

Fair Lawn Public Schools

Fair Lawn, NJ

**Language
Arts Literacy
Grade 4**

August

2015

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The Grade 4 Language Arts Literacy Curriculum was developed by the Fair Lawn Language Arts Literacy Team and aligned to the Grade 4 Common Core State Standards Initiative and Common Core Anchor Standards for College and Career Readiness.

Fair Lawn School District

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I. Course Synopsis

Grade 4 Language Arts Literacy fosters a variety of activities and experiences to meet the needs of growing readers, writers, and thinkers. Integration of the following literacy expectations contribute to a robust and rigorous language arts program:

- Different modes of communication: reading, writing, speaking, listening, and viewing
- Varied levels of support: Teacher demonstration/modeling, practice with teacher support, peer collaboration, and independent work
- Distinct Instructional Groupings: whole class, small group, student partnerships, and individual
- Assortment of fiction and nonfiction (in reading, writing, and viewing)

II. Philosophy & Rationale

Balance of Knowledge-based and Strategy-based Instruction:

A mix of knowledge-based and strategy-based instruction is reflected in the K-5 Language Arts Literacy Program. In reading, one must decode texts (as per the CCSS Reading Foundational Skills standards) while making meaning (as per the CCSS Reading Literature and Reading Informational Texts). In writing, one must write correctly (as per the CCSS Language standards) with well-thought content and style (as per the CCSS Writing Standards). Partnered with explicit instruction in language arts content, strategy-based curriculum promotes literacy behaviors and skills that contribute to strategic thinking, reading and writing.

Differentiated Approach to Teaching and Learning:

Fair Lawn Language Arts Literacy curriculum and instruction involves **Reading Workshop, Writing Workshop, Read-Aloud, and Word Study** (please see Appendix A for the daily allotment of literacy time). Differentiated instruction for students at different levels of achievement and specific learning needs (e.g. special education, English language learners, at-risk and Gifted & Talented) is embedded in targeted scaffolding based on knowledge of each student's interests and assessment data.

Reading Workshop

Throughout the year, children will go on a literacy journey learning important skills that contribute to their lives as readers and writers in an ever-changing world. Within a workshop model, teachers implement standards-based mini-lessons to support whole class goals, followed by individualized small group work, conferences, and assessments that allow for a gradual release of responsibility and differentiated support and challenge for each child's individual learning needs. Ultimately, the workshop will close with a quick culminating group discussion that reviews the teaching point of the lesson while providing an opportunity for students to share their learning and process. The following link provides an overview: <https://www.youtube.com/watch?v=cgN2WUMW6zM>.

Reading Workshop (Continued)

Mini-lesson

The Units of Study for Teaching Reading by Lucy Calkins (2010) and *Strategies That Work: Teaching Comprehension to Enhance Understanding* by Stephanie Harvey and Anne Goudvis (2000) provide exemplar strategy lessons in making connections, questioning, visualizing, inferring, determining importance, and synthesizing. Each Reading Workshop lesson begins with explicit instruction in a mini-lesson.

Architecture of a Reading Mini-lesson:

- ✓ **Connection:** Students learn the importance of the day’s reading instruction and how the lesson relates to a student’s prior reading work. The beginning of every mini- lesson should add strategies and skills by referencing the strategies addressed in previous lessons. The connection ends with an explicit statement of the teaching point.
- ✓ **Teach:** Then, as the master reader, the teacher must model how to apply the strategy by demonstration (modeling how and when readers use this strategy); explaining and showing an example; or involving the class in shared inquiry.
- ✓ **Active Engagement/Involvement:** Through a gradual release of responsibility, the students are given a chance to quickly practice (guided practice) what has just been taught or to share noticings about the demonstration in order to understand a kind of thinking about reading that they can try in their own reading work.
- ✓ **Link:** In closure, the teacher reiterates what has been taught. Students are reminded that the strategy lesson is one way to participate in more strategic reading every day.

* Adopted from Paramus Public Schools- and revised in alignment with the Fair Lawn Schools curriculum document.

**A Fair Lawn School District-driven “Reading Workshop Planning Sheet” helps plan relevant mini-lesson work (Available in Appendix B).

Reading Workshop (Continued)

Gradual Release of Responsibility

The majority of the class time is spent with students practicing the repertoire of skill and strategy work that was introduced during mini-lessons, small group work, and/or read aloud. The teacher gradually releases responsibility to students with strategic levels of support:

Reading Conferences and Small Group Work

In a reading conference, teachers check-in with individual students (or small groups of students with a specific and similar learning need) on their reading interests and progress. After listening to a student read a portion of a text aloud or asking specific teacher-driven questions, teachers will work to:

1. Compliment the student(s)
2. Provide an explicit teaching point
3. Coach the student as he/she works to apply the strategy/skill

Teachers take anecdotal notes on conferences as formative assessment data to drive subsequent conferences and small group work (See a sample of a conferring log in Appendix C).

Each conference or small group lesson focuses on a particular reading strategy to learn more about individual student reading needs within the small group setting. For example, the skill of inferring may be supported in small-group and reading conferences with the following strategies.

Skill	Strategies
Inference (about characters)	<ul style="list-style-type: none">• “I can infer how a character feels by looking at the face of the character in the illustration.”• “I can infer how a character feels by paying close attention to the character’s actions.”• “I can infer how a character feels by paying close attention to the words that a character uses.”• I can infer how a character feels by thinking about the situation and putting myself in his/her shoes.”

Reading Workshop (Continued)

Student Reading Practice

Research suggests that a high volume of reading improves reading comprehension. Furthermore, research suggests that students comprehend better when they have an opportunity to discuss their reading content and process. Based on data from the Teachers College Assessment for Independent Reading Levels, students are guided toward texts that are at an appropriate level to support the individual reader's growth. Students log all of their independent reading time that is completed in and out of the classroom. Specific class time is reserved for independent reading, partner reading, guided reading and/or book club reading followed by occasions to talk about texts in student partnerships, small groups, and whole group settings. Teachers are provided with conversational and text-based prompts for student-centered discussion and writing about their reading (Available in Appendix D). Leveled classroom libraries support student reading practice.

Independent Reading

Teachers conduct the Teachers College Reading and Writing Project (TCRWP) Reading Level Assessments several times each year. During the assessment, teachers assess the accuracy of the student's oral reading. In addition, students are asked to retell the text and answer comprehension questions. Teachers also record their noticings about the student's fluency. Ultimately, teachers use the assessment data to determine the highest level that a student can read independently: "That is, the reader has an accuracy rate of 96% or higher and comprehension [represented by a strong retelling or at least three correct comprehension questions]" (TCRWP 2014). Students are expected to read independently daily at an appropriately rigorous independent reading level. There are also opportunities for students to read at an instructional level, defined as one level above his/her independent level, with support. Some structures that support reading at an instructional level include guided reading, series reading, or independent reading after a strong book introduction (an instructional skeleton for guided reading is in Appendix E).

Partner Reading

Students may be assigned to explore reading work with a partner in a variety of ways. Ideally, partners choose texts to read together. Partner work may be used to scaffold the reading process, to collaborate on reading strategy, or to support critical thinking about the text through rereading and discussion. The goal is to foster a partnership structure to enhance student motivation, engagement, and comprehension of the text. Conversational partnership prompts support good questions for partnered discussions.

Reading Workshop (Continued)

Guided Reading

The purpose of a guided reading group is to support students as they move up to the next reading level. For example, if a group of students demonstrate signs of readiness to reach a Level E text, the teacher may gather that group of students to introduce them to the work of reading at that next level.

Strategy Groups

Teachers may gather strategy groups when students at various levels need support with a specific skill. In strategy groups, students may be reading at different independent reading levels, however, the students may be gesturing toward a similar next step in reading skill work. For example, teachers may gather a group of students based on similar noticings on formative assessments. To support students in using visual cuing systems to decode, a strategy group may focus on teaching students to look across the whole word.

Book Club Reading

Small groups of students may read the same book together in a book club. When students discuss their books they learn through collaboration with peers. Teachers model and guide effective text discussion before releasing students to work in a student-centered book club: selecting the text, determining the pace of reading, preparing for discussion, and facilitating discussion. Please note that a student's book club text should be his/her independent reading text exclusively. Students should record notes on their book club work in a book club log (Available in Appendix F).

Reading Club Reading

Students may work in groups to read and talk about texts on a particular topic. The reading club may be a discussion about a teacher read-aloud or it may be based on a particular collection of texts that have been shared with the group in support of the current reading unit of study.

Reading Workshop Guide

Grades K-2 Lesson Structure

Mini-Lesson

Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

**The Teacher facilitates any
Combination of the following:**

Small Group (10-15 minutes each)

- Guided Reading (Levels A-K)
- Small Group Strategy Lesson
- Shared Reading

Conference (5-7 minutes each)

- Individual Assessment
- Individual Instruction to support current strengths and next steps

**The Student Participates in
combination of the following:**

Independent, Partner, Guided Group, Book Club, and Reading Club Reading (30-35 minutes)

Possible Variations:

- Buddy Reading
- Listening Centers
- Rereading Big Books

Share (5 minutes)

Review of mini-lesson focus, noticings of independent reading time, students share how they used the focus of the mini-lesson independently or a strategy used in their reading that day.

Reading Workshop Guide

Grades 3-5 Lesson Structure

Mini-Lesson

Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

The Teacher facilitates any Combination of the following:

Small Group (10-15 minutes each)

- Guided Reading (as needed with struggling readers)
- Small Group Strategy Lesson
- Shared Reading

Conference (5-7 minutes each)

- Individual Assessment
- Individual Instruction to support current strengths and next steps
- Check-in with Partnerships, Book Clubs, or Reading Clubs

The Student Participates in combination of the following:

Independent, Partner, Guided Group, Book Club, and Reading Club Reading (30-35 minutes)

Possible Variations:

- Post-its
- Response Sheets
- Reading Notebooks
- Boxes and Bullets Notes

* When students are working in student-centered book clubs, they may meet to set the focus and amount of reading for the day.

Share (5 minutes)

Review of mini-lesson focus, noticings of independent reading time, students share how they used the focus of the mini-lesson independently or a strategy used in their reading that day.

Writing Workshop

The Writing Workshop framework is used for writing instruction.

- ✓ Each Writing Workshop lesson begins with explicit instruction in a curriculum-driven mini-lesson.
- ✓ The majority of the class time is spent with students practicing the repertoire of skill and strategy work that was introduced during mini-lessons, small group work, and/or shared writing. The teacher gradually releases responsibility to students with strategic levels of support.
- ✓ Individual writing conferences take place while the majority of the students are writing independently. This pattern (detailed more specifically in Appendix G) allows teachers to truly get to know each child as an author, and then to provide ongoing support for each child's writing. With this in mind, every conference should consist of the following four components based on the predictable pattern in *The Conferring Handbook* (Calkins, 2003):

1. Research- Observe and note something to praise and something to grow
2. Decide- Determine the Teaching Point
3. Teach- Coach a part of the student's writing process
4. Link- Remind the student to use his/her new skills as an author in future writing endeavors

Anecdotal records of writing conferences are used to compile all of the useful information collected. The conference notes are an effective tool to help identify trends in each child's writing and assess his/her growth as a writer. Conference notes provide formative assessment data for subsequent individual and small-group instruction (see Appendix C).

- ✓ Ultimately, the lesson will close with a culminating group discussion that reviews the teaching point of the lesson while providing an opportunity for students to share their learning and process.

Writing Workshop (Continued):

The *Units of Study for Teaching Writing* by Lucy Calkins (2013) and *The 6+ 1 Traits of Writing* by Ruth Culham and Beverly Ann Chin (2002) provide a basis for planning and assessment in the development of ideas, organization, voice, word choice, sentence fluency, and conventions in writing development. *The Schoolwide Fundamentals of Grammar (Grade 2)* and *The Sadler Grammar Workshop Common Core Enriched Edition (Grades 3-5)* provide specific support for writing conventions.

*The terminology and strategies illustrated in this document are based on the teachings of the program, *Units of Study for Teaching Writing: A Yearlong Curriculum (2003)* and *Units of Study for Teaching Writing Grades 305 (2006)*.

A Writing Workshop Guide is provided on the next page to delineate the district lesson structure.

Other Instructional Structures that Support Writing:

Interactive Writing (K-1)

Interactive writing supports foundational skills for young writers. In this lesson structure, teacher and students compose a message together and the pen is shared. This type of work supports concepts of print, sound-symbol relationships, increases spelling knowledge, and provides opportunities to plan and construct text in a shared writing setting (Fountas & Pinell, 1996). Unlike independent writing where students use a developing understanding of sound-symbol relationship to spell (i.e. inventive spelling), interactive writing models correct writing conventions. In other words, if the students do not know a writing convention rule, the teacher delivers it explicitly in the creation of the shared text (an instructional skeleton for interactive writing is available in Appendix H).

Shared Writing (K-5)

Teacher and students work together to compose written texts that support the current genre/unit of study. This demonstrates how writing works, provides opportunities to model spelling strategies, revision work, and editing strategies. The students are brought through the writing process together. This also provides an exemplar to post in the classroom for reference.

Writing Workshop Guide

Lesson Structure

Mini-Lesson

Explicit Teacher-Directed Instruction to the Whole Group (7-15 minutes max, including Turn and Talk)

The teacher facilitates any combination of the following:

Small Group Instruction Strategy Lesson (5-10 minutes each)

Individual Writing Conference (5-7 minutes each)

Conferences should begin with some research followed by a compliment. Then, the teacher will coach or model **one** strategy that will support the student's writing growth.

The student participates in combination of the following:

Independent Writing (20-25 minutes)

Students are working independently, practicing writing within the genre of study. The students may be at different stages in the development of their piece, as students naturally work through the stages of the writing process work at different rates. Partnership Conversation

Students compliment, converse, and coach each other. These conversations should help the kids to expand their original thoughts by getting a reader's take on their writing.

Share (5 minutes)

One or two students' work is highlighted. The teacher points out specific strategies used that support today's mini-lesson or any should be replicated in future writing.

Reading Aloud

Time is reserved for teachers to model reading with expression, fluency, intonation, and good pacing. Instructional read-alouds promote strategic reading, where students must draw upon their full reservoir of reading knowledge. Most importantly, read aloud time should promote the joy of reading, thinking, sharing, and learning.

Interactive/Instructional Read-Aloud

As noted by Shedd and Duke (2008), successful read-alouds are a result of thoughtful planning and detailed attention. Books should be selected based on knowledge of student interests, the current unit of study, and alignment to the grade-specific standards. Some research indicates that the most effective read-alouds are interactive (Dickinson, 2001). Along those lines, teachers are encouraged to foster analytic talk, where students make predictions and inferences prompted by teachers' comments, modeling, and questioning (McGee & Schickedanz, 2007).

Instructional read-alouds should be a balance of: Teacher think-alouds; modeling writing about reading; multiple turn-and-talk opportunities. *The Continuum of Literacy Learning* (Pinnell & Fountas, 2011) supports comprehension specific to genres, structures, and forms with an emphasis on thinking within the text, thinking beyond the text, and thinking about the text. A building copy of this text is available to support grade level planning.

Alternate Read-Aloud

Of course, at times, read aloud time may be preserved to promote the joy of reading, thinking, sharing, and learning. In this case, teachers would share an engaging text in celebration of good literature.

Shared Reading

Shared reading is a reading experience in which teacher and students are reading chorally from an enlarged text. This method of instruction supports foundational skills such as concepts of print and reading fluency.

Close Reading

Close reading is a rereading of a short passage looking at specific details to deepen comprehension. It promotes higher order thinking in relation to the text by determining importance and analyzing select passages and excerpts (an instructional skeleton for close reading is available in Appendix I).

➤ **Word Study**

Although word study is embedded in the various reading and writing workshop lessons, time is reserved for word study activities and assessments.

Word Study time begins in Kindergarten with early literacy concepts, phonics/word work, and handwriting activities and evolves toward work in spelling, grammar, and vocabulary.

Phonics/Word Study Resources:

In Grades K and 1, teachers are provided with a classroom copy of *Phonics Lessons* (Pinnell & Fountas, 2003) and building copy of *Words Their Way* (Bear, Invernizzi, Templeton, & Johnston, 2012) to support concepts of print, phonemic awareness, phonics, and sight word automaticity.

Beginning in Grade 1, students participate in the ***Instructional Level Spelling Program*** by Andree B. Rolfe, Ed.D. In Grades 2-4, teachers utilize spelling assessment data from a spelling inventory that helps identify a student's spelling achievement. Placement within a spelling group allows students to work with words and patterns in their spelling development. While all students work with the same spelling rules, the number and complexity of the patterns is differentiated. In short, the program emphasizes that spelling is acquired through developmental stages to explore word study with a specific scope and sequence to spelling proficiency.

Grammar Resources:

In Grade 2, teachers are provided with a Schoolwide Grammar Unit. Whereas in Grades 3-5, the Sadlier Grammar Workshop series is utilized.

III. Scope & Sequence- Suggested Pacing for Reading and Writing Units

	Sept.-Oct.	Oct- Nov	Dec.	Jan.	Feb.	March- April	May
K	We Are Readers Exploring the Exciting World of Books	Readers Use All Our Powers to Actually Read		Readers Study Patterns in Big Books and Little Books		Learning About Ourselves and Our World: Reading for Information	Readers Get to Know Characters by Pretending and Performing Our Books
	Launching the Writing Workshop	Looking Closely		Writing Pattern Books		Procedural Writing: How-To Books	Authors As Mentors: Moving Back into Personal Narrative
1	Readers Build Good Habits	Tackling Trouble (Decoding)	*Nonfiction Readers Learn About the World	Readers Meet the Characters in Books	We Can Be Our Own Teachers When We Work Hard to Figure Out Words	Dramatizing Characters and Deepening Our Comprehension Through Book Talk (Fluency)	Reading Across Genres to Learn About a Topic
	*Launching In Small Moments (Personal Narrative- Small Moments)	Writing for Readers (Concepts of Print) Narrative Writing Piece	Procedural Writing (How-to Book)	Realistic Fiction (Story)	Persuasive Letters OR *Opinion Writing: Letters and Speeches	Authors As Mentors: Craft and Revision (Small Moment Story)	Informational Books (All About Book)
2	Taking Charge of Reading	Tackling Trouble (Decoding)	Characters Face Bigger Challenges and So Do Readers	*Reading Nonfiction, Reading the World	Reading and Role Playing: Fiction, Folktales, and Fairy Tales	Nonfiction Reading: Comprehension Supported by Book Talks	Studying Life through Poetry, Songs, and Images
	*Launching with Nonfiction (Workshop routines and All About books)	Authors As Mentors (Personal Narrative)	Writing and Revising Realistic Fiction (Story)	Opinion Writing Reviews	Writing Adaptations of Familiar Fairy Tales and Folk Tales	*Nonfiction Texts as Mentors to Support Nonfiction Writing OR Expert Projects: Informational Writing	Poetry: Big Thoughts in Small Packages

	Sept.-Oct.	Oct- Nov	Dec.-Jan	Feb.	March-April	May	June
3	Building a Reading Life	Following Characters into Meaning: Envision, Predict, Synthesize, and Infer	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Deepening Comprehension as We Follow Characters through a Series	Mini-unit: Mystery Reading
	*Launching the Writing Workshop Personal Narrative (Story)	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry	Realistic Fiction and Narrative Structures	Opinion Writing: Persuasive Reviews, Letters, and Essays	Mystery Writing
4	Building a Reading Life	Following Characters into Meaning: Envision, Predict, Synthesize, and Infer	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Historical Fiction: Tackling Complex Texts	Telling Traditional Tales (Storytelling)
	* Personal Narrative Writing	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry: Spoken Word	Realistic Fiction and Narrative Structures	Informational Writing: Writing Informational Books (All-About Book) OR *Literary Nonfiction	Writing Folklore
5	Agency and Independence	Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret	*Nonfiction Reading: Expository Texts Biography Book Clubs	Poetry	Timed Reading	Historical Fiction Book Talk American Reading Integrated Unit	Nonfiction Research Projects or Social Issues
	* Personal Narrative Writing	Lit Essay and Compare Contrast Essay	Information Writing and Research	Poetry	Realistic Fiction and Narrative Structures	Informational Picture Book	Argument-based writing or *Biography Writing or Personal Essay

Key

Red = Fiction

Blue = Nonfiction

*These units have Schoolwide Resource Support

IV. Unit Descriptions

The Fair Lawn Language Arts Literacy curriculum consists of reading and writing units that have been selected from the Calkins *Units of Study for Teaching Reading (for K-2 and 3-5)* and the grade-specific Calkins *Units of Study for Teaching Writing (K-5)*- further supported by the Teachers College Reading and Writing Project (<http://readingandwritingproject.com/about/overview>). The district Scope and Sequence (charted on the previous two pages) provides a framework for unit pacing for reading and writing curriculum and instruction in language arts literacy.

Curriculum Writing Process

When constructing the literacy curriculum units, careful attention was given to an ambitious exposure to reading and writing practice with diverse topics in different genres. Beginning with a review of the New Jersey Department of Education Model Curriculum and each Calkins unit of study, a revised Fair Lawn Language Arts Department unit plan was created to narrow focus to particular teaching points, utilize our bevy of resources, and align properly to the Common Core State Standards. Teachers have access to each district unit plan through the district computer software. In addition, instructional tools such as model anchor charts, graphic organizers, and literacy protocols have been harvested and stored in the district database for teacher review and use.

Teachers are encouraged to collaborate to create additional mini-lessons and formative assessments for the whole group, small-group, and individual conferences. Rationale for any teacher-created lesson work and/or formative assessment should be based on student needs, taught within the workshop structure, and aligned to the unit goals, standards, and outcomes. The district reading specialist and Language Arts Supervisor are available for additional support.

A sample reading unit and a sample writing unit are enclosed. While each unit is aligned to specific standards, the comprehensive alignment to every standard and our curriculum course of study is enclosed (Please see Appendix J).

Grade Four: Unit 5: Historical Fiction Reading Clubs

Essential Question:

How do readers think about major historical events are happening around the story and how they affect characters?

Enduring Understandings:

Through the exploration of trade fictional texts, students will make inferences about characters based on text evidence. They will develop and revise theories about characters across books in collaboration with their peers.

Learning Objectives:

Teachers use Common Core Curriculum Standards (CCSS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 4 standards. In turn, specific Common Core State Standards have been designated as learning targets for this unit. The comprehensive CCSS are available at: <http://www.corestandards.org/ELA-Literacy/>. Sample learning objectives are posted below the standards-aligned learning targets in each unit. The NJDOE model curriculum provides 3-5 “Instructional Supports and Scaffolds for Success in Implementing the Common Core State Standards” at: <http://www.state.nj.us/education/modelcurriculum/success/ela/35/>.

Learning Targets Aligned to Grade-Specific Common Core State Standards (RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.6, RL.4.7, SL.4.1, SL.4.2, SL.4.4, L.4.4):

- Students will work with partners and clubs to develop ideas about their books.
- Students will use various structures to write about their thinking in stories.
- Students will refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RL.4.1
- Students will determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges. RL.4.2
- Students will 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). RL.4.3
- Students will compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. RL.4.6
- Students will make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text. RL.4.7
- Students will explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. RI.4.3
- Students will 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. SL.4.1
- Students will paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.4.2
- Students will 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.4.4

<p>Structures:</p> <ul style="list-style-type: none"> • Whole group mini-lessons • Independent reading time • Partner reading time • Share • Strategy lessons and guided reading groups (as needed) • Reading Club time 	<p>Materials:</p> <ul style="list-style-type: none"> • Leveled historical fiction texts sorted by common themes/topics paired with short nonfiction texts, pictures, and other sources of information that may provide background on the time/place. • Post-its/Chart paper • Reading logs • Some suggested read aloud texts include: • Number the Stars • Bud, Not Buddy • The Secret Soldier • (For a complete list of historical fiction titles and their levels, copy and paste the link below: • http://readingandwritingproject.com/public/themes/rwproject/resources/booklists/archived/reading/genre_historical_fiction.pdf • The work of this unit can probably lean heavily on a great historical fiction read aloud novel.
<p>Skills Addressed in Unit:</p> <ul style="list-style-type: none"> • Synthesizing Perspectives • Envisionment • Analyzing characters, settings, and events in their stories and determining the relationships between those elements 	<p>Ongoing Assessment</p> <ul style="list-style-type: none"> • Teacher observations • Conferring notes • Responses • Reading logs

Week	Goals (aligned to CCSS)	Suggested Mini-lessons
1	<p>Students will refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RL.4.1</p> <p>Students will determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges. RL.4.2</p> <p>Students will 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). RL.4.3</p> <p>Students will explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. RI.4.3</p> <p>Students will use various structures to write about their thinking in stories.</p>	<p><u>Intro to the unit...</u></p> <p>In the beginning of this unit, you’ll aim to teach readers to read complex texts with deep comprehension. The characters in these books live in places where our students have not lived, in times they have not known. Readers must figure out the nature of the setting, the ways people live, and who the characters are, as well as the relationship between characters and historical tensions. As the unit unfolds, your readers will embark upon the heady intellectual work of interpretation. It’s easy for children to get caught up in the action of historical fiction, and the alluring settings, but you’ll want to teach them that just as the fiction books they’ve read are about more than just plot, so are historical fiction books. They’ll need to look beyond what’s happening to uncover the ideas and themes that underlie the books they read during this unit, especially as these books become more complex. You’ll want them to understand that each book they read will be about more than one idea.</p> <p><u>Setting up your library:</u></p> <p>This unit would be best served with partnerships or reading clubs reading historical fiction from a similar time period, so as you ready your library you may decide to pull out the historical fiction and organize your baskets according to place and time. Then, students will have the opportunity to talk about common social issues from the time and how they are impacting the events in their reading. (Invite your students into this process. You may take a first few days asking students to go through the library and help set up and sort. You can also ask them to think of nonfiction texts (from your library, home, school library, etc...) that could also go into the basket with the historical fiction texts, in order to give the readers of these books some background on the time.)</p> <p>Plan to use your read-alouds to anchor this unit. If you decide to focus your read-aloud on one historical event—World War II, for instance—you might read aloud the chapter book <i>Number the Stars</i>, which is full of teaching opportunities. But you might decide to introduce this event in history by first sharing a picture book or two (<i>Rose Blanche</i>, <i>Terrible Things</i>, and <i>The Butterfly</i> are a few we recommend), and then you’d probably want to read aloud several more books across the unit, of varied lengths, all about World War II. If you decide to have students reading books from a variety of time periods, your class read-aloud could also switch time periods. As you make these decisions, consider that your read-aloud will serve as a touchstone for the critical reading and interpretive work you teach.</p>

	<p>Students will work with partners and clubs to develop ideas about their books.</p>	<p>In turn-and-talk you might say things like:</p> <ul style="list-style-type: none"> ○ “So the main character is facing a big problem. Turn and talk to your club how you think she may try to solve it.” (prediction, interpretation, intertextuality) ○ “Hmm, I’m thinking that if I were this character in this situation, I might have done something different. Stop and jot what you would do.Keep in mind what you know about that time.” (interpretation, envisioning, accumulating the text) ○ “So far we’ve gathered a lot of details about the setting! Stop and jot how you think the setting is affecting the main character.” (determining importance, interpretation) ○ “How do you think what just happened will affect the character? Turn and tell your partner.” (prediction) ○ “How does this situation compare to other experiences or situations we’ve read about?” (intertextuality) <p><u>Bringing your mind into a new place and time in history RL.4.3</u></p> <ul style="list-style-type: none"> • See session 1 in Tackling Complex Texts: Historical Fiction OR e-book pg. 80 <p>Readers, today I want to teach you that whenever we read historical fiction, we’ll want to get ourselves ready to read so I usually remind myself that the story will be set in a time and place that is unlike my own, and I prime myself to be alert to details about what this place is like. I also expect that the story will be set in a place where trouble is brewing, so I am also alert for signs that things are changing or that trouble is near. I read with my mind wide open, letting the details of the settings not just see what the place looks like, but what it feels like- not just to its physical details but its emotional atmosphere. (pg.7-8)</p> <p>Students may ask themselves:</p> <ul style="list-style-type: none"> ○ Is this the kind of town where people are good to each other or where groups fear and mistrust each other? ○ Is it a place that is on the brink of change or that has been swept up in a war? ○ What is the mood of this place? ○ Why might the author have made it storm (or any change in atmosphere) just now? What am I supposed to be thinking?”
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		<p><u>A note on reading clubs:</u> Reading clubs are a variation on book clubs. The benefit of completing this unit as a reading club unit is that we don't need the multiple copies of the same text required by book clubs. The idea in reading club work is just extending the partnership. Kids get together to share ideas about their reading so in this unit, kids will share how their understanding of the time and how it impacts the people living in that time is growing and changing as they read. Kids in this club situation should be grouped and reading from the same basket (around the same historical period).</p> <p><u>Setting up Club Protocols SL.4.1</u></p> <ul style="list-style-type: none"> • See session 2 (modified) in Tackling Complex Texts: Historical Fiction OR e-book pg. 80-81 Readers, as we begin to invent ideas about reading clubs together, I want to also teach you that it's important, in any club, to take care of relationships within that club. We do that by making sure that we're creating work where each member will feel a part of something important and where each member will feel supported by the group. <p><u>Some things to think about:</u></p> <ul style="list-style-type: none"> ○ What will the club call itself? ○ How will our routines/rituals work? ○ How can our writing about reading help us bring our ideas together? ○ Will we always decide on a subtopic to address? (How is the setting affecting the main character?) or only sometimes <p><u>Taking in all the details RL.4.1-2, RI.4.3</u></p> <ul style="list-style-type: none"> • See session 3 in Tackling Complex Texts: Historical Fiction OR e-book pg. 81-82 Readers, today I want to teach you that when readings open up a historical fiction book, we all find ourselves being bombarded with information. Right up front, within the first few pages we find out important details about the important characters, their world and way of life, and the challenges and conflicts they face. So at the start of our books, we find a way to keep track of the who, what, where, when and why of the book. <p>Demonstration: You may decide to introduce character cards, a simple note card or box that holds information about characters that we meet within the text (name, traits, what they are involved with, which side they're on...) OR model tracking info by using a timeline for noting important events, where they took place, and who was involved.</p>
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		<p><u>More on timelines</u> RL.4.1-2, RI.4.3</p> <ul style="list-style-type: none"> • See session 5 in Tackling Complex Texts: Historical Fiction OR e-book pg. 82 <p>Readers, in historical fiction, there are many time lines. There is the main character’s time line—a time line that is a personal narrative or plotline—and there is a historical time line of the big historical events. And the two are entwined. This is also true in life itself. The events in the main character’s life—in your life and mine—occur alongside, and are affected by, an unfolding time line of world events. To understand a character, a person, we have to get to know not only the person’s personal time line but also the historical time line that winds in and out of the personal time line.”</p> <p>Students may ask themselves:</p> <ul style="list-style-type: none"> ○ When does history affect the main character, and vice versa?
<p>Assessment: Teacher observations Conferring notes Running records Reading logs</p>		<p>Suggested texts to support mini-lessons</p> <p>Reading a-z projectable books:</p> <p><i>Ghosts in the House</i> (S) Fountas and Pinnell O: <i>Running for Freedom</i> (T) Fountas and Pinnell P <i>Sally’s Secret Ambition</i> (T) Fountas and Pinnell P <i>Atlantic Crossing</i> (W) Fountas and Pinnell R <i>The Message</i> (Z) Fountas and Pinnell U YOUR READ ALOUD</p>

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
2	<p>Students will explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. RI.4.3</p> <p>Students will work with partners and clubs to develop ideas about their books.</p> <p>Students will use various structures to write about their thinking in stories.</p> <p>Students will refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RL.4.1</p> <p>Students will determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges. RL.4.2</p> <p>Students will 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). RL.4.3</p> <p>Students will compare and contrast</p>	<p><u>Sometimes we need a bit of help RI.4.3</u> Readers, sometimes as historical fiction readers, we watch events unfold within our stories that we just can seem to grasp. We may see what is happening but don't understand WHY it is happening. This may be because of a lack of knowledge that we have about the time. Today I want to teach you that when that happens, we may need to do some digging, bring our nonfiction knowledge back into play, and read some short nonfiction texts on the time and place to broaden our understanding of the period.</p> <p><u>Analyzing Choices RL.4.1, RL.4.2, RI.4.3</u></p> <ul style="list-style-type: none"> • See session 5 in Tackling Complex Texts: Historical Fiction OR e-book pg. 82-83 <p>Readers, as we step into the character's shoes in historical fiction, we must really push ourselves to see the world through their point of view, their eyes. Because of the time, we may see that the point of view of the main character may be radically different than our point of view. That is, the main character experiences the world differently than we do today. So it's critical to be able to suspend our own judgments, and then try to compare and analyze how and why the main character behaves the way he or she does. Readers try to understand the decisions that characters make by keeping in mind that the character's behavior is shaped by what is happening in the world in which the character lives, that is, by the historical context. And here's the thing: When different characters respond differently to one event, it is helpful for readers to muse about this, asking 'Why?' Usually when different characters act differently this reflects the fact that each of those characters plays a different role in the world and therefore is shaped differently by the times.</p> <p><u>Description is there for a reason RL.4.3</u></p> <ul style="list-style-type: none"> • See session 6 in Tackling Complex Texts: Historical Fiction OR e-book pg. 82-83 <p>Readers, today I want to give you a warning... I know that it can be tempting to speed up when the author adds in some heavy descriptive work because as readers we look for the parts where drama unfolds, the parts that are full of</p>

	<p>the point of view from which different stories are narrated, including the difference between first- and third-person narrations. RL.4.6</p> <p>Students will make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text. RL.4.7</p> <p>Students will explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. RI.4.3</p> <p>Students will engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly. SL.4.1</p> <p>Students will paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. SL.4.2</p>	<p>action. But today I want to teach you to slow down, letting the descriptions become movies in your mind because the author probably inserted these details so that you could better imagine this place. In good books, readers can trust that we'll learn something important through these descriptive passages</p> <p><u>Comparing learning across books</u> SL4.1-2, RL.4.6-7</p> <p>Readers, when we gather together in our clubs, one thing we definitely want to discuss is how the portrayal of the time is the same or different in the books that we are reading. They point to specific events and share what those events suggest to the reader about history and the time, comparing one book's view of history with another's.</p> <p>Share conversational prompts like...</p> <ul style="list-style-type: none"> ○ I know what you mean... ○ My book suggests another idea because... ○ Please say more about that... ○ I agree with you because... ○ Why do you think that?
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<p>Assessment: Teacher observations Conferring notes Running records Reading logs “Boxes and Bullets” Graphic Organizers</p>	<p>Suggested texts to support mini-lessons : See specific min-lessons Reading a-z projectable books: <i>Ghosts in the House</i> (S) Fountas and Pinnell O: <i>Running for Freedom</i> (T) Fountas and Pinnell P <i>Sally’s Secret Ambition</i> (T) Fountas and Pinnell P <i>Atlantic Crossing</i> (W) Fountas and Pinnell R <i>The Message</i> (Z) Fountas and Pinnell U YOUR READ ALOUD</p>
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Week	Goals	Suggested Mini-lessons (aligned to CCSS)		
<p>3</p>	<p>Students will refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. RL.4.1</p> <p>Students will determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges. RL.4.2</p> <p>Students will 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). RL.4.3</p> <p>Students will compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. RL.4.6</p> <p>Students will make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text. RL.4.7</p>	<p><u>Authoring our own thoughts about text RL.4.1</u></p> <ul style="list-style-type: none"> See session 8 in Tackling Complex Texts: Historical Fiction OR e-book pg. 83-84 <p>Readers, when we read novels, and specifically when we study texts really closely, we are looking at a big question (I held up a giant question mark) ...We are looking at ...something. And here is the thing. No one can tell you, as a reader, what to look at, what to notice, what to think. One reader and another will tend to notice similar things about what is happening in the story—about the plot. But each reader brings his or her own meaning to the story, and to do that, we let different parts reverberate in our lives. Each one of us is the author of our own reading. So as we read, we notice different parts, and then push ourselves to have a thought about those parts.</p> <p>Readers ask themselves:</p> <ul style="list-style-type: none"> What do I notice and what can I make of it? What in my life is leading me to whatever it is that stands out for me in this text? <p>Introduce t chart for event- thought</p> <table border="1" data-bbox="892 776 1843 815"> <tr> <td data-bbox="892 776 1367 815">Event...</td> <td data-bbox="1367 776 1843 815">That makes me think...</td> </tr> </table> <p>(Students may turn a few of these into longer readers' notebook entries.)</p> <p><u>Taking a step back to think across the text RL.4.1-2, RL.4.7</u></p> <ul style="list-style-type: none"> See session 9 in Tackling Complex Texts: Historical Fiction OR e-book pg. 84 <p>Readers, we have learned that thoughtful readers don't just focus on what's coming next in a text, reading faster, faster, faster. Instead, we sometimes push the pause button to reflect. We may linger for a moment, letting a theory grow, change, or connect back to something that happened earlier in our reading. As we read forward, connections are made from events that already happened, puzzle pieces seem to fall into place, and we develop deeper understandings of our characters and the times that they lived in.</p> <ul style="list-style-type: none"> What is significant about this part of the story? How does this part fit with other parts and relate to what the whole story is really, really about? How do all parts of the story fit together and contribute to the message of the book? What might the character be learning about life, the world, and what might I be learning about life, history, and the world? 	Event...	That makes me think...
Event...	That makes me think...			

	<p>Students will engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly. SL.4.1</p> <p>Students will paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.SL.4.2</p>	<p><u>Seeking evidence in the smallest of details RL.4.2-3</u></p> <ul style="list-style-type: none"> • See session 10 in Tackling Complex Texts: Historical Fiction OR e-book pg. 84 <p>Readers, you are all writing about big ideas and big questions but we can't have theories or big ideas without evidence to support those ideas. Today I want to teach you one incredibly important bit of advice. The writer, Richard Price, has said, 'The bigger the issue, the smaller you write.' He means that when you are writing about big ideas, you lodge your ideas in the smallest details and objects from the story. Watch the characters closely. Look for small actions, little bits of dialogue or reactions to objects that support your theories and write or explain those into your ideas about the book.</p> <p><u>Read with your mind wide open RL.4.7</u></p> <ul style="list-style-type: none"> • See e-book pg. 84-85 <p>Readers, as we build theories we must remember to be open minded and NOT read with our theory set in stone. When we do that we tend to ignore the details that contradict our thinking and miss out on important thinking. So today I urge to read with your eyes wide open to all possibilities. As you read on, carry your theory with you, but be open to new information that might change your mind. Expect to be surprised!</p>
<p>Assessment: Teacher observations Conferring notes Running records Reading logs "Boxes and Bullets" Graphic Organizers</p>		<p>Suggested texts to support mini-lessons</p> <p>Reading a-z projectable books: <i>Ghosts in the House</i> (S) Fountas and Pinnell O: <i>Running for Freedom</i> (T) Fountas and Pinnell P <i>Sally's Secret Ambition</i> (T) Fountas and Pinnell P <i>Atlantic Crossing</i> (W) Fountas and Pinnell R <i>The Message</i> (Z) Fountas and Pinnell U YOUR READ ALOUD</p>

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
4	<p>Students will determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges. RL.4.2</p> <p>Students will 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). RL.4.3</p> <p>Students will compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. RL.4.6</p> <p>Students will make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text. RL.4.7</p>	<p><u>Seeing the story through multiple perspectives RL.4.6-7</u></p> <ul style="list-style-type: none"> • See e-book pg. 85 <p>Readers, most of the time, as we read novels we look at the ‘story world’ through the eyes of the main character. But seeing life through one lens may have us missing out on important perspectives. Seeing life through another character’s eyes may change our own thoughts about what is happening in the text. So today I want to teach you that in order to get a full and deep understanding of a story, readers must pause and look at events through the eyes of different characters and reflect on how that changes our original thoughts about the happenings in the story.</p> <p>Figuring Out Perspective</p> <ul style="list-style-type: none"> ○ Whose eyes are seeing this story? ○ Whose thoughts am I hearing? ○ Whose voice is telling the story? <p>As we move into another perspective encourage conversational prompts like:</p> <ul style="list-style-type: none"> ○ I used to think... but now I realize... ○ When I first read this, I thought... but now, rereading it I realize... ○ My ideas about ... are complicated. In a way I think... , but on the other hand, I also think... <p><u>Learning from our characters RL.4.2, RL.4.6-7</u></p> <ul style="list-style-type: none"> • See e-book pg. 86-87 <p>Readers, when characters face critical moments of choice, when a character must decide how he or she wants to respond, we need to remember that it’s not just the people around that person who are affected by the choices the character makes. We can be as well. We can learn from characters in books, just as we learn from people in our lives, and we can especially learn from the moments of choice that characters face.”</p> <p><u>Learning lessons from our history and our books RL.4.3-3</u></p> <ul style="list-style-type: none"> • See e-book pg. 86-87 <p>Readers, today I want to teach you that writers of historical fiction choose to write their stories specific in periods in history because these times are full of conflict and drama. They make this choice on purpose because surrounding conflicts are life lessons. We can learn so much about life by thinking about what happened inside of these stories, how people were affected by what was happening in the world, and how we can make sure that the mistakes of the past are not repeated in the future.</p>

<p>Assessment: Teacher observations Conferring notes Running records Reading logs “Boxes and Bullets” Graphic Organizers</p>	<p>Suggested texts to support mini-lessons Reading a-z projectable books: <i>Ghosts in the House</i> (S) Fountas and Pinnell O: <i>Running for Freedom</i> (T) Fountas and Pinnell P <i>Sally’s Secret Ambition</i> (T) Fountas and Pinnell P <i>Atlantic Crossing</i> (W) Fountas and Pinnell R <i>The Message</i> (Z) Fountas and Pinnell U YOUR READ ALOUD</p>
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Grade 4: Writing Unit 2: Literary Essay

Essential Question:

How do writers organize their ideas about literature? How do writers dig deeper and express comparisons between multiple texts?

Enduring Understandings:

While immersed in exploration of literary texts, students will develop their process-approach to literary analysis and literary essay writing.

Learning Objectives:

Teachers use Common Core Curriculum Standards (CCSS) to create specific, behavioral and measurable goals. Individual unit and/or lesson objectives will derive directly from the language of the Grade 4 standards. In turn, specific Common Core State Standards have been designated as learning targets for this unit. The comprehensive CCSS are available at: <http://www.corestandards.org/ELA-Literacy/>. Sample learning objectives are posted below the standards-aligned learning targets in each unit. The NJDOE model curriculum provides 3-5 “Instructional Supports and Scaffolds for Success in Implementing the Common Core State Standards” at: <http://www.state.nj.us/education/modelcurriculum/success/ela/35/>.

Learning Targets Aligned to Grade-Specific Common Core State Standards:

- Students will use a variety of rehearsal strategies to plan their writing.
- Students will explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text. RL.4.5
- Students will compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. RL.4.6
- Students will write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.4.1
- 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. W.4.1a
- Provide reasons that are supported by facts and details. W.4.1b
- Link opinion and reasons using words and phrases W.4.1c
- Provide a concluding statement or section related to the opinion presented. W.4.1d
- Students will produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience W.4.4
- With guidance and support from peers and adults, students will develop and strengthen writing as needed by planning, revising, and editing W.4.5
- Students will 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.4.8

- Students will write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences W.4.10
- Students will identify the reasons and evidence a speaker provides to support particular points. SL.4.3
- Students will 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.4.4
- Students will produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. L.4.1f
- Students will acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation) L.4.6

Structures:

- Whole group mini-lessons
- Small group strategy lessons
- Partnerships
- Independent writing
- Conferring
- Whole group share

Materials:

- Chart paper
- Writing notebooks
- Drafting paper and folders
- Short story mentor texts:
- Oliver Button is a Sissy by Tomie DePaola
- Every Living Thing (Short story collection) by Cynthia Rylant
- Fly Away Home
- The Dot by Peter Reynolds
- Some good resources and samples for literary essays:
http://bowenpeters.weebly.com/uploads/8/1/1/9/8119969/studentwriting_b5_15.pdf
- <http://www.readwritethink.org/files/resources/interactives/comcontrast/>
- http://mrhay.weebly.com/uploads/8/2/5/3/8253688/u3_writ_wkshp_con_esy_se.pdf

Skills Addressed in Unit:

- Use of transitional words to support structure and flow
- Writing thesis statements and supporting details
- Organizing information
- Utilizing reference materials

Ongoing Assessment:

- Conferring notes
- Teacher observations
- Pre and post assessment tasks
- Notes from strategy groups/small groups

***Please note: The blue lessons are new strategies for literary essay. Black teaching points are similar to strategies from the 3rd grade unit. You may choose the teaching points that best fit your writers.

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
1	<p>Students will use a variety of rehearsal strategies to plan their writing.</p> <p>Students will read texts closely to generate ideas and develop their thinking about the text</p>	<p>In rereading the Units of Study, a quote stood out that is truly the heart of this unit. The teacher simply says to her class, “Reading is thinking, guided by print. Reading is response. Reading is your mind at work.” It is this idea that will drive the all of our work.</p> <p>We can begin this unit with some deep reading or close reading work, tied to writing about reading. Our first step is to immerse our students in story so completely that they feel as though they are really living in the text. One smart way to do this work is to choose a picture book author as a mentor and do some strong read aloud work, inviting your students to pause and write about the reading at different moments. Another option is to use the class read aloud. For example, <i>Because of Winn Dixie</i> could be read for both reading and then reread in segments for writing. Some deep reading invitations might be: To really live inside a story, readers...</p> <ul style="list-style-type: none"> • Envision scenes and write about what they see • Use our scene descriptions to empathize with characters • Talk long off of our work of readers chart <p>It is necessary for students to have access to the picture books or short stories that they’ll base their work off of. You can choose to copy sections of text, short stories, or have a picture book library open to the students as they work.</p> <p><u>Growing ideas about our reading: (Growing Ideas) RL.4.1-3</u></p> <p>Writers, we have been reading stories together, really living out the scenes so that we can understand the characters their choices. In order to write about stories, we must know them as well as we know our best friends. Today I want to teach you that you can pause and learn more about the characters and situations in your texts by: (Choose)</p> <ul style="list-style-type: none"> • Do some close reading work through the lens of text evidence and word choice. This will lead students to growing some big, important ideas about the texts. Follow the instructional skeleton attached to the unit for a sample structure of this work. Remember, close reading is reread short segments of text, not the whole thing. • Finding a significant moment from the story. Then, copying the start of it into my writing notebook; envisioning it, filling in the details, sounds, actions, thoughts, feelings. • Rereading scenes and then thinking about what the actions of the characters make you think. It may look something like, “I see.... The thought I have about this is... To add on... This helps me understand...” • Choosing a character and writing long about the way he or she changes, using evidence from the text to support thinking. • Looking across the main character’s journey, think about the lessons he/she learned and how this may lead you to a theme for the text.

		<p><u>Narrowing our focus to see more RL.4.1-3</u></p> <p>Writers, becoming an expert reader, a person ready to talk long about and write about a story, means that we must read through certain lens with particular questions in our minds. Today I want to teach you that when you are reading like an expert reader you may be reading through the lens of ____ and asking yourself questions like ____...</p> <ul style="list-style-type: none">• Characters: What kind of person is this? What does this character want? Struggle with? Fear? What gets in the character's way? What do these characters get from and give to each other? What is the nature of the relationship I this story? Does the character learn lessons or come to realization?• Craft: Why might the author have made the decisions he or she made? Why did the author title the text this way? Start this way? Use this emphasis? Choose this setting? End this way?• Significance: What does the text teach us? What is the text <i>really</i> trying to say?
Assessment: Conferring Notes		

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
2	<p>Students will use a variety of rehearsal strategies to plan their writing.</p> <p>Students will rehearse ways to support their thesis.</p> <p>Students will study structure and form of literary essays in a mentor text.</p> <p>Students will draft full copies of their essays.</p>	<p><u>Writers say more about their ideas Rehearsal W.4.1, W.4.5</u></p> <p>Essayists push their thinking by talking long about their reading with partners. This is because when we say more about our ideas we strengthen them, providing proof and even realizing why the ideas are important to begin with. Today I want to teach you that we can expand on our ideas, talking long about them by using certain prompts and stems. Some examples of stems you can teach into include:</p> <ul style="list-style-type: none"> • For example... • To add on... • This makes me realize... • This is important because... • The reason for this is... • On the other hand... • I noticed that section too... and I think this connects to the whole story because... • I used the think... but now I'm realizing... <p>*Please be sure that after talking to their partners, they draft out their ideas in their notebooks, using the stems to support their ideas.</p> <p><u>Writers choose a seed idea for their essays: W.4.1, W.4.5</u></p> <p>Writers, we have done a lot of work really pushing ourselves to dig deep into stories and understand them in brand new ways. Today I want to teach you that when you have a great idea about a text, or a thesis statement, you can turn that idea/thesis into a literary essay. One way we can choose the best literary essay to write is by: (Choose)</p> <ul style="list-style-type: none"> • Choosing which idea you have the most to say about or have the best connection with. • Creating boxes and bullets (idea and supports). • Writing long about the bullet with the least writing thus far. • Rereading all of your entries and asking yourself the following questions: <ul style="list-style-type: none"> - What is the important thing about his entry? - What does this teach me about me? About life? - What do I want readers to know about this? - What does this make me realize? <p>Mid-workshop Teaching point- Writers revise their thesis statements to make sure it conveys exactly what they want to say by rewriting the idea a few different ways and looking for the one that best expresses their thought.</p>

Ways we can test out our thesis statements include asking ourselves:

- Does this relate to whole story or just part?
- How would I support this idea? (What support structures would I use?)
 - At the start of the story, but then at the end of the story...
 - One character, then another
 - One reason, then another

You may decide to do a second immersion at this point, showing your students some examples of literary essays. This will help them to unpack ways that authors support their ideas and understand the basic structure of essay work.

Immersion: RL.4.3, RL.4.5, -W.4.8

Read a sample essay to the class, noting the following. Then allow them to explore some on their own. Students study some mentor texts in partnerships. You may decide to compare narrative structure to essay.

- Notice structures
- Notice how ideas are supported
- Notice craft moves

Comparing Narratives and Essays	
Narrative	Essay
<ul style="list-style-type: none">• Organized in sequence.	<ul style="list-style-type: none">• Organized around an important idea.
<ul style="list-style-type: none">• Begins with character, setting, and problem.	<ul style="list-style-type: none">• Begins with an important idea and an opinion, or perspective.
<ul style="list-style-type: none">• Characters are developed across the whole text.	<ul style="list-style-type: none">• Important idea is developed across the whole text.
<ul style="list-style-type: none">• Ends with a resolution to the problem.	<ul style="list-style-type: none">• Ends by returning to the important idea.
<ul style="list-style-type: none">• Written so the reader can participate in the experience.	<ul style="list-style-type: none">• Written so the reader can think about the important idea.

Rehearing our reasonsW.4.1, SL.4.1-4

Writers, one way that essayists get ready to write their essays long is by practicing different ways that they can expand on their reasons in their notebooks. Today I want to teach you that one way you can expand on your bullets/reasons is by writing long in your notebooks,: (Choose)

- | | | |
|--|--|--|
| | | <ul style="list-style-type: none">• Using a mix of ideas, facts, thoughts, text evidence, and personal connections to extend writing.• Talking long with a partner, supporting the claim and saying more to elaborate on the reasons.• Finding just-right quotations and making sure that those quotes provide strong evidence for a claim and make the readers say, “I see what you mean.”• Writing a reflection on why the thesis is important to write. <p>Mid-workshop teaching point- Essayists test out their thesis statements by making sure the topic is not too big or too small. In other words, they make sure that their thesis can be supported with enough in the text and/or they don’t have too much to prove.</p> |
|--|--|--|

Assessment: Conferring Notes

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
3	Students will revise their essays, focusing on craft, elaboration, and structure.	<p><u>Drafting- Kids move out of the notebook and into a booklet. Although they can go back into their notebooks at different points to play with sections of their essays, drafts should be out of the notebook. This is also a great section of the unit to work on some shared writing. This work would bring students through the process in a supported structure and would create a homemade exemplar to hang in the classroom.</u></p> <p><u>Writers draft introductions, body paragraphs, and conclusions: W.1.4, W.4.4,-5</u> Writers, we’ve been collecting ideas, fleshing them out with reasons, and writing bits in our notebooks that help us to expand our thinking. Now we are ready to take the next step. It is time for us to put our ideas together in an essay. So today I want to teach you that essayists draft by:</p> <ul style="list-style-type: none"> • Using a booklet and writing an introduction by combining your thesis statement and support statements. • Writing bullets in paragraph form (the bullet becoming the topic sentence) using a mix of ideas, facts, thoughts, text evidence, quotes, and personal connections. • Reviewing the body paragraphs, looking for a pattern within them. Then revise the thesis statement if necessary. • Write conclusions by restating the thesis statement and new ideas the essay has led to. • Structuring your paragraphs to introduce and support your thesis well. (See templates that can support thesis statements) <p><u>Revision</u> <u>Storytelling our reasons W.4.1, W.4.4-5</u> Writers, much of the evidence in our literary essays comes from storytelling parts of our books that help illustrate our ideas. However, simply retelling may not do the trick for us. Today I want to teach you that in order for the storytelling to truly support our thesis we must angle the telling to show the readers our point. We can do that by:</p> <ul style="list-style-type: none"> • Beginning the story by reiterating the point we want to make. • Mentioning what the characters do not do as a way to draw attention to what the characters do. • Repeat the key words from the main idea often. • Using comeback lines or lists to bring a point home to the reader <p><u>Some additional revisions teaching points include; Writers revise their essay work by:</u></p> <ul style="list-style-type: none"> • Introducing text evidence with phrases like, “As it says on Page...,” “Just like in the text...,” “One part of

- | | | |
|------------------------------|--|---|
| | | <p>the story that really shows that is...”</p> <ul style="list-style-type: none">• Rearranging sentences to place the most attention grabbing sentence first.• Using strong or pushy language such as must or should when trying to convince the reader.• Add concluding statements to the end of each paragraph by restating the topic sentence.• Using literary language. (The main character, the protagonist, point of view, the setting, the plot, theme, lead, tension, tone...) |
| Assessment: Conferring Notes | | |

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
4	Students will edit their work for spelling and grammar.	<p><u>Editing L.4.1-3</u></p> <ul style="list-style-type: none"> • Writers ensure that their message is clear and correct by using checklists and rereading through each bullet of the list. • Writers edit by working with a partner, using him/her as new eyes to see the piece. • Writers make sure that their quotes are correctly introduced by... <ul style="list-style-type: none"> - In the text, it says, ... - Giving a mini-summary to set up the quote. <p>(Tips on editing checklists from Tom Marshall)</p> <p><u>In general, editing checklists...</u></p> <ol style="list-style-type: none"> 1. ...<i>should include</i> concepts that you know you’ve taught, or are so basic that they were learned in younger grades and are high on your list of expectations (periods at the end of sentences, capitals at the start of sentences.) 2. ...<i>should not include</i> concepts that kids have mastered and don’t need reminders of. 3. ...<i>should not include</i> concepts that are above your current grade level. <p><u>Some general practical pointers...</u></p> <ol style="list-style-type: none"> 1. ...Run the various checklists off on different colored paper and refer to them as the “blue list” or “yellow list,” not “easy-medium-hard” or even “1-2-3.” 2. ...Have about 3 checklists available for kids to choose from. Introduce them by saying things like, “If you’re the kind of writer who uses lots of dialogue/paragraphs/etc., you might want to use this pink list [the one that reflects the skill you’re talking about].” 3. ...Teach them to read each item on the checklist one at a time, and then go to the writing, checking for only that item. For example, when reading about checking for capitals, don’t check spelling, until you get to that part of the editing. <p><u>Other thoughts...</u></p> <ol style="list-style-type: none"> 1. ...I’ve included checklists that lend themselves particularly to narrative and non-narrative writing. Take a look at the differences. 2. ...As kids mature, certain items on the checklist can be combined (like the capitalization examples on some of the lists) or eliminated altogether. 3. ...You can also make new lists that reflect your students. They can also create personal editing

		checklists once they're ready to do that. 4. ...Never have more than 5-6 items on the checklist. Kids won't take it as seriously. <u>Publish and Party!</u>
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Assessment: Conferring notes, published piece

Week	Goals	Suggested Mini-lessons (aligned to CCSS)
5/6	<p>Students will use a variety of rehearsal strategies to plan their writing.</p> <p>Students will write opinion pieces on topics or texts, supporting a point of view with reasons and information. W.4.1</p> <p>Students will 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.4.8</p> <p>Benchmark Assessment</p>	<p><u>Bend 2: Essays that cross two different texts or ideas RL.4.6, W.4.1, W.4.5</u> Writers, there are moments in our reading lives when we are taken aback by similarities between texts or characters in texts. This may be because the characters experience similar situations, act in similar ways, or because the texts teach us similar ideas about life. When we notice these similarities across texts, we have fuel for a brand new essay. (You can also organize this section as a prompt based bend. If you choose to do so, please see the minilesson below on unpacking the prompt.)</p> <p><u>Writers unpack what they are being asked to compare (Prompt based) W.4.1</u></p> <ul style="list-style-type: none"> • Writers unpack the prompt by asking themselves, “Is this calling for me to compare the characters, structures, or author’s choices and how they influenced the piece?” • Writers unpack the prompt by asking themselves, “Is this calling for me to explain similarities differences and or evaluate, using the comparison to rank?” <p><u>Writers plan out their thinking W.4.1, W.4.5</u></p> <ul style="list-style-type: none"> • Writers can rehearse for essays by creating a t-chart on similarities and differences • Writers can rehearse for essays by talking long with their writing partners and pointing to specific parts of the text in their conversations • Writers can rehearse for essays by rereading the piece through different lenses. *If your writers are completing this bend without prompts, they must choose a seed to become the thesis statement for their essay at this point. <p><u>Writers organize their ideas in essay work W.4.1, W.4.5</u> Writers organize their thinking by putting common lenses together. Today I want to teach you that:</p> <ul style="list-style-type: none"> • One structure for comparison similarities to differences- Introduction, similarities paragraph, differences paragraph, conclusion paragraph. Similarities-to-differences comparison and contrast uses a separate section or paragraph for similarities and differences. In other words, the body of your paper would have two large sections: one for similarities, and another for differences. • Another structure for comparison is point by point- Introduction, Point 1, Point 2, Conclusion Point-by-point comparison and contrast uses a separate section or paragraph for each point. Point #1 for your paper could be information about the characters in the book and the movie. You'd begin a section or paragraph for Point #2. For consistency, begin with the same item in each section of your point-by-point paper. For instance, for each point that you discuss, explain the information about the book first and

then about the movie.

- Writers organize their thinking for each paragraph in boxes and bullets.

Drafting

Writers craft leads that bring the reader into their way of thinking W.4.1, w.4.4-5

Writers, when comparing characters or texts, we must introduce both texts/characters from the very beginning right alongside our ideas. Today I want to teach you that we can do that by beginning with the word Both...

- Both ____ and ____ are stories about...
- Both ____ and ____ teach readers that... In ____ and in ____.... Although both stories teach readers... they do so very differently because in one... whereas in the other...
- Both stories, ____ and ____ deal with the theme of... but while ____ suggests that... ____ suggests that _____

Writers support their claims by scooping up details right out of the text W.4.1, W.4.4-5

When writing comparison essays, it is important to support our ideas with exact moments that demonstrate our thinking. One way we can do this is by scooping up exact parts of the text.

- Introducing text evidence with phrases like, “As it says on Page...,” “Just like in the text...,” “One part of the story that really shows that is...”

Writers extend their ideas using transition words W.4.1, W.4.4-5

Writers, when we are presenting our ideas about text to the world, it is important that those ideas and reasons are clear. One way essays do that is by using stems that clarify points. For example they may use words like:

- “They are similar because...”
- “They are different because...”
- “Also...”
- “For example...”
- “In addition...”
- “Furthermore...”
- “This makes me think...”
- “This is important because...”
- “This proves...”
- “This connects to ...”

Some additional revision teaching points include: W.4.1, W.4.4-5

- | | | |
|--|--|--|
| | | <ul style="list-style-type: none">• Writers revise by rearranging sentences to place the most attention grabbing sentence first• Writers revise the order of details in the body, placing the last (and most important) at the end. They use language like, One reason..., Another reason..., But most importantly...• Writers revise by rereading through the lens of support, eliminating similarities or differences that do not support the thesis. Then, add others that do.• Writers revise their conclusions by reflecting on their ideas and restating their claim in a new way |
|--|--|--|

Edit W.4.5, L.4.1-3

Writers use checklists to make sure their work is clear and conventionally correct.

Publish and Party!

Assessment: Conferring notes, published piece

V. Course Materials

While teachers have access to the comprehensive Calkins' unit plans in desk or e-book, additional supporting texts are provided in a professional library in each elementary school or through the Language Arts Department office. For example, *The Continuum of Literacy Learning for Grades PreK-2* and *The Continuum of Literacy Learning for Grades 3-8* by Gay Su Pinnell and Irene C. Fountas guide differentiated teaching to support varying independent reading levels in the classroom. Some other building resources include Frank Serafini's books on reading workshop lessons in comprehension and *Poetry Lessons: Everything You Need* (Perfect, 2005).

The district partners with Schoolwide (<http://www.schoolwide.com/>) to further support the use of standards-based writing scaffolds, rubrics, and routines in addition to ambitious non-fiction reading and writing lesson and unit planning. In Grades 1-5, teachers are provided with three different grade-specific units as resources: Launching Writing Workshop; Nonfiction Reading; and Nonfiction Writing.

In addition, the following grade-specific district resources support explicit teaching of word study:

Grade K:	<i>Grade K Phonics Lessons</i> (Fountas & Pinnell, 2003) <i>Grade K Handwriting</i> (Zaner-Blouser, 2012)
Grade 1:	<i>Grade 1 Phonics Lessons</i> (Fountas & Pinnell, 2003) <i>Grade 1 Handwriting</i> (Zaner-Blouser, 2012) <i>Grade 1 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 1 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012)
Grade 2:	<i>Grade 2 Handwriting</i> (Zaner-Blouser, 2012) <i>Grade 2 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 2 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012) <i>Schoolwide Fundamentals of Grammar and Conventions</i> (2014)
Grade 3:	<i>Grade 3 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 3 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012) <i>Sadlier Grammar Workshop Green Level Common Core Enriched Edition</i> (2013)
Grade 4:	<i>Grade 4 Instructional Spelling</i> (Rolfe, 1998) <i>Grade 4 Instructional Spelling Assessment Sentences</i> (Rolfe, 2012) <i>Sadlier Grammar Workshop Orange Level Common Core Enriched Edition</i> (2013)
Grade 5:	<i>Sadlier Grammar Workshop Orange Level Common Core Enriched Edition</i> (2013) <i>Teacher-Constructed Vocabulary Units using Vocabulary A-Z</i> (2013)

Literacy Classrooms have a classroom library of leveled texts and a classroom subscription to *Time for Kids*.

In addition, teachers are provided with access to several technology-based resources:

- Reading A-Z (<http://www.readinga-z.com/>)- a multitude of teacher materials consistent with our program specifications and aligned to the Common Core State Standards
- Star Walk Media (<http://www.starwalkkids.com/>)- a digital classroom that concentrates on high quality, trade book nonfiction with Common Core State Standards-based lesson suggestions
- Time for Kids online access: Interactive Digital Editions and archived of lessons

VI. Assessments

Formative Assessments

- Anecdotal Notes
- Conferring Notes

The Teachers College Independent Reading Level Benchmarks provide a guide for expectations

(http://connect.readingandwritingproject.org/file/download?google_drive_document_id=0B404rJALRaGweWc1am0zcmJ3THM).

Example of an assessment: <https://vimeo.com/16004806>

- Student Book logs
- Performance Assessments (beginning in 2015-16)
- Teachers College Writing Rubrics

Summative Assessments

- People's Education Measuring Up Project Based Learning Tasks
- Schoolwide Rubrics
- Teachers College Writing Rubrics
- PARCC Rubrics

VII. Interdisciplinary Connections and Alignment to Technology Standards

- English/Social Studies (TBD Summer 2015)
- English/Media Arts (TBD Summer 2015)
- See District Standards Alignment to the following:
 - Technology standards, <http://www.state.nj.us/education/cccs/standards/8/>
 - Workplace readiness standards, <http://www.state.nj.us/education/archive/frameworks/ccwr/appendixb.pdf>
 - 21st Century Content Standards (<http://www.state.nj.us/education/cccs/standards/9/#91>)

Appendix A- Suggested Daily Literacy Time

Students spend approximately 2 hours of literacy instruction each day in the following suggested instructional structures:

Reading Workshop 50 minutes

Mini lesson	7-15 minutes
Conferring/Small Group Work (Students are independently reading)	30-40 minutes
Share	5 minutes

Writing Workshop 45 minutes

Mini lesson	7-15 minutes
Conferring/Small Group Work (Students are independently writing)	30-40 minutes
Share	5 minutes

Read Aloud or Word Study 25 minutes

Appendix B- Reading Workshop Planning Sheet

Focus:	
<p>Connection: Students learn why today’s instruction is important to them as readers and how the lesson relates to their prior work. The idea is that our foundation gives us strength. The beginning of any lesson should add strategies and skills by accessing the building blocks laid out in previous lessons.</p>	<p>Named teaching point:</p>
<p>As readers we’ve been working on... Something I’ve noticed... Good readers often...</p>	<p>Today I want to teach/show you...</p>
<p>Teach: Every day, we share the secrets of how readers can explore new thoughts, foreign lands, and live the lives of characters in a book. As the master reader, the teacher must show the students how to apply these new strategies by demonstration (modeling how and when readers use this strategy), explaining and showing an example; involving the class in shared inquiry; or taking them through guided practice.</p>	
<p>When I read... Watch me as I... Readers sometimes stop and...</p>	<p>Think aloud for demonstration... Stopping points</p>
<p>Active Engagement/Involvement: Now it’s their turn... Let the students know that now they can have a go with your support. The students are given a chance to quickly practice what has just been taught or to share noticings about the demonstration in order to understand a kind of thinking about reading that they can try <u>in their own reading work</u>.</p>	
<p>Turn and talk... Now it’s your turn... Stopping Point</p>	<p>As I was listening, some great reading work that I noticed was...</p>
<p>Link: The teacher reiterates what has been taught, adding it to student’s growing repertoire. Students are reminded that todzzay’s lesson pertains not only to today, but to every day.</p>	<p>Mid-workshop teaching point:</p>
<p>Today and every day as readers you may...</p>	<p>Readers, listen to how _____... Readers, I want to remind you that... Readers, check to see if you...</p>
<p>Focus of Share: Readers, share your reading work with your partner... Turn and talk... Readers, listen to the really smart thing that _____ did to help him understand the story/figure out a word. Do you see how he/she...</p>	

Appendix C- Sample Workshop Conferring Log

Student's Name: _____

Date of Conference	What I noticed... [Compliment]	What I taught... [Teaching Point]	Possible next steps...

Appendix D- Partnership/Small-Group Conversation Support

These are some things to say to keep your conversation going and to grow ideas!

- Something I think is _____. I know this because (give examples from the text)
- Something I'm wondering about is _____.
- That reminds me of my book because _____.
- So, what you're saying is (say what you think they said).
- This is important because _____.
- That makes me think _____.
- Here's a place in the book that shows that. (Show them).
- I agree with you because _____.
- I disagree with you because _____.

You can also ask questions.

- What do you mean?
- Why do you think that?
- What does that make you think?
- What does that have to do with the story?
- Can you please say more about that?
- Why do you think that?
- How do you know?
- Could you please show me a place in the story where that happens?
- Why do you think that's true?

Appendix E- Instructional Skeleton for Guided Reading

<p>Book Introduction (Before Reading)</p>	<p>Teacher provides a brief summary of the book. He/She may lead a picture walk. Difficult vocabulary is introduced.</p> <p>Teacher sets the purpose for reading by teaching into the level characteristics of the instructional text.</p>	<ul style="list-style-type: none"> • “Today we’ll be reading. It’s a book all about...” • “Let’s look through the pages and say how the story might go...” • “Some tricky words you might meet in your reading are... Look at the page, frame the word _____ with your finger.” • “As we explore ___ books, something you may notice is...”
<p>Independent Reading</p>	<p>Students read while teacher confers one-on-one</p> <p>Teacher takes conferring notes</p>	<ul style="list-style-type: none"> • Follow conferring prompts... • “I can see you are the kind of reader who (compliment),,,” or “I like how you” • “Something I’d like to teach you is...” • “Something good readers do is...”(teach) • “As you read, remember to...” (link)
<p>Link</p>	<p>Discuss the common teaching point that would benefit the whole group. (You may rely on some specific examples from your conferences.)</p>	<ul style="list-style-type: none"> • “Something we’ve encountered today in our reading is...” • “Whenever you’re reading...” • “How did your strategy help you in your reading work today?”

Appendix F- Book Club Log

Club Name _____ Date _____

Members _____

How much did you read?

Page Started	Time Started
Page Finished	Time Finished
Total Pages Read	Total Minutes Read

What did you talk about? What was the idea you were discussing?

Is there anything important the teacher needs to know?

Tonight's Homework

Pages to be read	Minutes to be read
Ideas we'll explore	

Signature _____

Appendix G- The Structure of a Writing Conference

Conferences follow a predictable pattern. This pattern allows teachers to truly get to know each child as an author, and then to provide ongoing support for each child's writing. With this in mind, every conference should consist of the following four components: research, decide, teach, and link. The terminology and strategies are based on *The Conferring Handbook within the Lucy Calkins Writing Workshop*.

Research:

The term simply refers to a teacher observing a child and noting, "What is this child accomplishing successfully, and what can I do to bring him/her one step further?" Although the research component of a conference is extremely valuable, it should only take up a couple of moments. The following are some of the vital components to the researching segment of a writing conference:

Observation:	<ul style="list-style-type: none">- Take a few moments to stand back and watch the student before approaching him or her. This will allow you to note some writing behaviors and estimate what you think he or she is trying to accomplish as a writer that day.
Establish a comfortable atmosphere:	<ul style="list-style-type: none">- Grab a chair and sit next to the child so that you are eye to eye and knee to knee.- Ask the child to hold his/her piece out so that you can both see the writing, but not removing it from his/her grasp.
Identifying the goal the child has set for his/her work:	<ul style="list-style-type: none">- Ask specifically, "What are you working on as a writer today?"- Have the child read his work to you, or read it together. Then, discuss the progress and give the child a compliment on one aspect of his/her writing that you would like the child to carry over to future pieces.

By asking, "What are you doing as an author today?" conversations take on a whole new depth. Students are asked to name their intentions to give teachers an understanding of what a child is trying to accomplish (even if that was not apparent by looking at the paper). This also gives each child the opportunity to express his/her thinking about writing.

Appendix G- The Structure of a Writing Conference (Continued)

Decide:

The next part of the conference can definitely be the hardest. The key is to choose a teaching point that will help the child's writing abilities as a whole, not just on this one piece. Listed below are just a few common teaching points that will help children become skilled independent writers in the primary grades:

"What story does this picture tell?"	"Just like a camera, let's zoom in on exactly what happened in that moment."
"How can you help tell your story with words?"	"Can you paint that picture in my mind with words?"
"Let me show you how to add that with words."	"Let me show you how spaces help the reader read your work."
"Wow, your reader definitely needs to hear that."	"Does that sound right to you? Can you think of a way to make it more clear for your reader?"
"Let me help you stretch that out."	"How can we add to that piece to make it even better?"
"Writers use the resources around them to make their writing easier for their reader to read." (word wall words)	"Let me show you how re-reading helps me as an author."
"Authors use punctuation to tell their readers how the words should sound when you read them."	"Did you know famous authors re-read their words to make a plan for what's coming next?"
"What did you do to show that you felt _____? Can you put that down in words?"	"Let me show you how authors make a plan before they put their pencils on the paper."

Appendix G- The Structure of a Writing Conference (Continued)

Teach

The following sentence stems provide a basis for coaching student writers:

- "It would really help the reader of your story if..."

- "I've been watching all of the wonderful things you've been doing as a writer, and I think I have one more thing that could help you."

- "I think that _____ would make that great thought much more clear for your reader."

Appendix E- The Structure of a Writing Conference (Continued)

Link:

The link is our way of ending a conferring conversation. The primary goal for a writing conference is to always have the child use the skills were modeled in their future writing, so when exiting a conference, it is important to define how the child has made the piece better and to remind him/her to continue to use this skill as an author.

Appendix H- The Instructional Skeleton for Interactive Writing

Part	Brief Description	Language Prompts
Setting Purpose	Students and teacher decide what to write, the structure of the piece, and the audience	“What’s the big message?” “Today, let’s...” “Turn and talk...”
Oral Rehearsal Model Planning	Model types of thinking a write would include in text structure Touch the page to plan where the words will go (Count each word across your fingers or make lines for each word)	“What should/could this message say?” “How could we say...” (Allow time for turn and talk) “Where are the words going to start?”
Write/Engagement	Teacher and student write together. Students are called up to write on the paper. Other students use a white board.	“Let’s think about how that word goes...” “What sounds do we hear?” “Can we find a place in our room where that word lives?”
Closure	Read the message together and decide how to deliver it.	“Let’s read our writing to make sure it sounds just the way we’d like it to.”

Appendix I- The Instructional Skeleton for Close Reading

Part	Brief Description	Language Prompts
First Read	Read the text/view the video to get a first impression or first thoughts about the content.	“What does this make you think?” (Turn and Talk)
Reread through specific lenses.	Reread/view the same small portion of text or video looking through a very specific lens, noting particular types of details or structures. Record those details. This highlights text evidence first.	“Let’s watch this through the lens of...” “Pay attention to the _____ details in this section.” “Record or highlight the details that fit _____ lens.” “Turn and tell your partner the parts that you noted and why.”
Find patterns in the details.	Look for ways that the details or parts of the text highlighted fit together.	“Which details seem to fit with each other?” “Can you find a pattern across those details?” “Talk to you partner about the details that seem to fit together.”
Grow new ideas	By studying the details that fit together, grow a new idea about the text. (Many times these theories or ideas may be about character feelings or characteristics, themes, new understandings about a topic...)	“How do this all go together?” “What does that make you think about _____?” “What do you now understand about?” “Tell your partner about a new idea you’ve grown from this reading.”

Appendix J- Course of Study Alignment to the Grade-Specific Common Core State Standards (CCSS)

CCSS (<http://www.corestandards.org/ELA-Literacy>)

The following numbers listed after each CCSS note the unit where the standard is addressed within the curriculum:

Reading Units

Unit R1: Building a Reading Life

Unit R2: Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret

Unit R3: Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction

Unit R4: Nonfiction Research Projects: Teaching Students to Navigate Complex Nonfiction Text Sets Using Critical Analytical Lenses

Unit R5: Historical Fiction: Tackling Complex Texts

Unit R6: Timed Reading

Unit R7: Informational Writing: Reading, Research, and Writing in the Content Areas

Unit R8: Learning about Life through the Eyes of a Reader: Exploring Social Issues

Writing Units

Unit W1: Raising the Level of Personal Narrative Writing

Unit W2: Realistic Fiction

Unit W3: The Personal Essay: Boxes and Bullets and Argument Structures for Essay Writing

Unit W4: Informational Writing: Building on Expository Structures to Write Lively, Voice-Filled Nonfiction Picture Books

Unit W5: Historical Fiction: Tackling Complex Texts

Unit W6: Literary Essay and Test Writing

Unit W7: Informational Writing: Reading, Research, and Writing in the Content Areas

Unit W8: Poetry: Thematic Anthologies

Instructional Spelling Program = IS

Read Aloud Work = RA

Small Group or Conferring Work = SG or CW

Key Ideas and Details

[CCSS.ELA-Literacy.RL.4.1](#) Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. **R 1, 2, 5, 6, 8**

[CCSS.ELA-Literacy.RL.4.2](#) Determine a theme of a story, drama, or poem from details in the text; summarize the text. **R 2, 5, 6, 8**

[CCSS.ELA-Literacy.RL.4.3](#) 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). **R 2, 8**

Craft and Structure

[CCSS.ELA-Literacy.RL.4.4](#) Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean). **R 5; RA**

[CCSS.ELA-Literacy.RL.4.5](#) Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text. **W 8**

[CCSS.ELA-Literacy.RL.4.6](#) Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. **R 2, 6, 8**

Integration of Knowledge and Ideas

[CCSS.ELA-Literacy.RL.4.7](#) Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text. **R 2; RA**

(RL.4.8 not applicable to literature)

[CCSS.ELA-Literacy.RL.4.9](#) Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures. **R 2, 5; RA**

Range of Reading and Level of Text Complexity

[CCSS.ELA-Literacy.RL.4.10](#) By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range. **RA**

Reading: Informational Text » Grade 4

Key Ideas and Details

[CCSS.ELA-Literacy.RI.4.1](#) Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. **R 3, 4, 6, 7**

[CCSS.ELA-Literacy.RI.4.2](#) Determine the main idea of a text and explain how it is supported by key details; summarize the text. **R 3, 4, 6, 7; W 7**

[CCSS.ELA-Literacy.RI.4.3](#) Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. **R 3, 4, 5, 6, 7**

Craft and Structure

[CCSS.ELA-Literacy.RI.4.4](#) Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a *grade 4 topic or subject area*. **R 3, 4, 5, 6, 7**

[CCSS.ELA-Literacy.RI.4.5](#) Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text. **R 3**

[CCSS.ELA-Literacy.RI.4.6](#) Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided. **R 4, 7; W 7**

Integration of Knowledge and Ideas

[CCSS.ELA-Literacy.RI.4.7](#) Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. **R 4, 6, 7; W 7**

[CCSS.ELA-Literacy.RI.4.8](#) Explain how an author uses reasons and evidence to support particular points in a text. **R 3, 4, 6, 7; W 7**

[CCSS.ELA-Literacy.RI.4.9](#) Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably. **R 7; W 7**

Range of Reading and Level of Text Complexity

[CCSS.ELA-Literacy.RI.4.10](#) By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range. **RA**

Reading: Foundational Skills » Grade 4

Phonics and Word Recognition R 1; SG; IS

[CCSS.ELA-Literacy.RF.4.3](#) Know and apply grade-level phonics and word analysis skills in decoding words.

[CCSS.ELA-Literacy.RF.4.3a](#) Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Fluency R 1; W 8; SG

[CCSS.ELA-Literacy.RF.4.4](#) Read with sufficient accuracy and fluency to support comprehension.

[CCSS.ELA-Literacy.RF.4.4a](#) Read grade-level text with purpose and understanding.

[CCSS.ELA-Literacy.RF.4.4b](#) Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.

[CCSS.ELA-Literacy.RF.4.4c](#) Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Text Types and Purposes

[CCSS.ELA-Literacy.W.4.1](#) Write opinion pieces on topics or texts, supporting a point of view with reasons and information. **W 3**

[CCSS.ELA-Literacy.W.4.1a](#) 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.

[CCSS.ELA-Literacy.W.4.1b](#) Provide reasons that are supported by facts and details.

[CCSS.ELA-Literacy.W.4.1c](#) Link opinion and reasons using words and phrases (e.g., *for instance, in order to, in addition*).

[CCSS.ELA-Literacy.W.4.1d](#) Provide a concluding statement or section related to the opinion presented.

[CCSS.ELA-Literacy.W.4.2](#) Write informative/explanatory texts to examine a topic and convey ideas and information clearly. **W 4, 6, 7**

[CCSS.ELA-Literacy.W.4.2a](#) 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.

[CCSS.ELA-Literacy.W.4.2b](#) Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

[CCSS.ELA-Literacy.W.4.2c](#) Link ideas within categories of information using words and phrases (e.g., *another, for example, also, because*).

[CCSS.ELA-Literacy.W.4.2d](#) Use precise language and domain-specific vocabulary to inform about or explain the topic.

[CCSS.ELA-Literacy.W.4.2e](#) Provide a concluding statement or section related to the information or explanation presented.

[CCSS.ELA-Literacy.W.4.3](#) Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. **W 1, 2, 5**

[CCSS.ELA-Literacy.W.4.3a](#) Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

[CCSS.ELA-Literacy.W.4.3b](#) Use dialogue and description to develop experiences and events or show the responses of characters to situations.

[CCSS.ELA-Literacy.W.4.3c](#) Use a variety of transitional words and phrases to manage the sequence of events.

[CCSS.ELA-Literacy.W.4.3d](#) Use concrete words and phrases and sensory details to convey experiences and events precisely.

[CCSS.ELA-Literacy.W.4.3e](#) Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

[CCSS.ELA-Literacy.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 1, 2, 3, 4, 5, 6, 7, 8**

[CCSS.ELA-Literacy.W.4.5](#) With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. **W 1, 2, 3, 4, 5, 6, 7, 8**

[CCSS.ELA-Literacy.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

[CCSS.ELA-Literacy.W.4.7](#) Conduct short research projects that build knowledge through investigation of different aspects of a topic. **R 4; W 4, 7**

[CCSS.ELA-Literacy.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 1, 3, 4, 5, 6, 7**

[CCSS.ELA-Literacy.W.4.9](#) Draw evidence from literary or informational texts to support analysis, reflection, and research. **R 4, 5, 6, 7; W 4, 5, 6, 7**

[CCSS.ELA-Literacy.W.4.9a](#) 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].”).

[CCSS.ELA-Literacy.W.4.9b](#) 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

[CCSS.ELA-Literacy.W.4.10](#) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. **RA**

Comprehension and Collaboration

[The structures of reading and writing workshop provide consistent conversations in the standards below.]

[CCSS.ELA-Literacy.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.

[CCSS.ELA-Literacy.SL.4.1a](#) Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

[CCSS.ELA-Literacy.SL.4.1b](#) Follow agreed-upon rules for discussions and carry out assigned roles.

[CCSS.ELA-Literacy.SL.4.1c](#) 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.

[CCSS.ELA-Literacy.SL.4.1d](#) Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

[CCSS.ELA-Literacy.SL.4.2](#) Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

[CCSS.ELA-Literacy.SL.4.3](#) Identify the reasons and evidence a speaker provides to support particular points.

Presentation of Knowledge and Ideas

[CCSS.ELA-Literacy.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.

[CCSS.ELA-Literacy.SL.4.5](#) Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

[CCSS.ELA-Literacy.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.

Conventions of Standard English [The structure of the writing process addresses editing writing conventions throughout the units.]

[CCSS.ELA-Literacy.L.4.1](#) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. **W 2, 4, 6; SG; CW; IS**

[CCSS.ELA-Literacy.L.4.1a](#) Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).

[CCSS.ELA-Literacy.L.4.1b](#) Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.

[CCSS.ELA-Literacy.L.4.1c](#) Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.

[CCSS.ELA-Literacy.L.4.1d](#) Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).

[CCSS.ELA-Literacy.L.4.1e](#) Form and use prepositional phrases.

[CCSS.ELA-Literacy.L.4.1f](#) Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*

[CCSS.ELA-Literacy.L.4.1g](#) Correctly use frequently confused words (e.g., *to, too, two; there, their*).*

[CCSS.ELA-Literacy.L.4.2](#) Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. **W 2, 4, 6; SG; CW; IS**

[CCSS.ELA-Literacy.L.4.2a](#) Use correct capitalization.

[CCSS.ELA-Literacy.L.4.2b](#) Use commas and quotation marks to mark direct speech and quotations from a text.

[CCSS.ELA-Literacy.L.4.2c](#) Use a comma before a coordinating conjunction in a compound sentence.

[CCSS.ELA-Literacy.L.4.2d](#) Spell grade-appropriate words correctly, consulting references as needed.

Knowledge of Language

[CCSS.ELA-Literacy.L.4.3](#) Use knowledge of language and its conventions when writing, speaking, reading, or listening. **W 2, 4, 6; SG; CW; IS**

[CCSS.ELA-Literacy.L.4.3a](#) Choose words and phrases to convey ideas precisely.*

[CCSS.ELA-Literacy.L.4.3b](#) Choose punctuation for effect.*

[CCSS.ELA-Literacy.L.4.3c](#) 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

[CCSS.ELA-Literacy.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. **R 1, 3, 4, 7**

[CCSS.ELA-Literacy.L.4.4a](#) Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

[CCSS.ELA-Literacy.L.4.4b](#) Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph*, *photograph*, *autograph*).

[CCSS.ELA-Literacy.L.4.4c](#) 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.

[CCSS.ELA-Literacy.L.4.5](#) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. **R 1, 2, 6; IS; RA**

[CCSS.ELA-Literacy.L.4.5a](#) Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context.

[CCSS.ELA-Literacy.L.4.5b](#) Recognize and explain the meaning of common idioms, adages, and proverbs.

[CCSS.ELA-Literacy.L.4.5c](#) Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

[CCSS.ELA-Literacy.L.4.6](#) Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., *wildlife*, *conservation*, and *endangered* when discussing animal preservation). **R 3, 4, 7; W 3, 4, 7**