continue researching alongside their writing, aiming for historical accuracy.

- o 1. Look at both their entire draft plan and the specific details they have been developing
- o 2. Ask questions like, "Does this feel true to the time period? Do I know a more specific way to describe this... piece of clothing, item in the house, person's name, etc.?"

•Historical fiction stories can end without having to resolve the historical struggle. Rather, the main character may make some small stride. Perhaps the story is simply about the character learning something about the world in which he or she lives and resolving to live according to his or her own beliefs.

- o 1. Remember that more often than not, these types of stories feature small acts of bravery
- o 2. Consider whether storylines are tied up
- o 3. Create a satisfying ending that is simultaneously historically accurate

Bend IV: Editing and Publishing

•As experienced writers, you already know a great deal about ways to edit your pieces. To remind ourselves of what we have learned, we can revisit editing checklists and charts that we have gathered across the year.

- o 1. Read pieces slowly
- o 2. Look through one lens at a time
- o 3. Ask yourself, "Did I _____ correctly in this sentence?"

- Historical fiction writers carefully reread their writing, paying attention to words they use to describe objects, places, or people, and then edit for word choice, researching to see if there are more historically specific ways to name them.
 - There are specific strategies that writing partnerships can use to help each other edit their writing for spelling.
 - 1. Instead of spelling word for partner, say: “See if you can use one of the spelling patterns from word study to help spell that word” or “Do you know a word that sounds like that word? You can use it to spell this one”
 - 2. Remind each other to look at the entire word on the word wall, not just one letter at a time
 - Historical fiction writers can read our writing aloud, either to themselves or to their partner, noting how words, punctuation, and other structures help to set the mood, tone, and content of their pieces. (Session XIV, Editing with Various Lenses in Writing Fiction: Big Dreams, Tall Ambitions)
 - Writers, it’s time to celebrate our hard work! Historical fiction writers publish and celebrate in ways that help our readers best get lost in the worlds we've created.
 - 1. Have students dress up as a character from their story, perhaps even talking and acting like they are in the time period
 - 2. Have students dramatize brief moments from a few stories
 - 3. Invite students to pair their narrative with some of the historical artifacts they collected during the first week of the unit (photographs or illustrations), then showcase them as museum exhibits
- Sample Assessments:**
- Conferring notes
 - Skills checklist
 - Student Portfolio- see 4th grade Portfolio
 - Checklist/ Portfolio Requirements
 - Writing in notebook
 - Final story
 - Draft work
 - Partner/ conference notes

Instructional Strategies:

Interdisciplinary Connections

Correlates to Exploration & Colonization and Revolutionary War social studies units of study

- Set a historical fiction piece in a time period being studied in social studies.
- Include scientific principles in the fantasy story.

Technology Integration

- Use the elementary connections page to research time periods for stories
- Develop a diary or journal in Word about the events occurring in the story, add hyperlink or pictures
- Brainstorm topic using Inspiration
- Type final product in Microsoft Word
- Help your peers by offering writing suggestions and posting writing for feedback using the track changes feature of Word.

Media Literacy Integration

- Show video clips about various time periods students are writing about
- Show students how to search for information about the topic on the Internet
- Encourage students to share information in class that they have gotten from various media sources (inside or outside of class)

Global Perspectives

- Research and portray world opinions and perspectives into the historical fiction story.

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

	<p>Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>
--	--

Professional Resources:

- *Unit Three - Historical Fiction Writing: Crafting Complex Stories of Our Own*, Writing Curricular Calendar, 2015-2016

Mentor Texts:

- Buttons for General Washington, Roop, Peter
- The Fighting Ground, Avi
- George Washington’s Socks, Woodruff, Elvira
- George, The Drummer Boy, Benchley, Nathaniel
- Guns for General Washington, Reit, Seymour
- The Keeping Room, Myers, Anna
- Meet Felicity, An American Girl, Tripp, Valerie
- Molly Pitcher, Young Patiro, Stevenson, Augusta
- Morning Girl, Dorris, Michael
- Night Journeys, Avi
- Phoebe the Spy, Griffin Judith
- Sam the Minuteman, Benchley Nathaniel
- The Secret Soldier, McGovern, Ann
- Sybil Ludington’s Midnight Ride, Amstel, Marsha
- Toliver’s Secret, Brady, Esther
- *Rose Blanche*, Roberto Innocenti
- *The Butterfly*, Patricia Polacco

Unit Description: Fantasy (OPTIONAL)

This unit is a return to fiction writing, giving students greater control and ability to become skillful and independent writers. This unit should parallel the reading work your students are doing where they are in genre study book clubs. To return to another narrative unit helps students develop narrative writing craft such as changing perspectives, symbolism and metaphor, atmospheric settings, and development of minor characters.

Writing	
<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> • Exploring fiction in various genres • Becoming skillful fiction writers 	
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 fiction writers write in various genres? <input type="checkbox"/> How is historical fiction different from other genre writing? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Quality writing traits from past units can help you write in various genres today. • Depending on genre, writers focus on characters, setting, or plot cues. • Various genres have specific terminology associated with that genre.
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Examples, Outcomes, Assessments
<p>Students will:</p> <p style="text-align: center;">Writing Standards</p> <p>Text Types and Purposes</p> <p>W.4.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.</p>	<p>Instructional Focus:</p> <p>Bend 1: Collecting Ideas: Finding Stories that are both Realistic and Magical</p> <ul style="list-style-type: none"> • Writers begin brainstorming ideas with a situation. We think about a character and place them in a problem. • Writers develop characters. We try out a few scenes where the character faces a clear problem and develop the character through the actions and dialogue the character uses in those scenes.

- A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use dialogue and description to develop experiences and events or show the responses of characters to situations
- C. Use a variety of transitional words and phrases to manage the sequence of events.
- D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
- E. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above)

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Range of Writing

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision)

- Writers develop characters. We fill in for the reader what they think and dream about by exploring how the character responds to trouble. We think about what the character says, thinks, and does.
- Fantasy writers develop realistic problems. We create plots that are short, exciting, and resolvable.
- Fantasy writers develop setting in our stories. We use few simple, clear details to convey images to our readers.
- Fantasy writers create mood through our setting. We use details of feeling woven with the setting to create the proper effect. (hopeful, full of cheer, dark, eerie).
- Writers keep the genre in mind as we write. We remember that heroes are flawed, villains have motivations, and characters tend to go on quests that end happily.

Bend 2: Developing Ideas

- Fantasy writers keep the time period of our stories tight. We tend to have our stories take place within a day or two. The quest we write has one or two clear challenges for our character to overcome, and then our story ends.
- Fantasy writers make our reader suspend disbelief. We study mentor texts to help us describe our events as being real. We make sure that there are still rules our new world has to follow.
- Fantasy writers describe fantasy elements early in our writing. We describe the elements in the beginning and follow it through until the end.

and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and

- Writers rehearse story ideas with a partner. We story tell a few main scenes or moments.

Bend 3: Drafting and Revising

- Writers envision our characters. We think about the role our characters play as a way of developing our characters more fully. We put ourselves in our character's role and describe what happens.
- Writers develop likeable, interesting characters. We show character desires through internal thinking or dialogue, and develop small tension with other characters.
- Writers make our stories interesting. We use flashbacks or dreams to give the history of a quest, object, or magical creature.
- Fantasy writers look to history for inspiration. We study time periods, and look closely at setting, fashion, and daily life to include in our stories.
- Fantasy writers work on endings. We think about ending the quest, bringing the character back to the real world, or leaving with other bigger enemies still left undefeated but to be dealt with another day.

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio
- Checklist/ Portfolio Requirements
- Writing in notebook
- Final story
- Draft work
- Partner/ conference notes

relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language

Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.
- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Set a historical fiction piece in a time period being studied in social studies.
- Include scientific principles in the fantasy story.

Technology Integration

- Use the elementary connections page to research time periods for stories
- Develop a diary or journal in Word about the events occurring in the story, add hyperlink or pictures
- Brainstorm topic using Inspiration
- Type final product in Microsoft Word
- Help your peers by offering writing suggestions and posting writing for feedback using the track changes feature of Word.

Media Literacy Integration

- Work as a class to create a mock media production such as a newspaper or skit of the fantasy stories student write.

Global Perspectives

- Read fantasy stories from around the world or use fantastical elements (settings, mythological creatures) that can be found around the world.

- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

<p>B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph, photograph, autograph</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy

Professional Resources:

- ❑ *Teacher's College Writing Curricular Calendar, Fifth Grade, 2011-2012* Unit 5
- ❑ *Teacher's College Writing Curricular Calendar, Fifth Grade, 2010-2011* Unit 5
- ❑ *Constructing Curriculum: Alternate Units of Study* by Lucy Calkins, Mary Ebreneworth
- ❑ [Writing Fiction: Big Dreams, Tall Ambitions](#) by Lucy Calkins and M. Colleen Cruz

Mentor Texts:

- The 39 Clues, Riordan, Rick
- Artemis Fowl, Colfer, Eoin
- Beast Quest, Blade, Adam
- Black Lagoon, Thaler, Mark
- Harry Potter Rowling, J.K.
- Cloudy with a Chance of Meatballs, Barret, Judi
- The Iron Giant, Hughes, Ted
- Jumanji, Van Allsburg, Chris
- A Series of Unfortunate Events, Snicket, Lemony
- The Shadow Children, Haddix, Margaret
- The Sisters Grimm, Buckley, Michael
- The Teacher from the Black Lagoon, Thaler, Mike
- The Underland Chronicles, Collins, Suzanne
- Warriors, Hunter, Erin
- Where the Wild Things Are
- A Wrinkle In Time

Unit Description: Content Area Writing/ Expert Projects

In this unit, you will want to get students writing powerfully about information they have gained in various content areas. In essence, students will be writing about topics and subjects they have studied in class. One of the most important aspects of this unit is to teach students to make choices about genre. Students will be writing to learn (reading & taking notes, accumulating information), reading as a writer (studying mentor texts and choosing genre), and then publishing.

Writing

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

- Participating in a common class study
- Observing closely, asking big questions, and following procedures to find out about those questions
- Adding to their knowledge base by thinking like science writers

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How can a common class study add to my knowledge of a topic?
- What are big questions that I might consider about a scientific topic and how might I observe closely and follow procedures to find out about those questions?
- What are ways to think and proceed like a writer engaged in scientific study?
- What are some of the formats used to write about scientific information?

Enduring Understandings

What will students understand about the big ideas?

Students will understand that...

- Group study can add to one's knowledge of a topic
- Every topic inspires 'big questions' that might be asked.
- Observing closely and following procedures can assist in finding answers to those big (and smaller) questions
- Science writing often has formats which differ from prose writing

Areas of Focus: Proficiencies

(New Jersey Student Learning Standards Alignment)

Students will:

Writing Standards

Text Types and Purposes

Examples, Outcomes, Assessments

Instructional Focus:

Bend 1: Developing & Growing Ideas

W.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

B. Develop the topic with facts, definitions, concrete details, text evidence, or other information and examples related to the topic.

C. Link ideas within paragraphs and sections of information using words and phrases (e.g., *another*, *for example*, *also*, *because*).

D. Use precise language and domain-specific vocabulary to inform about or explain the topic.

Provide a conclusion related to the information or explanation presented.

Production and Distribution of Writing

W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above)

W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Range of Writing

- Social scientists write in many ways for many purposes. We write to capture what we are learning and what we are thinking. We write to grow our ideas.
- Social scientists use notebooks as collections of many kinds of writing. We use observational writing (recording as much detail as possible from what we observe), sketches with labels and captions, notetaking, annotated timelines, and questions/ wonderings.
- Researchers go back to sketches and observations to say more about our ideas. We write in words, phrases, sentence, and even paragraphs about what we have seen and sketched. We use prompts such as “I notice...” “I see...” or “This reminds me of...”
- Social scientists think deeply about the topics we study. We consider cause and effect. We compare and contrast information. We evaluate what we find, and we draw inferences making personal connections to our topics.
- Social scientists chunk parts of the text and ask ourselves, “What is the most important part of this? What facts support that important part?”
- Social scientists try to hypothesize answers to questions we have about topics of interest. We use prompts such as “I wonder why...” or “How come...” to push our thinking.
- Social scientists think through possible answers to questions and wonderings about topics. We use prompts such as “maybe...” “Could it be...” “But what about...” and “The best explanation is...”
- Historians not only write about what they observe or notice, we write about what we think of these observations and noticings. We look back over our collections and write long about our thinking using prompts such as “I know some things about...” “One thing I

W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
- B. Follow agreed-upon rules for discussions and carry out assigned roles.
- C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

know..." "Another thing I know..." "This makes me realize..."
"I used to think...but now I think..." "My thinking changed because..."

Bend 2: Studying Mentors and Writing Drafts

- Writers present facts in a neutral way, but use stories and images to implicitly create an angle for our subject.
- Writers write to stir up feelings as well as to inform.
- Writers study mentors for craft moves such as layout and structure.
- Writers consider how our writing will be structured. We decide what format it will take: compare/contrast, cause/effect.
- Non-fiction writers write with great detail about topics. To do this, we use content-specific vocabulary and partner sentences that explain, define and teach the reader.
- Writers write with independence and stamina. We plan out time, use partners, read mentor texts, and review all that we have learned about writing so far.
- Writers elaborate upon our ideas. We do this by saying more about detailed drawings or diagrams we've created, add captions and labels, and support new vocabulary words in greater detail.
- Writers use partners to make our writing better. We ask our partners, "Did that make sense?" or "Do you feel like there is anything missing?" or "What questions do you still have about my topic after you read the page?"

SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language

Conventions of Standard English

L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
- B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
- C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
- E. Form and use prepositional phrases.

- Writers make sure our writing is focused. We reread our work making sure each page is focused on single events.

Bend 3: Revising, Editing, Publishing

- Writers review all of our notes to decide which parts will be turned into a book. We ask ourselves, “Will others be interested in reading about...?”
- Writers rely on revision strategies we know to make our writing better. We incorporate partner sentences, make sure our writing is in a good order, include content-specific vocabulary, and add extra pages of charts, diagrams, timelines, captions, front covers, back covers, and blurbs.
- Writers make sure that our writing is structured. We check to make sure we have included clear topic sentences and detailed supports.
- Writers include perspective in our writing. We consider if we want our writing to have a slant or angle, or if we want to include our own perspectives on the topic.
- Writers check for frequently misspelled words.
- Writers fancy up our work. We use photographs, pictures, diagrams, bold and underlined words.

Sample Assessments:

- Conferring notes
- Skills checklist
- Student Portfolio- see 4th grade Portfolio Checklist/ Portfolio Requirements
- Writing in notebook
- Final essay

- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).

L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use correct capitalization.
- B. Use commas and quotation marks to mark direct speech and quotations from a text.
- C. Use a comma before a coordinating conjunction in a compound sentence.
- D. Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Choose words and phrases to convey ideas precisely.
- B. Choose punctuation for effect.
- C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Vocabulary Acquisition and Use

L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

- Draft work
- Partner/ conference notes

Instructional Strategies:

Interdisciplinary Connections

Correlates to any science, math, or social studies unit of study

- Write a research essay about a curriculum topic in science or social studies. (immigration, space, etc)

Technology Integration

- Develop a brochure about one aspect of the Revolutionary War..
- Using green-screen technology create a skit transporting students into a picture from the time period of the Revolutionary War..

Media Literacy Integration

- Summarize knowledge about a topic in a final report that employs other forms of media beyond the standard written report (e.g. computer-illustrated report, audio or video production, photographic illustration)
- Have students work in groups to illustrate their understanding of a topic by creating mock media productions

Global Perspectives

- Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world using the world-wide web.
- Students could interview people on Skype to gather information on their topic.

<p>A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.</p> <p>B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph, photograph, autograph</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills: Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills</p> <p>21st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy</p>

Professional Resources:

- Teacher's College Writing Curricular Calendar, Fourth Grade, 2011-2012* Unit 8
- Teacher's College Writing Curricular Calendar, Fourth Grade, 2010-2011* Unit 9

Mentor Texts:

- Apples, Gibbons, Gail
- Bug-a-licious, Goldish, Meish
- Bugs! Bugs! Bugs!, Dussling Jennifer
- Buterflies and Moths, Kalman, Bobbie

- Emperor Penguin, Goldish, Meish
- Every Living Thing, Rylant, Cynthia
- Fireflies!, Brinkloe, Julie
- Food for Thought, Robbins, Ken
- Hockey in Action, Walker, Niki
- How do Fish Breathe Underwater?
- Insect Bodies, Aloian, Molly
- Ladybugs, Llewellyn, Claire
- The Pain and the Great one, Blume, Judy
- Pro Football's Most Spectacular Quarterbacks, Sandler, Michael
- The Pumpkin Book, Gibbons, Gail
- Seals and Sea Lions, Kalman, Bobbie
- Surprising Sharks, Davies, Nicola
- Ubiquitous, Sidman, Joyce

Unit Description: Conventions of Writing (YEARLONG, GRADE-LEVEL REQUIREMENTS)

Throughout the units of study, students will be accountable for learning conventional grammar and various conventions of writing when appropriate. Therefore, this content description has been created to identify those skills that should be taught and mastered by the end of the school year. Knowing and observing proper grammar and conventions of writing it makes it possible to communicate ideas more clearly. These skills should NOT be taught in isolation via ditto or worksheet. Instead, they should be taught through conferences, small groups skill sessions, revision lessons and other areas on an as needed basis. Skills covered in this description include: text layout, grammar, capitalization, punctuation, handwriting and word processing.

Writing

<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <p><input type="checkbox"/> Identify conventional grammar, capitalization, punctuation, and handwriting appropriate per grade level.</p>	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<p><input type="checkbox"/> Which conventions of writing are important for me to learn and master?</p>	<p>Students will understand that...</p> <p><input type="checkbox"/> Knowing and observing proper conventions of writing makes it possible to communicate ideas more clearly.</p>
<p>Areas of Focus: Proficiencies (National Core Standard Alignment)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p> <p>Text Types and Purposes:</p> <p>1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <ol style="list-style-type: none"> a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support writer's purpose. b. Provide reasons that are supported by facts and details. c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). d. Prove a concluding statement or section related to the opinion presented. <p>2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ol style="list-style-type: none"> a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. c. Link ideas within categories of information using words and phrases (e.g. another, for example, also, because) 	<p>Instructional Focus:</p> <p><u>Text Layout</u></p> <ul style="list-style-type: none"> ● Understand that layout of print and illustrations are important in conveying the meaning of a text. ● Understand that size of print conveys meaning in printed text ● Use layout, spacing, and size of print to create titles, headings, and subheadings. ● Use underlinings, italics, and bold print to convey meaning ● Arrange print on the page to support the text's meaning and to help the reader notice important information. ● Use indentation or spacing to set off paragraphs. <p><u>Grammar</u></p> <ul style="list-style-type: none"> ● Write complete sentences with nouns and verb ● Place clauses in sentences ● Places phrases in sentences ● Use conventional sentence structure for complex sentences with embedded clauses ● Write simple and compound sentences ● Vary sentence structure and length for reason of craft ● Use a range of sentence types (declarative, interrogative, imperative, exclamatory) ● Write dialogue in conventional structures

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.

c. Use a variety of transitional words and phrases to manage the sequence of events.

d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

e. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

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

5. Within guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3).

6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research and Distributions of Writing

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

- Write sentences in past, present, future, present perfect, and past perfect tenses.

Parts of Speech

- Use nouns and pronouns that are in agreement (Mike/he)
- Use objective and nominative case pronouns correctly (me, him, her; I, he, she)
- Use indefinite and relative pronouns correctly (everyone, both; who whom)
- Use prepositions and prepositional phrases correctly
- Use verbs that are often misused (lie, lay; rise, raise)
- Use verb and objects that are often misused (to her and me; she and I)
- Use adjectives and adverbs correctly
- Use nouns
- Use adjectives
- Use adverbs

Tense

- Maintain consistency of tense
- Write sentences in past, present, future, present perfect, and past perfect tenses

Paragraphing

- Use paragraph structure (indented or block) to organize sentences that focus on one idea
- Create transitions between paragraphs to show the progression of ideas
- Use paragraphing to show speaker changes in dialogues

Capitalization

- Use capital letters for the first word of a sentence
- Use capital letters appropriately for the first letters in days, months, holidays, city and state names, and titles of books
- Use capital letters correctly in dialogue

<p>9. Draw evidence form literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (eg., a character’s thoughts words, or actions) “).</p> <p>b. Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).</p>	<ul style="list-style-type: none"> ● Use capitalization for specialized functions (emphasis, key information, voice) ● Use more complex capitalization with increasing accuracy, such as abbreviations and quotation marks in split dialogue
<p>Range of Writing</p> <p>10. Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>	<p><u>Punctuation</u></p> <ul style="list-style-type: none"> ● Learn about the possibility of using punctuation and its effect on readers by studying mentor texts ● Notice effective or unusual use of punctuation marks by authors ● Try out new ways of using punctuation ● Understand and use ellipses to show pause or anticipation, usually before something surprising ● Use dashes to indicate a longer pause or slow down the reading to emphasize particular information ● Consistently use periods, exclamation points, and question marks as ending marks ● Use commas and quotation marks correctly in writing interrupted and uninterrupted dialogue ● Use apostrophes in contractions and possessives ● Use commas to identify a series and introduce clauses ● Break words apart at the syllabic break and at the end of a line using a hyphen ● Use brackets to set aside a different idea or kind of information ● Use colons to indicate something is explained or described ● Use commas and parentheses to set off parenthetical information ● Use hyphens to divide words ● Use indentation to identify paragraphs
<p>Demonstrate command of the conventions of stand English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> ● Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why) ● For and use progressive (e.g. I was walking; I am walking; I will be walking) verb tenses ● Use modal auxiliaries (e.g. can, may, must) to convey various conditions. ● Order adjectives within sentences according to conventional patterns (e.g. a small red bag rather than a red small bag) ● Form and use propositional phrases ● Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons ● Correctly use frequently confused words (e.g. to, too, two; there, their) 	<p>Sample Assessments:</p> <ul style="list-style-type: none"> ● Conferring notes ● Skills checklist ● Student Portfolio- see 4th grade Portfolio Checklist/ Portfolio Requirements ● Writing in notebook ● Final stories/ essays ● Draft work
<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <ul style="list-style-type: none"> ● Use correct capitalization ● Use commas and quotation marks to mark direct speech and quotations from a text 	

- Use a comma before a coordinating conjunction in a compound sentence
- Spell grade-appropriate words correctly, consulting references as needed.

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- Choose words and phrases to convey ideas precisely
- Choose punctuation for effect
- Differentiate between contexts that call for formal English (e.g. presenting ideas) and situations where informal discourse is appropriate (e.g. small-group discussion)

- Partner/ conference notes

Instructional Strategies:

Interdisciplinary Connections

- Students can draw from and write about school experiences which occurred over the school year in any subject
- Write a research essay about a curriculum topic in science or social studies.
- Students will write opinion essays about books from reading
- Students will write opinion essays about topics from science, social studies, and math
- Set a historical fiction piece in a time period being studied in social studies.
- Include scientific principals in the fantasy story.

Technology Integration

- Use the world-wide web to research topics for essays
- Brainstorm topic using Inspiration
- Type final product in Microsoft Word
- Use Microsoft Word to check grammar and spelling

Media Literacy Integration

- Summarize knowledge about a topic in a final report that employs other forms of media beyond the standard written report (e.g. computer-illustrated report, audio or video production, photographic illustration)
- Have students work in groups to illustrate their understanding of a topic by creating mock media productions

Global Perspectives

- Students will understand their place in the world by writing about what matters most to them and how it may differ from others in the world.
- Students can pick topics ranging from a number of ideas and sources around the world, and conduct research from around the world using the worldwide web.
- Students could interview people on Skype to gather information on their topic.
- Students can research various perspectives on historical events via the Internet.
- Students can create characters from various cultures and perspectives

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration
- Information Literacy
- Media Literacy
- Life and Career Skills

21st Century Themes (as applies to content area):

- Financial, Economic, Business, and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

Professional Resources:

- ❑ *The Continuum of Literacy Learning, K-8* by Fountas and Pinnell
- ❑ *The Power of Grammar: Unconventional Approaches to the Conventions of Language* Mary Ehrenworth, Vicki Vinton
- ❑ *The Resourceful Writing Teacher: A Handbook of Essential Skills and Strategies* Jenny Mechem Bender
- ❑ *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* Dan Feigelson
- ❑ *Getting Grammar: 150 New Ways to Teach an Old Subject* Donna Hooker Topping
- ❑ *Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop* Jeff Anderson

□ *Revising and Editing: Using Models and Checklists to Promote Successful Writing Experiences* Les Parsons (2001)

Sample Grade 4 Grammar Teaching Points

1. Using Prepositional Phrases to Communicate Complexity pg. 121 Grade 4 The Arc of the Story Writing Realistic Fiction

Mentor Text: Fireflies!

TP: Today I want to point out ways writers use special phrases- called prepositional phrases- to help communicate complicated situations in writing.

The words called prepositions, describe locations in either time or place. For example words like: after, at, above, before, by, from, in, on out, through, and under. (There are many more!) We use these words with nouns, adjectives, or adverbs and that is called a prepositional phrase.

Model: In Fireflies! Julie Brinckloe helps us know everything that is going on with prepositional phrases: The first line starts with a prepositional phrase: On a summer evening I looked up from dinner, through the open window to the backyard.

*The phrase on a summer evening * is a prepositional phrase and it gives us information about when the story takes place.

Later in the story:

“In the dark I watched the fireflies from my bed.” – In the dark is telling us where the narrator is when, when he’s watching the fireflies and “from my bed” gives us more information about the location

Prepositional phrases can add complexity or sense to our writing with a few important details.

1. Reread your writing and find a place where you can have a stronger description of the location (the time or the place). If you don’t have a sentence describing the setting please add it now!
2. Next try adding a second sentence to say more about the time or the place, these are some words you can use to help:
 - After
 - At
 - Above
 - Before
 - By
 - From
 - In
 - On
 - Out
 - Through
 - Under

2. Editing with Various Lenses pg. 136 (Spelling) Grade 4 The Arc of the Story Writing Realistic Fiction

TP: Today I want to teach you that before you edit your draft for other concerns- paragraphing, punctuation, and so forth- you will want to read your draft, checking on your spellings.

1. Read each word and think, does this look right?
2. Reread the letters in each word to double check that those letters actually spell the word you have in mind
3. Circle words you're uncertain if they're spelled correctly and come back to Google them, use a dictionary, or ask an expert.

3. Editing with a Writing Partner Grade 4 The Arc of the Story Writing Realistic Fiction

TP: Today I want to teach you that after writers have done our most careful editing their can still be mistakes in their stories. Sometimes we miss mistakes because we don't know how to spell or punctuate something or we're so used to reading our own writing that we have a hard time finding errors. Every piece of writing needs fresh eyes!

1. Switch papers with your partner
2. Partner 2 reread and edit partner 1's writing going through the checklist and reading for 1 thing at a time
3. The writer is the ultimate decision maker so if you write on the draft correct it lightly and correctly with pencil not pen
4. Meet with your partner and discuss compliments and grows!

4. Choosing Punctuation for Effect pg. 178, Grade 4 The Arc of the Story Writing Realistic Fiction

TP: Today I want to teach you that fiction writers don't just choose to use punctuation because it's correct- we also use it to affect our readers and control how readers read and understand the stories that the writer writes. Remember that different punctuation marks have different jobs.

Chart:

Question Marks	Ask questions
Exclamation Points	Show excitement (good or bad)
Ellipses	Build tension
Dashes	Chop a sentence up
Period	States a fact

1. Reread your sentences the way the punctuation dictates
2. Ask, Is that how I want it to sound? If not try a different punctuation mark!

5. Fixing Run on Sentences pg. 181 Grade 4 The Arc of the Story Writing Realistic Fiction

TP: Today I want to teach you that run on sentences is a sentences that is longer- usually made up of more than one idea with something missing.

Ex: Michael felt the hot tears running down his face, he was so embarrassed he wanted to run and hid under his bed where no one would see him.

This run on a sentence/ a run on sentence has:

- More than 1 sentence indie of it

- It's separated by a comma

There are lots of ways to fix run on sentences:

1. We can make sure the subject and predicate are separated in two parts with a conjunction (and, or, but) linking the two different parts.
2. We can add a comma where the first sentence could end
3. We could add a period and make it two sentences

Model: After: Michael felt the hot tears running down his face, AND he was so embarrassed he wanted to run and hide under his bed where no one would see him.

Option 2:

Michael felt the hot tears running down his face. Hew as so embarrassed he wanted to run and hide under his bed where no one would see him.

1. Reread your writing and find a run on sentence
2. Try to rewrite 2-3 different ways to fix the run on
3. Choose the one you like best and replace it!

6. Paragraphing pg. 117 Grade 4, Book 2: Boxes and Bullets: Personal and Persuasive Essays

TP: Today I want to teach you that it is essential to include paragraphs. Paragraphs help readers understand a piece and provide readers with space to process what they have just read before coming to a new thought.

1. Reread writing.
2. Think about what you notice.
3. Ask, "Is there a new subtopic, time change, or new person speaking?"
4. Add a paragraph sign at the appropriate place.

7. Transition Words pg. 117 Grade 4, Book 2: Boxes and Bullets: Personal and Persuasive Essays

TP: Today I want to teach you that when we use transitions we want to use the ones that make sense. For example they should be ordered chronologically or by ranking or some other system. Certain transitions go hand in hand:

We can use phrases such as:

- But the most important reason
- Especially

To show that we have logically ordered our evidence from least to most powerful

1. Reread your draft and circle the transitions you've used
2. Ask, "What order was I using?" (Chronological, ranking, strongest to weakest)

3. Should I revise or switch any of my transition choices to show a stronger connection?

8, Correcting Run-On Sentences and Sentence Fragments pg. 135 Grade 4, Book 2: Boxes and Bullets: Personal and Persuasive Essays

Connection: Readers you already know that we edit our work by rereading for sense and missing words, editing for punctuation, checking for capital letters at the beginning of new sentences, when using proper nouns, or when giving someone's title, checking that words are spelled correctly.

TP: Today I want to teach you that writers edit their work by also checking that each sentence is complete, and they correct run on sentences and fragments.

1. Read writing out loud and listen for where you finish a complete thought
2. Ask, Did I place my punctuation too early and make a fragment or too late and leave a run on sentence?
3. If I find a run on sentence I can fix it by:
 1. We can make sure the subject and predicate are separated in two parts with a conjunction (and, or, but) linking the two different parts.
 2. We can add a comma where the first sentence could end
 3. We could add a period and make it two sentences
4. If I find a fragment I can fix it by- adding punctuation at the end, connecting two sentences or adding a subject and predicate.

9. Progressive Tense Verbs Grade 4, Book 2: Boxes and Bullets: Personal and Persuasive Essays

TP: Today I want to teach you that progressive forms of verbs are happening now. These are the verbs that sound like I was walking, I am walking, and I will be walking.

1. Find a place where events are occurring "now"
2. Circle the verbs and put them in the progressive form
3. OR add a progressive tense to a part of your essay!

(Model Looking at your introduction and realize another way to pull your reader into the essay from the first line would be to tell a small anecdote relating to your opinion. Example: I am leaning over my son's shoulder, watching him do his math homework. He is five and this is his first time ever having to do homework.

10. Checking for Breath of Transition Words pg. 20 Grade 4, Book 3 Bringing History to Life

TP: Today I want to teach you that in non-fiction writing in addition to using subheadings to help you stay within an organizational structure you also use transition words to help the reader understand. But you don't use any old transition words you use ones that match the structure of a subsection. Organized by time then it should be organized in chronological order. Add words like:

- Before
- Not long after that
- A while later

Organized categorically you could sequence them by importance:

- Most important
- More important
- Even more important

When you want to give an example:

- An example that shows this is ...
- For instance...
- One time...

When you want to add on:

- Another example that shows this is...
- In addition to...
- Furthermore....

When you want to compare and contrast:

- In comparison....
- In contrast....
- On the other hand...

When you want to show cause and effect:

- For this reason...
- Consequently...
- Because of this...

11. Using Commas to showcase important information pg. 193 (Inquiry) Grade 4, Book 3Bringing History to Life

TP: Today I want to remind you of the power of the comma in informational writing. Writers often think of the comma as a way to help readers know when to pause. But in informational writing, the comma can also act like a spotlight saying, “Hey this information is important!” Since we’ve learned how to write we’ve learned that the tiniest marks on our page pack a lot of power. Those marks, like periods, question marks, and commas, help readers to understand the meaning of your words and help readers read with expression.

Model: On April 18 1775 Paul revere set out on his famous ride from the North End of Boston Massachusetts. He was qualified for this job because he worked as an express rider carrying new messages and copies of resolutions to other cities.

Inquiry: Where do you think the commas should be placed?

(The day and year in a date, city and state in a location, and to separate items in a list.)

12. Transitional Phrases for Introducing Quotes, pg. 67, Grade 4 Book 4, The Literary Essay: Writing about fiction

TP: Today I want to teach you that writers use transitions to build a setting for each quote so that we can show it off in our essay. And when we use these settings for quotes we don't want to use "in the text it says" every time! So today I want to share with you a list of transitional phrases we can use to introduce quotes:

Ways to Bring Quotes Into an Essay

- In the text it says...
Ex: In the text it says, "And so Dog runs...."
- Give a mini-summary to set up the quote.
Ex: After magpie discovers that running feels like flying, it says, "And so Dog runs...."
- Tell whom, from what text, you are quoting and what character is aiming to do, and then add his or her exact words.
Ex: The narrator in Fox conveys the setting by saying...
Ex: Dog, the main character in Fox, shows his love for her by saying...
- Use just a few words in the middle of a sentence

Ex: Dog does what makes Magpie happy "every day" for months!

1. Reread your essay and highlight your quotes
2. Look at the sentence before, how did you set up the setting?
3. Add a setting to set up for the quote or vary the ones you used to make it as sophisticated as possible!

13. 13. Exploring Commas pg. 177 Grade 4 Book 4, The Literary Essay: Writing about fiction (Inquiry)

Mentor Text: The Marble Champ by Gary Soto

TP: Today I want to teach you that writers edit their pieces by paying particular attention to the use of commas. When people think of grammar and punctuation they usually think about the rules- and there are rules that we should follow but the important thing is thinking about the sound of your writing and what makes sense. Commas let the reader know how to read your writing- it speeds them up or slows them down.

Let's do an inquiry around The Marble Champ by Gary Soto

1. Find a place where Gary inserted a comma an example
2. Jot what you notice: Maybe, perhaps it could be...
3. Think: What does this let you know about the use of commas?

Example	What do you notice?	What does this let you know about the use of commas?
<p>Lupe, the main character in “The Marble Champ,” by Gary Soto, works hard to become better at sports.</p>	<ul style="list-style-type: none"> ● The author put a comma after a character’s name and then told us who she is. ● A comma is used after the title and gain after the author 	<ul style="list-style-type: none"> ● The comma is followed by a description of the character ● Two commas can be used to set off more information for the reader, like the author’s name
<p>In the beginning, Lupe wants to be good at sports just like her friends.</p>	<ul style="list-style-type: none"> ● The author put a comma after telling the reader where in the story the information about a character was seen. ● The comma makes you pause and pay attention to the information that is coming. 	<ul style="list-style-type: none"> ● A comma is used when information is added in front of the sentence to give the reader more information about where, when or how something is done ● Commas are placed where there’s a natural pause when you read it aloud
<p>She is a good student, but she can’t run, skip, or hop too well.</p>	<ul style="list-style-type: none"> ● There is a comma after a sentence that describes a character and before the word but. ● After the word but there are two commas that separate a list of actions of the character 	<ul style="list-style-type: none"> ● Commas are used to glue 2 sentences together with a conjunctions such as and or but ● The comma is used when listing 3 or more items in a sentence.

Reread your writing for comma usage and see if you can add these examples to your own writing!