



Park Hill School District

Building Successful Futures • Each Student • Every Day

4th Grade ELA – Writing Curriculum 2024-2025

Scope and Sequence:

Quarter	Unit	Instructional Topics
1	0: Getting to Know Ourselves as Writers	This unit will focus on setting up routines and procedures for the workshop model
1	1: The Arc of a Story	Topic 1: Creating and Developing Stories and Characters that Feel Real Topic 2: Revising and Drafting with an Eye toward Believability Topic 3: Preparing for Publication with an Audience in Mind Topic 4: Embarking on Independent Fiction Projects
2	2: Boxes and Bullets	Topic 1: Writing to Learn Topic 2: Raising the Level of Essay Writing Topic 3: Personal to Persuasive
3	3: Bringing History to Life	Topic 1: Information Books: Making a Conglomerate of Forms Topic 2: Writing with Greater Independence Topic 3: Building Ideas in Information Writing
4	4: Literary Essay	Topic 1: Writing about Reading – Literary Essays Topic 2: Raising the Quality of Literary Essays Topic 3: Writing Compare and Contrast Essays

Curriculum Revision Tracking Spring, 2017

- Standards in each unit have been re-coded to align with the Missouri Learning Standards.
- A Writing Gem unit was added in January for three weeks and at the end of the year. Teachers may select lessons based on the needs of their writers, and students will have the opportunity to write on topics of choice.
- The Poetry Anthologies unit has been removed from the curriculum as the experiences did not directly

align with the fourth grade Missouri Learning Standards.

Curriculum Revision Tracking Spring, 2018

- Language standards prioritized and explicitly outlined in writing units or Word Study.

Curriculum Revision Tracking 2020-2021:

- Enduring Understandings wording changed to “I can...” statements
- Adjustments to pacing due to new calendar

Curriculum Revision Tracking 2022-2023:

- Modified the units to reflect only the 4 writing spirals.

Unit 1: Getting to Know Yourself as a Writer

Subject: Writer's Workshop

Grade: 4

Name of Unit: Getting to Know Yourself as a Writer

Length of Unit: 11 days

Overview of Unit: In this unit, students will learn how to author their writing lives by becoming a classroom community of writers. Students will generate many seed ideas and draft a short, narrative piece to start the year and build stamina around writing. They will also be understanding the process of quick writes. Additionally grammar, language and conventions standards will be taught to set up this expectation in all writing across the year.

Getting Ready for the Unit:

- This unit partners closely with Unit 2: Arc of a Story. When planning your lessons, you may want to consider where each lesson fits best within these two units.
- Questions for the teacher to consider for routines and procedures:
 - What will the system be for homework?
 - What will your system be for reading and collecting student work? Will you collect the work from one table one day, and another table the next day? Or will you devote one evening a week to reading all student work?
 - Will partners sit beside each other in the meeting and work area?
 - Will you ask partners to find their own meeting space?
 - Where will paper and tools be kept? What system will be in place to ensure students have access to the supplies they need without coming to you?
- Read Lucy Calkins' If...Then...Raising the Level of Personal Narrative Writing
- You will want to have students bring in magazine clippings, photos, and or words within the first days of school to be ready for our beginning brainstorming writing lessons to decorate their writer's notebooks.
- Texts that are helpful for helping students get excited about writing are listed below:
 - A Writer's Notebook by Ralph Fletcher
 - Writing Radar by Jack Gantos
 - Writing Magic by Gail Carson Levine

Getting Ready for the Unit: Grammar and Conventions:

- In this unit, mentor sentence lessons are embedded throughout. Outside of the workshop, use word study time to establish mentor sentence routines and procedures. Focus on the connection between the mentor sentences/texts and student writing.
- The following concepts will be taught to approximation in this unit:
 - Using progressive verbs to show past, present, and future (EE #9)
 - Insert a comma before a coordinating conjunction in a compound sentence (EE #8 mid-workshop teaching point)
- Standard 4.L.1.B.e: use correct capitalization will be taught during the duration of this unit during Word Study time. This will allow you time to get your WTW inventories done and groups determined, yet

still teach valuable grammar/conventions instruction that will strengthen student writing. Consider using the following mentor sentences from Patterns of Power:

- ***I can capitalize days and months.***
 - On Saturday, D.W. and her family went out to eat. D.W. the Picky Eater by Marc Brown
- ***I can capitalize titles.***
 - He had ledges full of *Star Wars* miniatures, and a huge *Empire Strikes Back* poster hung on his wall.
- ***I can capitalize proper nouns.***
 - A 15-year-old named Christopher Harris wanted to become the youngest person to climb Mount Everest. Left for Dead! Lincoln Hall's Story of Survival by Tim O'Shei

Pre-Assessment (given prior to starting the unit):

- Administer Narrative On-Demand in one 45-minute session (page 182 of Writing Pathways K-5)

Priority Standards for unit:

- 4.W.1.A: Follow a writing process to plan a first draft by:
 - a. Selecting a genre appropriate for conveying the purpose to an intended audience.
- 4.W.1.C.: Reread, revise, and edit drafts with assistance to:
 - a. Develop and strengthen writing by revising
 - b. Edit for language conventions
- 4.L.1.A: In speech and written form, apply standard English grammar to:
 - h. Produce and expand the complete simple and compound four types of sentences correct sentence fragments and run-on sentences in writing
- 4.L.1.B: In written text:
 - d. Capitalize proper adjectives
 - e. Use correct capitalization

Supporting Standards for unit:

- 4.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy.
- 4.W.1.B.d: Appropriate to genre type, develop a draft from prewriting by addressing an appropriate audience.
- 4.W.1.D.a, b: With assistance from adults/peers:
 - a. Use technology, including the Internet, to produce and publish writing
 - b. Demonstrate sufficient command of keyboarding skills to type a minimum of one page, ideally in a single sitting
- 4.L.1.A.a-i: In speech and written form, apply standard English grammar to:
 - c. Use progressive verbs to show past, present, and future
- 4.L.1.B.a-e: In written text:
 - c. insert a comma before a coordinating conjunction in a compound sentence

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
4.W.1.A.	a first draft	plan	create	3
4.W.1.A.a	a genre appropriate for conveying the purpose to an intended audience	select	create	3
4.W.1.C.a,b	drafts to develop and strengthen writing by revising edit for language conventions	revise edit	create	2

Essential Questions:

1. Where can I get ideas as a writer?
2. How can I take my writing from choosing a seed idea into a published piece?
3. How can I continue to make my writing stronger to where I feel comfortable writing independently?
4. Where can I find ideas and techniques for ways to improve my writing?

Enduring Understanding/Big Ideas:

1. I can get ideas for what to write about from many different places.
2. I can use the writing process and it's several stages to create a published piece.
3. I can use a variety of strategies from my toolbox to build stamina and independence as a writer.
4. I can analyze the work of published authors to find ideas of ways to craft my own writing.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
write demonstrate write read speak listen engage	narratives technique details event sequences standard English grammar capitalization punctuation spelling language

Topic 1: Establishing a Writing Community

Engaging Experience 1

Teaching Point: “Today, I want to teach you that writers have to work really hard when developing a piece of text. In order to do this well, we need to make sure we have built a community of writers in our classroom. It’s important for us to know and value who we each are as a writer. For us to do this, today we are going to develop some agreements on ways we can make our classroom the best writing environment it can be.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way you can do this** is by creating a “Bill of Writes” where you establish students and teach non-negotiables. (Chapter 3 of A Guide to the Common Core Writing Workshop: Intermediate Grades provides an outline of teacher non-negotiables for writing instruction.) You could have a pre-made anchor chart broken up into “Student” side and “Teacher” side, with the teacher side filled in with the ideas outlined in Chapter 3 in student-friendly language. Then work with your students to think about what their non-negotiables should be. You might say something like, “If this is the promise I am making to you, what are you going to promise me in return?” Build this together to really foster that idea of community and “we’re all in this together” mentality.
- **Another way you can do this** is by creating an anchor chart of writing non-negotiables, much like you did for reading. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher”.
 - Student: quiet, writes in bubble space, gets started right away, writes every day, and stays in one spot.
 - Teacher: confers individually with students, meets with writing groups

Regardless of approach, transitions and stamina should also be addressed in this lesson.

- **Transitions:** This is a great time for students to practice transitions like coming to the area and sitting next to their partner, turning and talking to a partner, going off to write independently, effectively finding a workspace with a partner, etc. Music is a powerful transition tool to ensure students move with purpose and vision.
- **Stamina:** As you send students off to practice the agreed upon procedures you should work to begin building stamina. Start at 3-5 minutes and challenge students to add 2-5 minutes to their stamina a day. If you choose to track this goal on a graph, simply use the same one you are using for reading, tracking writing in a different color. This can be a concrete, enlightening tool for students to see how their reading stamina is compared to their writing stamina. Once again, it’s important for students and teachers to remember that if the group expectations are broken during the “Practice and Application” component, you join back together as a class, talk about it, and try that minute increment again. You should not move up your minute goal until the previous one has been reached by all students committing to the classroom agreement made as a community of readers. Consider embedding mini celebrations along the way when goals are reached, and having a large celebration at the end when the goal of 25-30 minutes is reached.
- Start a “Good Writers...” anchor chart. Add the first bullet: value each other as writers

Bloom’s Levels: N/A

Webb’s DOK: N/A

Engaging Experience 2

Teaching Point: “Writers, today is such an exciting day! Can I tell you why? Today, each of you are going to get your very own writing notebooks, just like the one you’ve seen me using and carrying around. This is going to store all your thoughts and ideas for your writing pieces throughout the year. Today, I’m going to teach you the power of brainstorming as the fuel behind all strong writing.”

Suggested Length of Time: 3 mini-lessons

Standards Addressed

Priority: 4.W.1.A.a

Detailed Description/Instructions:

- **One way you can do this** is to trace your hand and create the brainstorming tool “Five Finger Emotions.” After you trace your hand in the notebook inside each finger you will pick an emotion to write in each one. You can choose them. Examples: Happiness, Anger, Sadness, Fear, Love. Once you have the emotions in your fingers you will branch off that emotion and write different moments where you felt that emotion that could be turned into stories. This is a great way to share stories about yourself so that your students can get to know you as you model your brainstorming.

Note: Have students choose one of their seed ideas from an emotion to begin writing about for that day.

- **Another way you can do this** is by passing out student notebooks and having them brainstorm the following:
 - 13 best times in my life
 - 9 things I’ll never do again
 - 5 things I’d fight or die for
 - 3 bucket list items
 - Note: Only allow students a couple of minutes to start their list each time. The point is not to get it completed, but to think quickly and get ideas down. When you finish, have them go back and circle the three they are most excited about. Send them off to begin writing about those moments or ideas to see which ones can be developed into a strong writing piece.
- **Another way you can do this** is by passing out student composition notebooks and allowing them to decorate the covers. They can do this with pictures from their life, or magazine pictures or words. Tell them that what they put on the cover represents who they are as a person and sparks ideas for their writing.
 - Note: You can also use this as an opportunity to teach them the writing process through the process of them decorating their writer’s notebooks. Deciding the items that they would like to place on their notebooks is the brainstorming phase, laying their materials down on their notebooks the first time is the drafting phase, manipulating and rearranging the placement of their materials for the correct purpose is the revising phase, cutting their images is the editing phase, and gluing their materials onto their notebook is the publishing phase.
- Add to “Good Writers…” anchor chart. Add: brainstorm to get ideas for writing

Bloom’s Levels: apply/create

Webb’s DOK: 3; 2

Engaging Experience 3

Teaching Point: “Writers, today I want to tell you that writing is far too complex of an art to try to accomplish on your own. Two days ago we talked about becoming a community of writers. Today we are going to establish writing partnerships as part of building that writing community.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a, b

Detailed Description/Instructions:

- **One way you can do this** is by modeling your own writer’s notebook that you have decorated. Choose one of your story ideas from a photo, word, or one of the brainstorming activities. Model how to verbally rehearse the story from the beginning, middle, and end. You will want to choose a student in your classroom to be your partner. Your partner will pull out what they liked about how you told your story, and offer a suggestion for how you could have told a part better. Then you will switch and your partner will choose a brainstorming item to storytell and you will offer suggestions and compliments for their story. Pull in the K-6 Narrative Writing Progression from the Pathways book in *The Writing Units of Study* to get students to begin using that language and familiarizing them with the document.
 - If there’s time after students model the verbal rehearsals, have them start drafting their story idea from their brainstorming.
- Add to “Good Writers...” anchor chart. Add: talk with others to think about their writing in new ways

Bloom’s Levels: apply/create

Webb’s DOK: 3, 2

Engaging Experience 4

Teaching Point: “Writers, today I am going to teach you that as we begin drafting we work to build stamina by writing our details from the story fast and furiously across the page without being critical of our work.”

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.1.A.a

Detailed Description/Instructions:

- **One way you can do this** is by taking the brainstorming seed that you modeled your verbal rehearsal for the day before, and start modeling the drafting of your story in your writer’s notebook. Model the messiness of this process as you write fast and furiously across the page. Highlight that the main focus today is just to get your thoughts and ideas down. Writer’s will constantly go back and rework and add to their writing along the way as we move forward. Today we simply want to get our story down without feeling like it has to be perfect.

Bloom’s Levels: apply/create

Webb’s DOK: 3, 2

Engaging Experience 5

Teaching Point: “Writers, today I am going to teach you the power sentence structure brings to your writing to convey your message. Today as we revise, I want you to remember that revision does not have to come at the end when you are finished. In fact, it shouldn’t. Revision should happen throughout as you monitor how your piece is coming together. Producing and expanding on your sentences to reach your audience is one of the most

powerful revision techniques writers use.”

Suggested Length of Time: 2-3 mini-lessons

Standards Addressed

Priority: 4.L.1.A.h,i

Detailed Description/Instructions

- **One way you can do this** is to use this time to launch word study and the study of mentor sentences outside of the writer's workshop and build the connection between studying mentors and becoming a stronger writer. By linking the work done in word study to the work done in the writer's workshop students will more visibly see the connection and be set up for a transference of skills between both studies.

Simple Sentence teaching point: I use a noun and verb in my sentences.

Patterns of Power 7.1: “Dragonflies swoop.” from Swamp Chomp by Lola M. Schaefer.

Patterns of Power 7.2: “Her skin prickles.” from Swan: The Life and Dance of Anna Pavlova by Laurel Snyder

Patterns of Power 7.3: “More than anything, Audrey wanted to be a ballerina.” from Just Being Audrey by Margaret Cardillo

Compound Sentence teaching point: I use a comma and an and, or, but to join two sentences.

Patterns of Power 18.1: I was a curious child. My eyes studied everything. Six Dots by Jen Bryant

Patterns of Power 18.2: Her voice was high, and her words jumped around like grasshoppers. Goblin Secrets by

William Alexander Patterns of Power 18.3: She tried to draw me a Darth Vader, but it ended up looking like some weird mushroom-shaped robot. Wonder by R.J. Palacio

- Teaching Point: tie in standard 4.L.1.B.c, ***insert a comma before a coordinating conjunction in a compound sentence.***
- Add to “Good Writers...” anchor chart. Add: use ending punctuation and sentence variety for writing effectiveness.
- ***Please note: Standard 4.L.1.A.i is listed as a priority standard for this lesson. Its language is to correct sentence fragments and run-ons. This can be addressed using mentor sentences during word study.***

Bloom’s Levels: apply/create

Webb’s DOK: 2, 1

Engaging Experience 6:

Teaching Point: “Writers, today I am going to teach you the components of a Quick Write and how this is going to be an effective tool that we will be using to generate our thinking and revise our thinking across multiple genres of writing that we will be completing this year.”

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.1.A.a

Detailed Description/Instructions:

- **One way you can do this** is to explain to students what a quick write is.
- Quick Write: An opportunity for students and teachers to...
 - experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with a writer's craft and technique without commitment to that topic within their writer’s notebook.
 - explain to students that they will be getting exposed to different forms of media to generate and spark

their ideas. This could take the form of a video, infographic, photo, or a piece of text.

- be sure that students understand that it is their job to respond to the media by jotting down their thinking. Then students will be given an opportunity to share and discuss their thinking with a partner, then they will be revising their thinking with a different pen after that conversation in their writer's notebooks.
- choose a type of media that you feel would be especially engaging for your students, model for them how you would complete this as a quick write and the process of discussion, and revise in your writing notebook.
 - Note: You will want to give them more than one day to practice how to complete quick writes so that they begin to feel comfortable with this skill.

Engaging Experience 7

Teaching Point: “Writers, today I am going to teach you the important role that the power of place plays in our lives. I know each of you are excited about the writing you have started. I love that. Today we are going to get an opportunity to think about new ideas that can either strengthen that writing, or maybe even give us an idea for creating a whole new piece.”

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.1.A.a

Detailed Description/Instructions:

- **One way you can do this** is by having students draw a map of their neighborhood. You should encourage them to use the neighborhood they have lived in the longest so they will have more memories and stories to document. Use mentor texts that show a map such as, *Chasing Vermeer* by Blue Balliet, *The Lion, The Witch, and the Wardrobe* by C.S. Lewis, or *Marshfield Dreams* by Ralph Fletcher.
- Model for students how you have drafted your neighborhood in your writer's notebook.
 - Label streets, houses of friends and family, places they played, stores, special trees or ponds, etc.
 - After labeling, recall details—people, hiding spots, shortcuts, scenes of childhood injuries, haunted houses, scary events, smells, tastes
 - Identify 5 places from the sketch that hold special meaning. Number and describe them on a different page
 - Share with writing partners
- Add to “Good Writers...” anchor chart. Add: use visuals to develop writing ideas
- **NOTE:** As a mid-workshop teaching point, address standards 4.L.1.A.h,i taught in EE #5. Remind them they should be carrying forward all they have learned about controlling their sentences for meaning and effectiveness. Refer to your anchor charts and send them back out to look over their work and revise as needed. After this, students will go off to begin writing on their own, having already talked with their partners about their work.

Bloom's Levels: apply/create

Webb's DOK: 3, 2

Engaging Experience 8

Teaching Point: “Writers, you have been doing so much work in your partnerships over the last several days and it has been exciting to see those come alive in our writing community. You'll remember back on the first

day, when we discussed roles, that I would be conferring with you as well. Today, I am going to teach you what student-teacher conferences look like so we can always make the most of our time together.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a,b

Detailed Description/Instructions:

- **One way you can do this** is by modeling a conference for the class with a student. Have that student share their writing with you as you pose the following questions:
 - What are you trying to do as a writer?
 - What type of writing are you working on?
 - What are you doing to make this piece of writing work?
 - What do you think of what you have so far?
 - What will you do next?
 - How will you go about doing that?
- Remind students that your goal during this time is to learn what they are working on as a writer and what they plan to do next.

Bloom’s Levels: apply/create

Webb’s DOK: 3/2

Engaging Experience 9

Teaching Point: “Writers, today I am going to teach you that it’s important to pay attention to verbs in your writing. Not only do we want them to be descriptive, but we also want to make sure they stay in the same tense. That’s what we’ll work on today.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a, b; L.1.A.c

Detailed Description/Instructions:

- **One way you can do this** is by using the text Thunder Cake by Patricia Polacco, highlighting the sentence, “A loud clap of thunder shook the house, rattled the windows, and made me grab her close.”
- Provide two more examples of this same sentence showing present and future tense.
 - Present: A loud clap of thunder shakes the house, rattles the windows, and makes me grab her close.
 - Future: A loud clap of thunder will shake the house, will rattle the windows, and will make me grab her close.
- Discuss with students how each sentence is alike and different. What are the effects of the differences? Highlight that verbs tell time--the past, present, and future, and so you must take note of when the action is taking place in your writing. Then invite students to imitate the sentence, creating one of their own. For example, *the wind howled through the window, rustled the trees, and made me grab Mom’s hand*. You might choose to imitate one together as a class before sending students off to try it individually, and apply it to their writing.

Bloom’s Levels: apply/create

Webb’s DOK: 3, 2

Engaging Experience 10

Teaching Point: “Writers, today I am going to teach you critical information about capitalization, spelling, and ending punctuation that is going to help you as you edit your piece today. Editing is different than revising, and we need to treat it as such. When I edit my work I am looking at the specific grammatical and mechanical components of the piece, not the craft and structure of the writing. Editing is going to be our main focus today.”

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.1.C.a-b; 4.L.1.B.d

Detailed Description/Instructions:

- **One way you can do this** is by showing students a piece of text that has capitalization, punctuation, and spelling errors. It may be best to develop a text of your own, so you can teach these things by having made a few mistakes. Capitalization errors should include the beginning of sentences, and proper nouns and adjectives (American, Chinese, Martian, etc). Pass this same text out to students, assigning one group to look at capitalization, one group to look at spelling, and one ending punctuation. Give students time to do this work with the text you’ve provided and bring them back together for a discussion about each. Remind them this is important information to keep in mind as they edit their pieces today. If you are keeping a “Yucky” or “Non-Negotiables in Writing” list add these to the chart:
- Beginning of sentences and proper nouns and adjectives are capitalized.
- All sentences have ending punctuation.
- High frequency words are spelled correctly (see F&P Student Forms book p. 12-13)
- **Another way to do this** is by using mentor sentences during word study time.
 - *Teaching point: I honor nationalities and languages by capitalizing them.*
 - Patterns of Power 4.7: The Golden Lotus is a famous Chinese restaurant, about two hours away from where we live.

Bloom’s Levels: apply

Webb’s DOK: 1

Engaging Experience 11

Teaching Point: “Writers, today I am going to teach you a feedback process called PQP. That acronym stands for praise, question, polish. Each of you is going to have the opportunity today to give feedback to your peers in this way before we publish our work.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a,b

Detailed Description/Instructions:

- **One way you can do this** is by looking at the piece of writing you worked on together yesterday. Assign a different colored post-it for praise, question, and polish. For instance, praise-green, question-yellow, and polish-pink. Using these three post-it colors, ask students to offer praise to the piece, a question they have, and a way to polish it (you can refer back to the revising and editing work they have done). As students offer up feedback this is a great time to talk about effective, specific feedback, rather than the general, “I liked it” or “Great job!” that may make the writer feel good but doesn’t help them become a stronger writer. Once students have done this in the meeting area with the writing you provided, send them off with nine post-its total, three of each color. Today they will put their work out on their desk, and students will go

around offering feedback on the pieces they read. This will give everyone a chance to read nine other pieces, gathering ideas that they can apply to their own and giving feedback to people other than their partner.

- Allow them to use this feedback for publishing their piece, reminding them they do not have to use all the feedback they got. That is one of the powerful elements of being an author. You can choose how you want to change your paper.

Bloom's Levels: apply/create

Webb's DOK: 3/2

Post Assessment

Engaging Scenario

Engaging Scenario

Situation: publishing their work

Challenge: determining the feedback to use from PQP to make their writing the strongest piece it can be.

Specific roles: writer, feedback partner

Audience: peers

Product: finished writing piece

For this introductory unit, the primary purpose is seeing how students facilitate themselves through the writing process to get a piece finished. It's important to give them a day to look at their feedback and allow them to make the necessary changes, knowing best the message and meaning behind their piece. Allow them time to do that, putting together a final product, and then grouping them in 4-5 person groups to share their writing with someone. For this piece, the audience does not need to be any larger than the classroom for the purpose of establishing a writing community and becoming comfortable sharing our work among peers.

Unit 1: The Arc of a Story

Subject: Writer's Workshop

Grade: 4th

Name of Unit: The Arc of a Story

Length of Unit: 24 Engaging Experiences

Overview of Unit: In this unit, students will be crafting realistic fiction stories as a form of narrative writing. This is the first time in their elementary education that students will write realistic fiction. Fourth grade students have had many experiences writing personal narratives, so while you will lean on those experiences to guide the teaching of this unit, students will be thinking about narrative writing in a whole new way.

Topic 1 (Bend 1): Creating and Developing Stories and Characters That Feel Real

The goal of this bend is for students to collect many story ideas and try a few of them out to see if they can become possible stories. They will practice storytelling to a partner in order to develop rich language to embed within the story, understanding the power of voice. They will then work to develop strong characters who can carry the story.

Topic 2 (Bend 2): Revising and Drafting with an Eye Toward Believability

In this bend students will create story arcs that plan out their story in two to three scenes. Using this tool they will begin to draft their story in a story book to give them an authentic feel.

Topic 3 (Bend 3): Preparing for Publication with an Audience in Mind

In this bend, students will prepare their piece for an audience through focused drafting, revising, and editing. Students will pay great attention to the power of place, the character's struggle, how the problem is dealt with, and a quality resolution. Because of this, revision work will happen early on while many are still drafting. However, due to the length of the piece in conjunction with the craft and structural elements they have to think through, early revision will be necessary so they can be doing it early on.

Topic 4 (Bend 4): Embarking on Independent Fiction Projects

In this bend, students conceive, develop, plan and carry out their own independent fiction projects, taking what they have learned in the previous three bends and applying it to a new story on their own.

Getting Ready for the Unit:

- Immerse your class in realistic fiction, such as picture books and short stories in anthologies. Look for clear plot lines, few central characters, and strong writing.
- Select a mentor text--refer to your Writing Units of Study CD-ROM (or register your set online for easier access) for a list "Good Text Sources for Fictional Writing Mentors" (Recommendation: *Fireflies!* by Julie Brinkloe)
- Create a demonstration text by writing a narrative piece of your own in order to practice your own fiction writing skills and create a powerful teaching tool for the unit.
- Prepare your conferring toolbox, making sure to include a published mentor text, your demonstration text, and a mentor text written by a 4th grader (see Units of Study "Caleb's Final Story" and/or "Beccah's Final Story").
- Read Lucy Calkins' *The Arc of Story* unit

Pre-Assessment (given prior to starting the unit):

- Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)
- Use the narrative writing rubric to score the on-demand.

Essential Questions:

1. How can I be a writer of fiction through the collection of ideas through the development of strong characters to write a story worth reading?
2. How can I find different writing techniques to improve my writing through revision?
3. How can I create well developed scenes and characters when writing realistic fiction?

Enduring Understanding/Big Ideas:

1. I can develop everyday life stories into text with complex characters, specific settings, and plot by using a story arc to plan my story.
2. I can revise along the way, studying a multitude of mentor texts, and re-reading my writing through a variety of lenses.
3. I can create well-developed characters by crafting external actions, inner thoughts, and dialogue that drives the plot.

Priority Standards for unit:

- 4.W.2.C.a-e: Write fiction or nonfiction narratives and poems that:
 - a. Establish a setting and situation/topic and introduce a narrator and/or characters
 - b. Use narrative techniques, such as dialogue, motivation, and descriptions
 - c. Organize an event sequence that unfolds naturally to establish a beginning/middle/end
 - d. Use a variety of transitions to manage the sequence of events
 - e. Use specific, relevant, and accurate words that are suited to the topic, audience, and purpose
- 4.L.1.A.a-e - In speech and written form, apply standard English grammar to:
 - e. Use subject/verb agreement with 1st, 2nd, and 3rd person pronouns
 - g. Recognize the difference between and use coordinating conjunctions and subordinating conjunctions
- 4.L.1.B.a-e - Communicate using conventions of English language in written text:
 - b. punctuate a dialogue between two or more characters

Supporting Standards for unit:

- 4.W.1.A.d: Follow a writing process to plan a first draft by using a prewriting strategy.
- 4.W.1.B.d: Appropriate to genre type, develop a draft from prewriting by addressing an appropriate audience.
- 4.W.1.C.a, b: Reread, revise, and edit drafts with assistance to:
 - a. Develop and strengthen writing by revising
 - main idea
 - sequence (ideas)
 - focus
 - beginning/middle/end
 - details/facts (from multiple sources, when appropriate)
 - word choice (related to the topic)

- sentence structure
- transitions
- audience and purpose
- voice
- b. edit for language conventions.
- 4.W.1.D.a, b: With assistance from adults/peers
 - a. Use technology, including the Internet, to produce and publish writing
 - b. Demonstrate sufficient command of keyboarding skills to type a minimum of one page, ideally in a single sitting.

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
4.W.2.C	fiction or nonfiction narratives and poems	write	create	3
4.W.2.C.a	a setting and situation/topic a narrator and/or characters	establish introduce	create	3
4.W.2.C.b	narrative techniques, such as dialogue, motivation, and descriptions	use	create	3
4.W.2.C.c	an event sequence that unfolds naturally to establish a beginning/middle/end	organize	create	3
4.W.2.C.d	a variety of transitions to manage the sequence of events	use	create	3
4.W.2.C.e	specific, relevant, and accurate words that are suited to the topic, audience, and purpose	use	create	3

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
write produce demonstrate write read speak listen	narratives technique details event sequences organization task purpose audience conventions standard English grammar capitalization punctuation spelling language

Topic 1: Creating and Developing Stories and Characters that Feel Real

Note: During Word Study time, it is recommended to teach the use of subject/verb agreement within first, second and third person writing. explicitly using mentor sentences from your read aloud texts or use the ones that come from Patterns of Power: Inviting Young Writers into the Conventions of Language by Jeff Anderson.

- **Example Teach Points and Mentor Sentences:**

- **10.1-- Make sure there is agreement between subjects and verbs. Explore this when writing first, second and third person narratives.**

Hey Duncan,

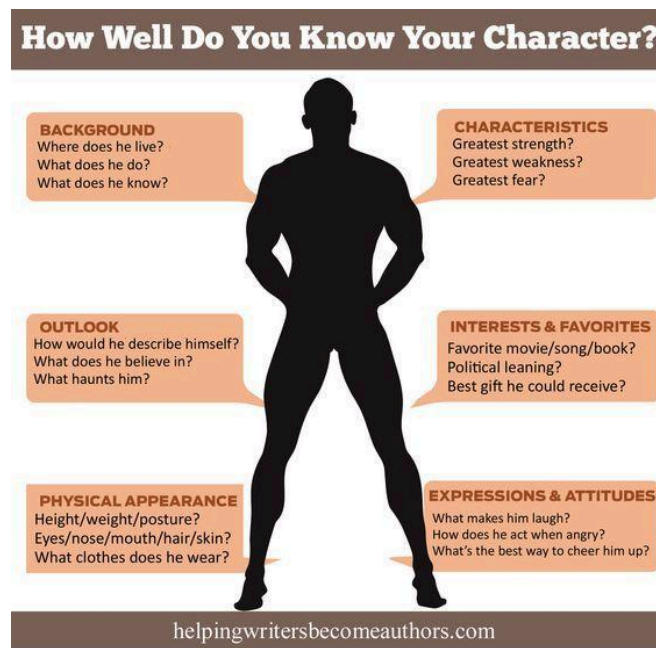
It's me, Red Crayon. We need to talk. You make me work harder than any of the other crayons.

Prior to launching into the formal mini-lessons for this unit, you may wish to take some time for your students to do 3-4 quick writes. This should take two days or so at the beginning of your unit after the pre-assessment. As a reminder, a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with a writer's craft and technique without commitment to that topic within their writer's notebook.

- Increases students' independence
- Helps build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head
- Helps students understand the craft and importance of revision

While you may provide your students with infographics, pictures, video clips, or short writings that would typically lead to narrative writing, please note that the intention of a quick write is for students to do whatever genre of writing they are inspired to do. This could be a very effective way to help them brainstorm on how to craft powerful characters, and get ideas for writing their story.

An example of an infographic you could use for this unit to spark ideas is shown below:



In the infographic above you will want them to write their thoughts, questions, or new insight for what they

could think about in their own writing techniques and craft for their narrative stories. There are many other possible infographics you could use on Schoology.

Below is an example of a video you could also use for a quick write. This video is an interview of J.K. Rowling and her creation of Harry Potter. She gives great insight to her writing process and where her ideas came from (link on Schoology).

- <https://www.youtube.com/watch?v=aDhtJU7uLrQ>
- Some helpful questions if you are choosing this video might be:
 - What writing techniques does she use to bring her story to life?
 - Where do her ideas for people and places come from?
 - How does she organize her writing?
 - How would you describe her writing process?
 - What can we learn from J.K. Rowling that we can incorporate for our own writing?

Engaging Experience 1

Teaching Point: “Today is an important day because you’re going to begin collecting ideas for fictional stories in your new writer’s notebooks, and I want to teach you where writers look to find those ideas. And the most important thing I can teach you is this: writers get ideas for fiction, just as they get ideas for almost all kinds of writing, by paying attention to small moments in their own lives.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.a

Detailed Description/Instructions:

- **One way you can do this** is by sharing with students that fiction writers get their ideas from their real lives. Show students what you mean by writing a small moment story from your life that could be turned into a fiction story. Now have students try a small moment story in their notebooks.
- Allow students time to think of a small moment story that you’ve had as a class since the first day of school. Have them share this moment with their writing partner verbally. After a few minutes of giving students time to share, allow one student to demonstrate how he or she used a small moment story to come up with a fiction story idea. Now have students go back and write in their notebooks. They can start with what they shared verbally.
- Conference with students noting if they are bring in the elements discussed during the lesson. This is a possible [form](#) that can be used to keeping anecdotal notes as you meet with your students.

Bloom’s Levels: apply/create

Webb’s DOK: 3, 2

Engaging Experience 2

Teaching Point: “Today I want to teach you that writers collect ideas for stories not only by finding bits of life or entries that could grow into whole stories, but also by paying attention to the stories they wish existed in the world. Sometimes they get ideas for stories by thinking, ‘How can I write a story for people like me, so we can see ourselves in books?’”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.a

Detailed Description/Instructions:

- **One way you can do this** is by explaining to students how we often hope to find ourselves in stories as we look for ways to identify with the characters. When we choose our own books, we often look for scenarios or characters who are similar to ourselves because we can relate to them. Consider using several picture books in stations where groups of students could rotate through and notice different types of characters. Students could write notes on chart paper in this carousel activity.
- Again, using your own writer's notebook, begin drafting a story (under the document camera for all to see) of a story you wish existed more in books because you identify with it.
- Name explicitly for your students what you have done—invented characters that have desires and difficulties and written about them. Tell them they can get ideas from rereading old entries but also thinking about stories you wish existed. Tell them their work today is to use either one of those strategies to continue growing story ideas.
- Allow students time to think of a story they wish existed in the world and think about the characters and problems in that kind of story. They can do this by asking the following questions:
 - Why isn't the kid in this story good at _____?
 - What specifically is he or she struggling with?
 - What has happened lately that shows these struggles?
- Add this strategy to your chart, "How to Find Ideas for Fiction"
 - You can also add, "Think about an issue that is important to you and create a character who struggles with that issue."
 - Also see the anchor chart "Advice for Developing a Character" in session 3 of your Units of Study.

Bloom's Levels: apply, create

Webb's DOK: 3, 2

Engaging Experience 3

Teaching Point: "I am going to teach you that fiction writers don't just go from choosing a story idea to writing a draft. Instead a fiction writer lives with a story idea for a time. Specifically, I will teach you the thinking on the page strategies that fiction writers use to live with their characters and to rehearse for their drafts.

You will see that these strategies focus less on planning what will happen in your stories and more on bringing to life the people who will make things happen. A fiction writer once said, 'Before you can begin writing your story, you need to know your characters so well that you know exactly how much change each one has in his or her pocket.'"

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.a

Detailed Description/Instructions:

- **One way you can do this** is by talking with students about how a seed idea really chooses you and have them think about the one they really seem connected to at this point. Then make it very clear that they should begin to think about the *character* in the story, not *what will happen*.
- Begin by showing them how to list internal and external traits of the main character. Do this with the seed

story you have been developing in the initial lessons with your students. Remind students that these traits and characteristics need to complement each other and work together toward the main goals of your character. You can use this [internal/external graphic organizer](#) or create a t-chart.

- As students think about what they want the goal(s)/traits of their character to be in their story, model for them how you think about and reflect on this work as well:
 - Do these different things make sense within one person?
 - Do they fit together in a believable way?
 - Are the traits here for a reason?
- Show students the anchor chart “Advice for Developing a Character” (see page 23 of *The Arc of the Story* or see Session 3 online in Unit 1) and review/discuss together.
- Allow students the opportunity to work with their writing partner and begin adding external traits of the character that complement what you have documented as internal traits and characteristics.
 - External features you might have them focus on include: hobbies, looks, how he or she acts in the world, family and friends, school experiences, desires, etc.
 - Also remind students to use the pointers from the chart to help them think about this character
- Bring the group back together and elicit their responses. Add them to the chart you have started with the character’s internal traits. Continually ask the questions, “Do these external traits fit with the internal traits?” and “Do these fit with the goals of my character?” so that students get used to asking these questions as well when they go out to do this work independently.
- Begin the anchor chart “How to Write a Fiction Story” and add first bullet (see page 25 on online under Anchor Charts in Unit 1)

Bloom’s Levels: apply/create

Webb’s DOK: 3, 2

Engaging Experience 4

Teaching Point: “Today I want to teach you this: every fiction writer needs to know what his or her characters want and what keeps those characters from getting what they want. I also want to teach you that when you know what your characters yearn for, don’t just come right out and say what it is. You *show* what your characters want by putting examples of this into little small moments, into what fiction writers call *scenes*.”

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.2.C.a, b, c

Detailed Description/Instructions:

- **One way you can do this** is by using your trade book, *Fireflies!* (included with your units) and show students an example of how the author conveys the main character and his/her difficulties through actions in a scene and not just explicit words. (See page 33 in *The Arc of Story* for text excerpt sample)
- Debrief by using the analogy that the scenes they write are little bricks put together, one at a time, to build their character just like you build a structure. You show characters in action in a way that reveals their wants and struggles, rather than just saying it in the text.
- Use a mentor text (your own, a student example, or a published example) and identify the longings and difficulties of the character. Allow them time to turn and talk to their partner to determine how they could show these desires and struggles in a scene.
- Bring the class back together to share out. Help students turn their explanation into a scene, by highlighting

the process it takes to do so:

- Have students picture what is happening in a step-by-step way
- Infuse details (these should be the words and actions of the character)
- Write out as you are saying it aloud
- Review and add more details if necessary

Bloom's Levels: apply/create

Webb's DOK: 3; 2

Engaging Experience 5

Teaching Point: “Today I want to teach you that after you develop your characters, you draft possible story arcs. And I want to teach you something new about plotting your story, something that will help you whenever you write fiction from now on! Fiction writers plan by plotting the arc of a story—and specifically, by aiming to intensify the problem.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.b, c

Detailed Description/Instructions:

- **One way you can do this** is by explaining to your students why writers use a story arc to help them plan—they don't always know how they want their story to go when they start writing it. This can be a great tool for students to plan out their scenes as well as how the conflicts and obstacles build into the climax.
- Revisit the story *Fireflies!* and put the content of that text in a story arc, discussing its shape, how the story went, and how the events fit together.
 - Record the main events of the text.
 - Let students know that while the author probably knew the content or topic of the piece (about a boy chasing fireflies), she probably did not know what trouble the character would get into and the choices they would have to make. This is where a story arc can be a helpful brainstorming/planning tool.
- Add today's work to the anchor chart, “How to Write a Fiction Story.” (page 47 of unit, in Unit 1 online under Anchor Charts)

Bloom's Levels: apply/create

Webb's DOK: 3, 2

Topic 2: Drafting and Revising with an Eye Toward Believability

Note: You might consider teaching the mentor sentence lessons 12.1, 12.2, and 12.3 from *Patterns of Power* at this point in order to help students with punctuating dialogue. You can do this either in word study time or during your grammar and conventions time, depending on how you have scheduled these things. (See the [4th Grade Word Study and Language Standards document](#) and the [4th Grade Writing Unit 1 Outline](#).)

Engaging Experience 6

Teaching Point: “Today I want to teach you that when writers want to create a scene, they need to create drama. Writers sometimes use a line of dialogue—making a character talk. Or they describe small action. They made the character move or react physically to what is going on in the scene.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.b

Detailed Description/Instructions:

- **One way you can do this** is by modeling for students the difference between a scene and a summary by telling a familiar tale in two different ways. (Calkins suggests ‘Three Billy Goats Gruff’--see session 2 of Unit 1 online)
 - First tell it in a summary format and in a way that goes too fast and seems to just rush by the reader.
 - Now, tell one scene from the story, going into detail and really stretching out those moments in a way that draws the reader in. Highlight the fact that you weren’t just telling what happened, but really defining your character by talking in his/her voice and bringing him/her to life.
- Explain that this is what students will do, and think aloud together about how you would tell a story. Allow the class to work on this story with you, interactively. Perhaps start at the first point in your arc and draft that one together, as a class, through discussion.
- Add today’s work to the anchor chart, “How to Write a Fiction Story.” (page 59 of unit or online in *The Arc of Story* unit.)
- Have students practice writing a scene in their notebooks following the process done as group.

Bloom’s Levels: create

Webb’s DOK: 3

Optional Engaging Experience

Teaching Point: Today we are going to explore the elements that authors include in their narratives.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.C.a-e

- **One way to do this** is to share with students the narrative rubric or checklist from Heinemann. Ask students to notice the different key components of a narrative.
- Then have students look at sample student writing from Heinemann and determine how each of the writing samples you look at meet or lack the criteria from the rubric or checklist.

Engaging Experience 7

Teaching Point: “So today what I want to teach you is this: before writers actually get going on the draft, they think a lot about ways to make a draft into a really good story. But once they’re actually in the midst of the story, most of them try, above all, to lose themselves in the story. They become the characters, and writing is a bit like a drama happening to them.”

Suggested Length of Time: 2 mini-lesson

Standards Addressed

Priority: 4.W.2.C.c

Detailed Description/Instructions:

- **One way you can do this** is by relating today’s work to what your students do as readers—get lost in text by becoming one or relating to the character. Then let them know this is true for writing as well. Go back to

your mentor text, Fireflies!, and discuss the connections that you made to the character when you read the book as a class.

- Let your students know that the readers of their work will more likely be able to walk in the shoes of their characters, if they have already done so and written from that vantage point. Demonstrate how to go from envisioning to enacting to drafting.
 - Show them the version of the class text that you have drafted together so far and think about the next point on the story arc. Build from the opening scene to the next scene, and write the next piece of text on the anchor chart in a way that shows you are living in the character's shoes as you write it.
- Recap what you hope they saw as you demonstrated:
 - You kept in mind the big plan for how the story will go
 - Allow details to emerge from specific, exact actions
 - Include at least two characters so that one says or does something and the other reacts.
- Have students revisit the scene they wrote in their notebooks during EE6 and add details as modeled during the lesson.

Bloom's Levels: create

Webb's DOK: 3

Engaging Experience 8

Teaching Point: "Today I want to teach you that just when writers are most fired up to write, they force themselves to pause. They pause, rewind, listen to what they've written, and revise it. They revise the lead because by doing so, they revise the entire story. Sometimes, they do this with the help from a pro."

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.e

Detailed Description/Instructions:

- **One way you can do this** is by discussing with students the importance of leads and tell them that to develop a strong one they should study the leads of other published authors. Share a lead from a familiar story (Calkins suggests *Pecan Pie Baby* by Jacqueline Woodson) and highlight what you want students to notice about it:
 - Start with the exact words one character is saying (or small action)
 - Start close to the main event
 - Try to develop a lead that will hint at what will come later
- Then, highlight the work you have done with a student who has revised their lead already. If you do not have a student who has done this, make sure you prepare an example with your own writing to use as a model.
 - Have students discuss with a partner how the lead changed from its original context to its revised one.
- Now look at a second lead (Calkins suggests *Fireflies!* by Julie Brinkley) and have them work with a partner to list what she did that they could also do as authors. Convene back together as a group and share out with all what was discussed in partner conversations. Go back to the student lead you started with and reread it. Focus students on thinking about their own and the strategies they will go out and try to make it stronger.
- Add today's work to the "How to Write a Fiction Story" anchor chart.

Bloom's Levels: create

Webb's DOK: 3

Engaging Experience 9

Teaching Point: “Today I want to teach you that you need to be sure that you ‘turn on the lights’ in your stories, to show the place and the time, so that your readers don’t have that disoriented feeling, asking, ‘Wait, where is this? What’s going on?’”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.a, d

Detailed Description/Instructions:

- **One way you can do this** is by informing students that it’s often easy for writers to rely on dialogue, but that results in characters that could be anywhere, so the story then begins to start lacking critical components like setting and action. Show students an example of an all-dialogue scene, so they can see how confusing it is to be the reader of those types of pieces. Show your students how that same scene was revised to include action and setting, reading through the second draft with them.
- Debrief by highlighting what the student did to revise:
 - Adding action
 - Letting characters grow into a story of their own
 - Showing interaction between characters
 - Providing details about the setting
- Revisit your class story on chart paper and ask students if there is any place in it that seems disorienting. Identify those places and give them time to work with partners to revise those areas for clarity.
- Ask one partnership to share their revision and set up other groups to act out the revision. Have students add to the written work what was shown through the acting, but is not yet expressed in words.
- Debrief by highlighting the work they did in the sequential steps you want them to use:
 - Reread to find areas in their writing that might be confusing
 - Add information about the characters’ actions in that setting
 - Turn your corrections into creations

Bloom’s Levels: create

Webb’s DOK: 3

Engaging Experience 10

Teaching Point: “Today I want to teach you that fiction writers make sure they have a balance of action, thought, and dialogue, weaving it together so that the reader can follow the storyline easily.”

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.2.C.b, c, d

Detailed Description/Instructions:

- **One way you can do this** is by using the text you have been drafting together as a class. Highlight where you have action in one color, dialogue in another, and still thoughts in another. Help students to see that by color-coding their text they can see where they are heavy and light with these certain components. Challenge them to go back into their text and try to create more of a balance to ensure clarity in their work.

Bloom’s Levels: apply

Webb’s DOK: 2

Engaging Experience 11

Teaching Point: “Today I want to teach you that writers take their time with endings, weighing and considering, drafting and revising until they find one that fits. They know that a just-right ending will feel as if it is tailored exactly to fit their particular story. They know this ending will tie up loose ends, resolve the unresolved difficulties, and bring home the story’s meaning.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.d, e

Detailed Description/Instructions:

- **One way you can do this** is by talking to students about what you know regarding strong endings—tell of times you’ve read stories that did not have strong endings and how that made you feel as a reader. (The anecdote Calkins shares on page 101-102 is very good and often what we see in our students’ writing, so I might use that to highlight this particular portion).
- Show students an example of writing that illustrates the principles of a good ending—this can be the work of a student or you can go back to a mentor text to drive this conversation if needed (try to highlight a piece of student work if you can)
- Introduce a list that provides ways writers make sure their endings are high quality:
 - Can the reader see evidence of the main character’s evolution?
 - Does my ending make sense or come out of nowhere?
 - Are the loose ends tied up? Have I answered the reader’s key questions?
 - Have I revealed everything I need for the story’s purposes?

Bloom’s Levels: create

Webb’s DOK: 3

Topic 3: Preparing for Publication with Audience in Mind

Note: During Word Study time, it is recommended to teach use of subordinate conjunctions explicitly using mentor sentences from your read aloud texts or use the ones that come from Patterns of Power: Inviting Young Writers into the Conventions of Language by Jeff Anderson.

- **Example Teach Points and Mentor Sentences:**
 - **17.1 – Use conjunctions**
Sticks and Stones: The Power of And
 - **17.2 – Use coordinating conjunctions**
Coordinating Outfits: Using And to Combine
 - **17.3 – Use conjunctions**
Feeling Squirrelly: Using *Though* to Contrast
 - **17.4 – Use conjunctions**
Give Me a Reason: Using *Because* to Show Why
 - **17.5 – Use conjunctions**
What a Choice: Using *Or* to Show Options
 - **17.6 – Use correlative conjunctions**
There’s a Negative Correlation: Neither...Nor

Engaging Experience 12

Teaching Point: “Today I want to remind you that even when we move heaven and Earth to write our drafts really well, we will each shift from drafting to revision. And specifically, I want to teach you that revision means just what the word says--re-vision. To see again.”

- To connect this thinking, Calkins suggests putting on a pair of glasses to show students they will now be looking at their writing through new lenses and looking at it from a variety of angles.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 4.W.2.C.e

Detailed Description/Instructions:

- **One way you can do this** is by modeling and rereading the class story through a particular lens—making sure the true issue you chose to address is seen in the writing. As you reread the class story, underline those places that show the deeper meaning you wanted your readers to take away from the text.
- Now, reread it again, switching lenses. This time introduces the idea of “Cardboard Character Alert”—the idea that the characters seem boring or flat at different parts of the story. Again, as you reread, notice the areas that characters are well-developed and also where more could be added (perhaps use two different colors for this reread).
- Send students off to reread their own writing through a special lens and remind them to do this throughout their entire lives. Options could include:
 - Has the real issue I wanted to address been made visible?
 - Do I have a good balance between action and dialogue?
 - Do my lead and ending connect and bring the story full circle?
 - How can I further develop my character(s) based on my partner’s feedback?
- **Another way you can do this** is by having students participate in peer conferences. Start by showing students the [PQP graphic organizer](#). Then using the fishbowl strategy, model with a student what peer conferences can look like.
- Allow students time to participate in peer conferences. You may want to use the mid-workshop teaching point to check with students how their conferences are going and share some of what you are seeing and hearing as feedback. During reflection time debrief how it went and have students share some of their PQP comments.

Bloom’s Levels: create

Webb’s DOK: 3

Engaging Experience 13 (Optional)

Teaching Point: “Today I want to teach you that most writers set up spaces in which they can do their best work. They put items and words into spaces that remind them of all they resolve to do and be as writers.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.4.2.C.a

Detailed Description/Instructions:

- **One way you can do this** is by returning to the class story, showing students how you would set up your writing space by sharing a quote or choosing an item from your writing life that you would make sure to have with you and explaining why that is significant to you.
- Revisit past charts that students have used from narrative writing to help jog their memory for what they might include in their writing space (see list of charts on page 120). Some of these are from third grade, so if you do not have access to those from their third grade teacher make a note to try to collect those this year to use for next year.
- In the meantime, to make this time in your mini-lesson meaningful, draft a list as a class of items you think they should include. Review the mini-lessons you have taught and the anchor charts you have created thus far in this unit and brainstorm together what might be beneficial to have close at hand.
 - Have them process with a partner what they have learned today that they want to make sure to include in their space or notebook to help them be a better writer.

Bloom's Levels: apply

Webb's DOK: 2

Engaging Experience 14

Teaching Point: “So, today I want to remind you that you can read these stories and ask, ‘What did this author do that seems to work so well?’ And you can reread your own draft, asking, ‘Are there pieces in my draft where I could use that same technique?’ And then, re-seeing can lead to rewriting.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.e

Detailed Description/Instructions:

- **One way you can do this** is by explaining to readers that we first read a text to be open to the power of the story and what it might teach us, and later to learn how the author put the text together to make it a quality piece.
 - Model this using a text you know well and can highlight (Calkins uses *Pippi Goes on Board*)
 - Debrief in a way that applies the technique you pulled from the mentor text (the author showing, not telling the character) and apply that to the classroom text you are working on. Revise a part of the class story to show the application of this skill to students.
- Allow students time to choose a mentor text (or already have some available for sake of time) and have them review it, discussing with their partner a technique they could pull from it to apply to their own writing.
- Remind students of the different ways we can revise our work, and encourage them to pull a mentor text today to help them out.
- **Another way you can do this** is by having students participate in peer conferences. Start by showing student the [PQP graphic organizer](#). Then using the fishbowl strategy, model with a student what peer conferences can look like.
- Allow students time to participate in peer conferences. You may want to use the mid-workshop teaching point to check with students how their conferences are going and share some of what you are seeing and hearing as feedback. During reflection time debrief how it went and have students share some of their PQP comments.

Bloom's Levels: create

Webb's DOK: 3

Engaging Experience 15

Teaching Point: “Today I am going to teach you (actually reminding you) that before or after you edit your draft for other concerns—paragraphing, punctuation, and so forth—you will want to read your draft, checking on your spelling. Usually this means eyeing each word and thinking, ‘Does it look right?’ It also means rereading the letters in each word to double-check that those letters actually do spell the word you had in mind. When writers are uncertain whether a word is spelled correctly, they generally mark that word (in our class we circle it) and then they try spelling the word again and again, drawing on all they know and on all the help they can locate to assist them with those spellings. I will show you how to go through this progression of work.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.e

Detailed Description/Instructions:

- **One way you can do this** is by selecting a student’s work who has done an exceptional job of the revision process and has strong grammar skills as well. Show this work under your doc camera and highlight what you want your students to also note in their own writing today—spelling, punctuation, capitalization, correct verb tenses, and overall consistency across the piece.
 - Discuss each of these areas by reading the student’s work through that lens that you are highlighting.
 - When addressing spelling, show how the writer (or you) tried spelling the word several times on your own before reaching out to reference materials.
- Debrief by summarizing the process you went through—I first reread for punctuation, then spelling, then capitalization, etc.

Bloom’s Levels: apply

Webb’s DOK: 2

Engaging Experience 16 (Optional)

Teaching Point: Mid-Unit Celebration

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is by holding a mid-unit mini-celebration. The audience will be the peers in the class—no adults yet. Essentially, what you’ll want to do is provide a space for students to display the work they have finished as well as a “Critics Agree” page to put next to it. (Use novels to show the “Critics Agree” advertisement for texts that offer acclaim for it). Then allow your workshop time to be students going around and reading each other’s work, giving acclaim for those they read on their “Critics Agree” page.
- If your students need another day or two to continue editing and revising, that is okay. Give them the opportunity to do so to ensure that every student gets value and feedback from the celebration day.

Bloom’s Levels: create

Webb’s DOK: 3

Topic 4: Embarking on Independent Fiction Projects

Engaging Experience 17

Teaching Point: “Today I will teach you that writers don’t just leave their writing skills in a writing workshop. Instead, they carry those skills with them where they go, knowing they can develop and carry out their own fiction writing projects not just now, but for the rest of their lives by recycling the things they learned. Specifically, they can remember what they learned about creating story ideas to begin new projects.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C.

Detailed Description/Instructions:

- **One way you can do this** is by acknowledging that students have probably housed many other ideas for fiction work and they will get a chance to choose one of those as we launch independent fiction projects.
- Pull out mentor texts (refer to Heinemann’s document “Good Text Sources for Fictional Writing Mentors” for possible mentor texts to use) and show them the anchor chart, “How to Write a Fiction Story” to help them think about ideas or characters they want to tell their story. This is a great place to model your own writing for students as well. They will need several strong demonstrations to wrap their head around this new leg of the work.
- Students will need rehearsal time for this work. Students can work with their writing partners to run ideas by them and get feedback. They should have an idea they want to write more about by the end of this engaging experience.

Bloom’s Levels: create

Webb’s DOK: 3

Engaging Experience 18

Teaching Point: “Today I want to teach you that writers can be their own best editors and teachers. They do this by studying their own best work to remind themselves of what they are capable of doing. They can look closely at their best plans for stories, and their first drafts, to note what they did well and resolve to do even better this time.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is by reminding students of the work you did with mentor texts and how that improved the quality of their writing. Explain that their past work can also serve as a mentor text and they should revisit that work as well to think about how to move forward more efficiently and stronger than the first time. Pull out the story arc you created for the class story and identify what you did well and what you would do differently this time, knowing what you know now.
- Let students know the different work they might go out and do today:

- Go back to develop story blurbs
- Develop characters in your story
- Plan your story arc and begin drafting
- Reiterate the importance of looking back at their own work, learning from it, and moving forward from it by becoming their own teacher and thinking about what they would do differently this time.

Bloom's Levels: create

Webb's DOK: 3

Engaging Experience 19

Teaching Point: “So, my question for you is this: ‘What are some ways that fiction writers can read fiction so that they are not only enjoying the story, but also strengthening their fiction writing skills?’ In other words, what are ways we can choose and use the fiction we are reading to help us become better fiction writers?”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is by having a stack of mentor texts and looking through them to pick the one you'd like to use to study with a fiction writer's lens. Talk about why you chose this book, naming the things you admired as a reader and then rename them as strategies you might be able to use as a writer. (Actually reread bits and pieces of the text to highlight these strategies, so students have a context for the work).
- Name what you did as a reader and go back to the inquiry question from the teaching point. From that create a chart—“Ways Writers Choose Mentor Texts” and “Ways Writers Use Mentor Texts” (see pages 164-166 of unit or online session 18 of Unit 1)
- Now have students do the same with the texts in their book box. Go through them and find those that might be worth studying further as a fiction writer and have them discuss with their partner why they chose it.
 - From there provide them time with their partner to actually start looking through the text as a writer and listing strategies they can pull from it to try on their own.
 - Students should use what they notice about the chosen mentor text to add similar elements to their drafts.

Bloom's Levels: apply

Webb's DOK: 2

Engaging Experience 20

Teaching Point: “Today I will teach you that fiction writers can get inspired to ratchet up their writing from unexpected places, including other kinds of art like movies and television. Specifically, you can learn from the way a camera focuses on settings, actions, and characters, deciding how much to show or not show and with what amount of detail. You can look back through your drafts and decide if there are places where you should cover more ground or places where you should show greater detail.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is by showing a video clip and asking students to view it, noticing close-up, medium shots, and wide shots. Break the class up into three groups and have them rematch it, giving them a specific area to focus on and having them consider why the filmmaker made those choices. Connect this work to fiction writing, showing students how to focus more intensely on certain parts of their text and how to zoom out on other areas.
- Model revising your own story with an eye toward the angle of the camera and what I want my readers to focus on. Model this revision on anchor chart paper so the class can see explicitly how this works. Look at student examples of writing through a medium and wide shot on Heinemann to help students determine how they can do this for their own writing.
- Have them look at the next paragraph of your story and consider how they might revise it, thinking about camera angles. Make those revisions on the anchor chart as well.

Bloom's Levels: apply

Webb's DOK: 2

Engaging Experience 21

Teaching Point: “Today I want to teach you that fiction writers don’t just choose to use certain punctuation because it’s the correct way to use it. Writers also use punctuation to affect their readers—to control how readers read and understand the stories that the writer writes.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.C

Detailed Description/Instructions:

- **One way you can do this** is by naming a few pieces of punctuation that students are sure to know and also know their uses. Refer students to the Language Conventions portion of the Narrative Writing Checklist available on Heinemann. Return to your draft and reread with an eye toward punctuation. Model for students how you can use punctuation for clarity and effect.
- Debrief by highlighting what you did to adjust the punctuation in your writing to make it clearer and stronger.

Bloom's Levels: apply

Webb's DOK: 2

Post Assessment

Administer the narrative on-demand writing assessment (see page 182 in the Writing Pathways book)

Rubric for Post Assessment:

Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand narrative pre assessment.

Engaging Scenario (Session 21)

Engaging Scenario

Situation: reflecting on their work

Challenge: using the Narrative Writing Checklist to evaluate their progress as a writer of narrative texts and where to go from here. Comparing their pre assessment on-demand and their post-assessment on-demand and noting their growth!

Specific roles: writer, reflector

Audience: peers and themselves

Product: a written reflection on how their thinking and writing has grown from the beginning of the year, along with peer discussion.

This celebration will serve more as a reflection for students, but you can feel free to invite parents in for a different form of a celebration if you'd like.

If you choose to make it a reflection format, provide copies of the "Narrative Writing Checklist" and allow students to think about where they are in the spectrum of narrative writing. You may also provide them the prompt, "I used to think fiction writing was _____, but now I think _____," for them to respond to.

Rubric for Engaging Scenario:

See Narrative Writing Rubric to score final narrative piece and on-demand

Unit 2: Boxes and Bullets

Subject: Writer's Workshop

Grade: 4

Name of Unit: Boxes and Bullets

Length of Unit: 24 Engaging Experiences

Overview of Unit: This unit, like a number of other units in this series, begins with a quick intense immersion into the whole process of writing this new kind of text. This unit meets the needs of 4th grade opinion writing. In this unit, students will learn a variety of more sophisticated strategies for introducing their topics, and students will learn to provide reasons to support their opinions, as well as facts and details to elaborate on these reasons. One of the major shifts in opinion writing from fourth to fifth grade is in the area of logic and organization. There is a big step toward teaching some of this critical work now, in fourth grade, showing students different ways they can arrange their reasons and use varied evidence. This unit does not attempt to take on the job of teaching students everything about essay writing, but rather it focuses on teaching a few key qualities of that kind of writing. In this unit, you will teach children to collect varied and specific evidence from research.

Topic 1 (Bend 1): Writing to Learn

The goal for “essay boot camp,” as the opening days of the unit are called, is to help students develop a sense for what it feels like to write a whole essay. The students’ first work together as a class to construct a simple class essay by “writing-in-the-air” together, and then they go off to flash-draft the spoken essay onto paper. Then, students will spend the next few days gathering entries in their notebooks, writing long ideas about people, objects, events, and so on. To raise the level of this work, students will engage in an inquiry into what makes for strong free writing and will look at mentor examples of this. They will also look back at their previous writing and reflect on ideas lying between the lines and create new writing from this reflection. As the bend ends, students will use what they’ve written in their notebooks to develop thesis statements, and they will build plans for their essays.

Topic 2 (Bend 2): Raising the Level of Essay Writing

In this bend students will write out the evidence to support the reasons for their opinion. One option for organizing this evidence is for students to set up folders in which to collect evidence for two of their reasons. They will collect mini-stories to support reasons as well as lists and then organize this evidence by selecting the most powerful and revising it to angle all information to support their reasons. They will construct a draft of these two sections of their essay, using transition words and phrases to create cohesion. Students can then decide on the system that is best for them to develop their third reason. As they take themselves through the process of constructing the third section of their essay, they will also learn to use the introduction of a piece to orient and engage the reader and the conclusion to provide final related thinking. They will self-assess to determine how much they have grown from their on-demand and will revise with goals in mind. Students will correct for clarity, such as finding and correcting run-on sentences and sentence fragments, and share their work in a mini-celebration.

Topic 3 (Bend 3): Personal to Persuasive

In this bend, “Personal to Persuasive,” is about transference and raising the quality of work. Students will develop persuasive opinions that are more generalized and develop a plan for a persuasive essay. They will then be charged with taking themselves through the process of developing and drafting this essay with greater independence, transferring and applying all they have learned and all the resources, tools, charts, and so on at hand. They will learn to include a greater variety of evidence, such as outside evidence, and revise not only this current piece but all of their essays by elaborating on how that evidence connects to their reason and opinion. They will again self-assess, reflecting on their growth across the unit and setting future goals.

Students will edit using all they have learned about conventions and, in particular, ensure that all grade-appropriate words are spelled correctly. They will publish their pieces in a final celebration

Getting Ready for the Unit:

- Immerse yourself in opinion and persuasive writing, such as picture books, articles, and short stories in anthologies that will mirror the expectations of your students. Look for clear persuasive language, clear evidence to support points, and a clear organized structure to support their opinion.
- Select a mentor text--refer to CD-ROM for list. It will be a good idea to find a mentor text of opinion essays that incorporate a lot of different types of varied evidence.
- Create a demonstration text by writing a persuasive/ opinion piece of your own in order to practice your own opinion writing skills and create a powerful teaching tool for the unit.
- Read Lucy Calkins' Boxes and Bullets unit
- Based on the time allotted, you may want to start this unit writing persuasive pieces.
- Consider how you will align this with the unit reading unit *Read the Weather, Reading the World*. Consider having students write around extreme weather and environmental issues.
- Develop an organized system for the collection of your students' research. This could be a binder system with tabs marked for the different sections of their essay, a folder system, or tabbed sections of their Writer's Notebooks. You will also want to think about where and how they will be gathering their research- note cards, post-its etc.
- Consider how you will integrate the ISTE Standards Global Collaborator and Digital Citizen.
 - Students avoid copyright infringement and plagiarism
 - Students connect with and gain a better understanding of others of diverse Backgrounds.
 - Students collaborate digitally to consider issues from multiple perspectives.
 - Students work productively in teams
 - Students collaborate digitally to explore local and global issues.
- The district has purchased the Read&Write Google Chrome extension as a universal accommodation for any students who would benefit from hearing text read to them. This extension will read any text that is on the computer screen to the student, whether a website or a PDF or anything else. Students can adjust the rate and voice of the reader as well. To install, a student must be logged in to Chrome. Then go to the Chrome Web Store and search "read&write." Install Read&Write for Google Chrome as well as Screenshot reader. When a student works in Chrome (and is logged in), there should appear a small purple puzzle piece with rw on it at the top of their screen. Use this button as a toggle for the Read&Write toolbar.

Pre-Assessment (given prior to starting the unit):

Prior to launching the unit, you will want to assess your students' grasp of opinion writing. One way to do so is to ask students to write in response to an opinion prompt. We recommend the following prompt, found in the Writing Pathways: Performance Assessments and Learning Progressions, K-5 book:

"Think of a topic or issue that you know and care about, an issue around which you have strong feelings. Tomorrow, you will have forty-five minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. When you do this, draw on everything you know about essays, persuasive letters, and reviews. If you want to find and use information from a book or another outside

source, you may bring that with you tomorrow. Please keep in mind that you'll have forty-five minutes to complete this, so you will need to plan, draft, revise, and edit in one sitting. In your writing, make sure you:

- Write an introduction
- State your opinion or claim
- Give reasons and evidence
- Organize your writing
- Acknowledge counterclaims
- Use transition words
- Write a conclusion

Essential Questions:

1. How can I raise the level of my personal and persuasive essay writing?
2. How can I strengthen and support my thesis in my opinion writing?
3. How can I arrange my persuasive piece in a way that will make my points clear to my readers?

Enduring Understanding/Big Ideas:

1. I can develop an opinion about a specific topic and use clear reasons and evidence to support my opinion and suggest a course of action to my readers.
2. I can research from a variety of sources to collect evidence to support and strengthen the thesis of my opinion writing.
3. I can use organizational structures to develop my opinion writing in a clear and coherent way.

Priority Standards for unit:

- 4.W.2.A.a-c, f-g: Write opinion texts that:
 - a. introduce a topic or text being studied, using an introductory paragraph
 - b. state an opinion or establish a position and provide reasons for the opinion/position supported by facts and details
 - c. Use specific and accurate words that are related to the topic, audience, and purpose
 - f. use transitions to connect opinion and reason
 - g. organize the supporting details/reasons into introductory, supporting and concluding paragraphs
- 4.W.3.A.b.c.g - Apply research process to:
 - b. create a research question to address relevant to a chosen topic
 - c. identify a variety of relevant sources, literary and informational
 - g. differentiate between paraphrasing and plagiarism when using ideas of others

Supporting Standards for unit:

- 4.W.1.A.b-d - Apply a writing process to develop a text for audience and purpose following a writing process to plan a first draft by:
 - b. Formulating questions related to the topic
 - c. accessing prior knowledge or building background knowledge related to the topic
 - d. Using a prewriting strategy
- 4.W.1.B.a-d - Appropriate to genre type, develop a draft from a prewriting by:
 - a. generating a main idea to support a multiple-paragraph text, using a variety of sentence

- types, including compound
- b. establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the first paragraph
- c. categorizing, organizing, and sequencing facts, details, and/or events into a text (from sources when appropriate) into clear introductory, supporting, and concluding paragraphs
- d. addressing an appropriate audience
- 4.W.1.C.a-b - Apply a writing process to develop a text for audience and purpose. Reread, revise, and edit drafts with assistance to:
 - a. develop and strengthen writing by revising
 - main idea
 - sequence (ideas)
 - focus
 - beginning/middle/end
 - details/facts (from multiple sources, when appropriate)
 - word choice (related to the topic)
 - sentence structure
 - transitions
 - audience and purpose
 - voice
 - b. edit for language conventions
- 4.W.1.D.a-b - Apply a writing process to develop a text for audience and purpose with assistance from adults/peers:
 - a. Use technology , including the Internet, to produce and publish writing
 - b. demonstrate sufficient command of keyboarding skills to type a minimum of one page, ideally in a single setting
- 4.W.2.A.d-e - Compose well-developed opinion texts for audience and purpose.
 - d. Contain information using student’s original language except when using direct quotation from a source
 - e. reference the name of the author(s) or name of a source used for details or facts included in the text
- 4.W.3.a,d,e,f,h,i - Apply research process to:
 - a. generate a list of subject-appropriate topics
 - d. Use organizational features of print and digital sources efficiently to locate information
 - e. convert graphic/visual data into written notes
 - f. determine the accuracy of the information gathered
 - h. Record bibliographic information from sources according to a standard format
 - i. Present and evaluate how completely, accurately, and efficiently the research question was explored or answered using previously established teacher/student criteria
- 4.L.1.A.a-i - In speech and written form, apply standard English grammar to:
 - a. use the “be” helping verbs with “ing” verbs
 - b. use and order adjectives within sentences to conventional patterns
 - c. use progressive verbs to show past, present, and future

- d. use adverbs in writing
- e. use subject/verb agreement with 1st, 2nd, and 3rd - person pronouns
- f. use prepositions correctly in a sentence
- g. Recognize the difference between and use coordinating conjunctions and subordinating conjunctions
- h. Produce and expand the complete simple and compound four types of sentences
- i. Correct sentence fragments and run-on sentences in writing
- 4.L.1.B.a-e - Communicate using conventions of English language in written text:
 - a. write legibly
 - b. punctuate a dialogue between two or more characters
 - c. insert a comma before a coordinating conjunction in a compound sentence
 - d. capitalize proper adjectives
 - e. use correct capitalization

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
4.W.2.A.a-c, f-g:	Write opinion texts that: introduce a topic or text being studied: <ul style="list-style-type: none"> a. using an introductory paragraph state an opinion or establish a position and provide reasons for the b. opinion/position supported by facts and details c. use specific and accurate words that are related to the topic, audience, and purpose f. use transitions to connect opinion and reason g. organize the supporting details/reasons into introductory, supporting and concluding paragraphs 	produce	create	2
4.W.3.A.b.c.g -	Apply research process to: <ul style="list-style-type: none"> b. create a research question to address relevant to a chosen topic c. identify a variety of relevant sources, literary and informational g. differentiate between paraphrasing and plagiarism when using ideas of others 	use	evaluate	3

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Inquiry Evidence	Essay Thesis Topic Sentence

	Sentence Fragments Run-On Sentences Persuasive Elaboration
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Topic 1: Writing to Learn

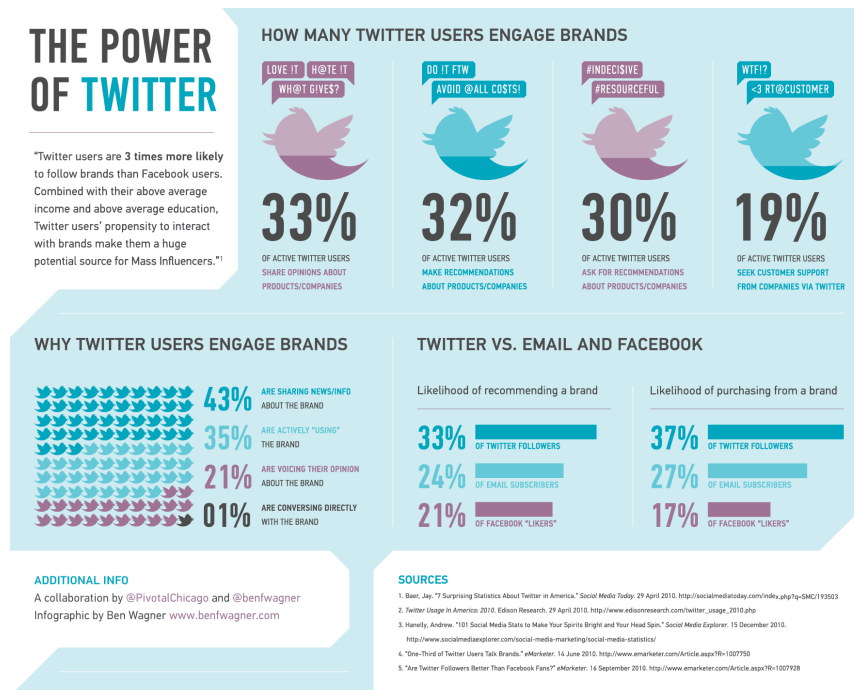
Prior to launching into the formal mini-lessons for this unit, you may wish to take some time for your students to do 3-4 quick writes. This should take two days at the beginning of your unit after the pre-assessment. As a reminder a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with a writer's craft and technique without commitment to that topic within their writer's notebook.

- Increases students' independence
- Helps build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head
- Helps students understand the craft and importance of revision

While you may provide your students with infographics, pictures, video clips, or short writings that would typically lead to informational/ opinion writing, please note that the intention of a quick write is for students to do whatever genre of writing they are inspired to do. This could be a very effective way to help them brainstorm topics that they may have a strong opinion about.

Examples of infographics you could use for this unit to spark opinions are shown below:

- You will want to ask them to freely write about questions they may have, information from the infographic that surprises them, thoughts that come to mind or record personal experiences that they have that are tied to the infographic.



**** If your students are still not coming into this unit with clear topics in mind that they have a strong opinion about, you may decide to use more quick writes or launch the unit with one session in which they choose a topic, using strategies listed in the If...Then...Curriculum.****

Engaging Experience 1

Teaching Point: Essay Structure Boot Camp

In this session, students you'll be writing a flash draft, with the teacher, in the air teaching that essays are

usually about opinions and structured in a way that they state the thesis, or big idea, and the support it with details (boxes and bullets)

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

- **One way you can do this** is by writing a flash draft together with your students on a topic that you have a strong opinion about, and that you feel would be engaging to your students. You will want to choose a topic that has some “meat” to it. Meaning something that you could find research about. Some examples could be: Cyber Bullying is damaging students in schools and home, Schools should have healthier food choices, Orcas should not be kept in captivity.
 - Have an anchor chart ready with your opinion topic that you have chosen big in a box.
 - Add bullets underneath it to have students provide support for the opinion. Add one bullet together and have the students turn and talk to come up with two others on their fingers.
 - Have students write a paragraph in the air stating the thesis and at least three reasons that support the thesis.
 - Have students share their paragraph aloud, highlighting those who used words like “in addition to, also, and another example”. Prompt them to write a closing sentence that links back to the thesis.
 - Close by highlighting what they have done that real authors also do: repeat the thesis, provide a sufficient number of reasons, and relate each paragraph back to the thesis.

Bloom’s Levels: apply, create

Webb’s DOK: 2,3

Engaging Experience 2

Teaching Point: Collecting Ideas as Essayists - People who write essays get their ideas in many different ways: chains of thought, jumbled ideas, other stories, etc. I’m going to show you how to collect entries that grow new and insightful ideas.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

- **One way you can do this** is to look back in your writer’s notebook at your responses to the quick writes, your brainstorming from the launching on “5 things you would fight or die for,” or other things that spark a strong opinion.
- Demonstrate the step-by-step process of selecting one of your opinion ideas, choosing one, and beginning an entry about it. Deliberately model the work of making and fixing mistakes.
- Push students to say, as they brainstorm, “A thought I have about _____ is” and ensure they are listing big ideas, not small seed stories.
- Have students list ideas about one of their opinions across their fingers
- Students then begin writing their entry in the air as you model (ensure you include a mistake and fix it up to show them what that looks like)
- Show how you pushed your thinking around your idea.

Bloom's Levels: apply, create

Webb's DOK: 2, 3

Engaging Experience 3

Teaching Point: Writing to Learn Inquiry - Today we are going to be exploring the qualities of good free writing. As we study this type of writing, and any type of writing, it is important to ask: What did that writer do to make this?

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

- **One way you can do this** is to provide free-writing pages copied from the CD-ROM of Lucy Calkins 4th grade writing and have students review that work, talking about what works in this type of writing. They can also think about, “What is strong about this writing?” and “What did the writer do that we could try?” Model an example of your thinking on an anchor chart with the class.
- Note: It might also help to guide them in thinking about what types of evidence the author is using to support their reason. This will help for an upcoming engaging experience that follows.

Bloom's Levels: apply, create

Webb's DOK: 2, 3

Engaging Experience 4

Teaching Point: Making a Claim for Your Thesis - Opinion Writers must create a thesis. A thesis includes their opinion and provides their key reasons that drive the organizational structure of their body paragraphs.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

- **One way you can do this** is by modeling how to draft your own thesis using the topic that you have selected at the beginning of the unit that you have a strong opinion about. Show your students how you've started by drafting your claim/opinion. Go over that tomorrow they will be thinking about the reasons that will support their opinion, and that this will be the second half of their thesis.
- It might help to show your students different examples of thesis statements and the basic layout for creating a thesis.

Bloom's Levels: apply, create

Webb's DOK: 2, 3

Engaging Experience 5

Teaching Point: Boxes and Bullets - In this session, you'll teach children that writers support their thesis by developing different types of reasons. One way to make sure that your essays are strong in both form and content is to have a clear plan before you start writing. You can plan by writing your thesis and your reasons to support that thesis, by planning your boxes and bullets.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-c,f-g

Detailed Description/Instructions:

- **One way you might do this is to** repeat the cake metaphor to emphasize the importance of structure and form in an essay. Inform students they will put their thesis in a box (model this and allow them to do the same). Let them know they will then be planning out their essay in a boxes and bullets format.
 - Talk to students about how to generate reasons for your thesis focusing on when, why, and how it is true.
 - Show students the variety of evidence real authors use: quotes, background knowledge, graphics, surveys, personal stories.
 - Model mistakes and fix them as you show the work of providing reasons for your thesis.
 - Highlight repeating the claim and using “because” to help think of reasons to support that claim.

Bloom’s Levels: apply, create

Webb’s DOK: 2, 3

Topic 2: Raising the Level of Essay Writing

Engaging Experience 6

Teaching Point: Return to Boot Camp - Writers focus on both form and content, gathering a variety of evidence to support their opinions as they write within the frame of an essay.

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

- **One way you can do this** is by modeling how you will gather evidence (the details) for each reason in your thesis statement.
 - You will want to refer back to the model mentor text that you have already analyzed, whether that is your own writing piece that you have already written, or an example from the Lucy Calkins Writer’s Workshop CD.
 - Model and highlight specific types of evidence the author has used (quotes, background knowledge, graphics, survey, personal stories). Have students help you find this evidence alongside you.
 - You will want to create an Anchor Chart titled: Types of Evidence Researchers Use. Below that include a bullet list of the different types of evidence mentioned above.
- **Another way you can do this is to** model how you will organize your writer’s notebook to help gather your research (evidence) in an organized way. Whatever system you choose, you will want to model this system to your students as an example of what the setup should look like.
 - Some examples of ways to organize their research for their drafting could be using different tabs for each reasons and dividing sections in their writer’s notebook with their reasons and types of evidence at the top of the page, using a binder with different tabs and paper for each section that they will need, or using a folder system to organize each section of their draft. You will also want to think about whether you want them to use note cards or post its for this work to record their research on.

Note: You will want to give your student’s time during the workshop to set up and organize their

notebook/binder to prepare for their own drafting today.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 7

Teaching Point: Writers use evidence that is varied. Making decisions on which types of evidence would be best to include to support and enhance your reasons is crucial.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

- **One way you might do this is to** refer back to your persuasive opinion piece that you have already written or the mentor text example model that you keep referring back to as an analysis tool for this work.
- If you are using your own opinion piece or a mentor text, have students zoom in with you one reason at a time to identify the types of evidence you used to support your reason. Help them to realize that you didn't just use the same type of evidence throughout. Good opinion writers incorporate a variety of types of evidence to make their points strong and interesting for their readers.
- Then, if you are using your own opinion writing piece, you will want to model how you intentionally chose which type of evidence you thought would be best for each one of your reasons. Explicitly model the purpose and thought process behind your decisions. If you are using a mentor text, have students share out why they think the author chose that type of evidence and how it enhances/ supports their reason.
- You will want to send students off to make thoughtful decisions on what types of evidence to use for each one of their reasons. Refer back to your "Types of Evidence," anchor chart. They should have at least three different types of evidence for their reasons. (This will give students a great lens for what types of evidence they will need to use for their research.)

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 8

Teaching Point: Writers reflect on earlier writing and create specific goals to continue to grow themselves as opinion writers.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

- **One way you might do this is to** have students check their on-demand writing against the Opinion Writing Checklist (Found on the CD-ROM) for Grades 4-5. **Notes: They will need to keep this checklist for later engaging experiences.*
 - Model how to analyze your own writing of your opinion piece using the opinion writing checklist. Specifically show some examples of "not yet" or "starting to." Model how these points will become your new writing goals. Add these goals to your notebook. (Students will then do the work of thoughtfully analyzing their on demand to the opinion writing checklist and will

create their own personal writing goals.)

- Complement writers on that work and setting new goals, then push them to work on their larger piece with those goals in mind. Remind them that the boxes and bullets structure will be the frame for their writing.

Bloom's Levels: apply

Webb's DOK: 3

Engaging Experience 9

The next four engaging experiences will provide students with insight on identifying and using different types of evidence. They will also provide a model and scaffold for how to research for these different types of evidence.

Note: During the workshop time for these sessions, you will want students to be researching for their evidence, and trying out the different types of evidence you are choosing to model.

Engaging Experience 9a

Teaching Point: Composing and Sorting Mini-Stories - In this session, you'll teach children that writers draw on narrative writing and use personal mini-stories to support the ideas they want to advance.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you might do this is to relate the knowledge writers have from narrative writing will apply to this new task as well. The only difference this time is that you will write and collect mini-stories that are written to support the topic sentence.

- Model how to tell a personal story that supports one of your reasons and have children attempt the same thing.
- Begin drafting this story by highlighting these points: remember what you know about writing focused stories, tell it step-by-step, and only needs to be a tiny story that supports your reason and directly connects back to your thesis. Close your eyes and show your writers how you create this movie in your mind. Then pick up your writer's notebook and begin drafting.
- Shift back to the teacher, highlighting what you were doing, telling the story bit-by-bit, and not summarizing it. Also show them how you used transition phrases such as *for example and one time* and that you began by making a movie in your mind. Explain that personal mini-stories are a great type of evidence to use to enhance your own opinion.
- Add the definition of what personal mini-stories are to your "Types of Evidence" anchor chart.

Bloom's Levels: create, apply

Webb's DOK: 2, 3

Engaging Experience 9b

Teaching Point: Writers use their background knowledge as an effective evidence tool. They also understand how it is different from a personal mini-story.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you can do this is by sharing how when we have a strong opinion about something, it is usually because of our knowledge about that topic, and/or from our experiences. Explain/ remind students why you chose the topic that you have, and where you already have background knowledge from. (Example: If you chose the opinion, “Orcas Should not be kept in Captivity,” you might highlight that you have background knowledge from watching documentaries like *Blackfish*, or seeing news reports about aggressive behaviors towards SeaWorld trainers on the news.)

- Highlight that this information that you have already learned, that is stored in your head is called background knowledge. As opinion writers background knowledge is written in fact form. (I know... I learned...)
- Choose one of your reasons from your opinion piece and model how to add in background knowledge that you have about that reason.
- Refer back to your example of a personal mini-story from the day before and highlight how a personal mini-story is different from background knowledge because it is told in a descriptive moment by moment way that provides readers insight to your *experience*. Whereas background knowledge is written as a factual statement.

Bloom’s Levels: Apply

Webb’s DOK: 3

Engaging Experience 9c

Teaching Point: When writers research information from online sources, they must be knowledgeable about determining quality and credible websites and online articles.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you can do this is to pull up a website that goes with your opinion topic that isn’t quality. Use inquiry to have students decide whether it is a credible site or not. Use prompts to help guide them. Here are some helpful lenses to help guide your students on a website's credibility:

- **Author** – Information on the internet with a listed author is one indication of a credible site. The fact that the author is willing to stand behind the information presented (and in some cases, include his or her contact information) is a good indication that the information is reliable.
- **Date** – The date of any research information is important, including information found on the Internet. By including a date, the website allows readers to make decisions about whether that information is recent enough for their purposes.
- **Sources** – Credible websites, like books and scholarly articles, should cite the source of the information presented.
- **Domain** – Some domains such as .com, .org, and .net can be purchased and used by any individual. However, the domain .edu is reserved for colleges and universities, while .gov denotes a government website. These two are usually credible sources for information (though occasionally a university will assign a .edu address to each of its students for personal use, in which case use caution when citing). Be careful with the domain .org, because .org is usually used by non-profit organizations which may have

an agenda of persuasion rather than education.

- **Site Design** – This can be very subjective, but a well-designed site can be an indication of more reliable information. Good design helps make information more easily accessible.
- **Writing Style** – Poor spelling and grammar are an indication that the site may not be credible. In an effort to make the information presented easy to understand, credible sites watch writing style closely.

Another way you can do this is to pull up a credible website, and explain how you know it is based on the criteria listed above. It will also be helpful to make an anchor chart titled, “How do I know if a website/ online source is credible.” You can use the criteria above in kid friendly language to serve as a reminder and tool for students to use when they are looking at websites.

Note: A good mid-workshop teaching point for today may be to show them Ebsco Host and show them how to find professional journals and articles that go with their topic. Also understanding how to type in keyword searches to find the information that they need can be challenging for students when they are learning to research. Too often they will be too general in their keyword search or too specific. Modeling this process for them will be an effective tool to help them with their research.

Bloom’s Levels: Apply

Webb’s DOK: 3

Engaging Experience 9d

Teaching Point: Writers use quotes from credible sources to strengthen and support their reasons and overall claim.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you can do this is to explain how while as a writer you are already knowledgeable about your topic, it is important to locate and find other credible information to build off the knowledge you already have. Model how to use your reason as a direction for looking for a quote that supports it from a credible website. Model how to take notes on a notecard or post it. Talk about the importance of referencing the source you found your information from. Model how to write your source on your notecard on the back. (Author/Name of site, year, Title of the site, the web address)

- It may be helpful to create an anchor chart on “How to Take Notes” with your expectations for this work on it, for your students to reference as they are continuing to research.

Bloom’s Levels: Apply

Webb’s DOK: 3

Engaging Experience 10

Teaching Point: Organizing for Drafting - Writers organize for drafting by checking that their evidence is supportive and varied.

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

One way you can do this is by modeling for students how you organize your materials for an essay by following the steps on the anchor chart and showing them what each one looks like. Involve students in thinking with you as you demonstrate checking one mini-story in your folder. Debrief the points you want students to replicate: reread, look for parts that match the reasons, and revise/cut. Have students pull out their folder and try it right there on the carpet, circled up. Show them how you revise to add parts, and cut to take out parts that don't align tightly to the reason.

Note: Refer to Anchor Chart: Steps to Take Before You Draft (p. 95) in your Unit Teacher Manual.

Bloom's Levels: create

Webb's DOK: 2

Engaging Experience 11

Teaching Point: Building a Cohesive Draft - Writers assemble those materials together today by using several techniques: arrange writing pieces in an order they choose, use transition words, and repeat key words from their thesis statement and topic sentence.

Suggested Length of Time: 2-3 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

One way you can do this is by showing students how you chose a logical way to sequence your material within a single category.

- 1) Lay out evidence from that folder/ notebook/ note cards and tape to chart paper for students to see. Talk about how writers order evidence chronologically and order your evidence in the same way.
- 2) Model organizing your evidence in a different way: least to most powerful
- 3) Organize the same evidence in this way to show writers the difference between the two.
 - Note: During the workshop time students should organize their evidence and be working on drafting their paragraphs for their 1st and 2nd reasons.

Bloom's Levels: Create

Webb's DOK: 2

Engaging Experience 12

Teaching Point: Using Elaboration to enhance and connect our evidence back to your thesis.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

One way you can do this is to explain that as we are drafting we want to make sure the paragraphs flow. One way to create this flow is to elaborate on the evidence you have collected. Model how to say more from the evidence and angle how it supports your opinion. Also, model how to incorporate transitions and lead in sentences to move from one piece of evidence to the next. (Using prompts with this concept in mind- "This shows..." "It is clear...") It may be helpful to use a different color pen to show this revision work of elaboration during your modeling.

Bloom's Levels: Create

Webb's DOK: 2

Engaging Experience 13

Teaching Point: Becoming Our Own Job Captains - In this session, you'll teach children that writers solve their own problems, taking ownership of the writing process by developing their own systems.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you can do this is to address the third reason that students will begin working on today. Students are given the charge to become their own captain of this work to determine for themselves how they want to organize and structure the final reason. They should be encouraged to draw on all they have learned from planning out reasons one and two. Writers often figure out plans for getting parts of their writing done by thinking back over everything they know how to do and make a work plan for the upcoming parts. Charts and their own writing can be helpful tools for them to use.

- Show students two different systems for planning the third paragraph (last reason) by using student work (if possible).
 - 1) Collect material for the first two reasons, write those two up, then do the same thing with the third paragraph by collecting quotes, background knowledge, graphics, surveys, or personal stories to piece together into a body paragraph.
 - 2) Another way is to write the third paragraph on a piece of notebook paper with the topic sentence. Draft the story in your notebook to see if it works, and then transfer it to the notebook paper to add to that folder/ binder.

Demonstrate your own work plan by making a to-do list and determine where to do this work.

Bloom's Levels: Create

Webb's DOK: 2

Engaging Experience 14

Teaching Point: Writing Introductions and Conclusions - Writers commonly open and close essays in different ways, and that writers try out multiple leads and conclusions before deciding which work best for their essays.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

One way you can do this is by highlighting that essays use common ways to send the message that their essay is important. (Pull up example essays and ask, "How do essayists introduce topics clearly?")

- Create anchor chart of "Ways to Start and Essay"
- Have students watch you demonstrate using the phrases to try out how your introduction to your essay might go.

Another way you can do this is by modeling how to draft a conclusion for your students from your own opinion piece. Show students how they should restate their main points from their paragraphs, give their readers a final thought or action, and bring their writing piece to a close.

Bloom's Levels: Create

Webb's DOK: 2

Engaging Experience 15

Teaching Point: Revising Our Work with Goals in Mind - In this session, you'll again teach students to self-assess their writing, using the Opinion Writing Checklist. You will support your writers in creating a brand new, revised draft.

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you can do this is by reminding students about what they already know in regards to editing their work: *reading the piece multiple times, looking at it through a new lens.*

- Model how to refer back to the Opinion Writing Checklist that you have already analyzed your writing with. Review your writing goals. Have you successfully met those goals? If not, where do you need to make changes? Model this process and revision work with your class.

Bloom's Levels: apply

Webb's DOK: 1

Engaging Experience 16

**This is an optional lesson. If your students still need work with this topic, refer back to the launching unit where correcting run on sentences and sentence fragments was addressed.*

Teaching Point: Correcting Run on Sentences and Sentence Fragments - In this session, you could teach students that one thing writers do when they edit their work is correct any run-on sentences or sentence fragments.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

One way you can do this is by reminding children about what they already know in regards to editing their work: *reading the piece multiple times, looking at it through a new lens.*

- Inform them you are going to add one more strategy: checking to make sure each sentence is complete and correcting run-on sentences and fragments.
- Model with your own writing or that of an anonymous student.
- Students work in their partnerships, with one partner reading their work aloud and both of them deciding where ending punctuation should go. Then the roles are reversed so the second partner gets the same opportunity.

Bloom's Levels: apply

Webb's DOK: 1

Topic 3: Personal to Persuasive

Engaging Experience 17

Teaching Point: Moving from Personal to Persuasive

In this session, you'll teach writers to be brave and turn their personal essays into persuasive opinions. You will show them other strategies for generating ideas for persuasive essay writing.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you could do this is by telling students that they are going to make the leap from personal opinions to writing persuasive opinions that you want everyone to believe about the world. (Some students may have been writing persuasive pieces already. This lesson will still be meaningful.) Reminding students that when you are writing persuasive essays you need to be brave. You need to be willing to take risks and develop strong opinions that others could disagree with. Share with students an example of a personal essay thesis,

- “It’s hard for me to be a good friend.” To make this a persuasive thesis we can cross out “for me” because other people can relate to this belief.
 - Can people disagree with this belief?
 - Can people agree? This would be a great start for a thesis because people can agree or disagree with that statement.
 - Do you see, as writers, how we turned that thesis into a brave statement?

Debrief: Make sure students understand that the thesis must be modified from an opinion to a statement that could be made by many people. One way we do this is by asking if others could disagree with it and that it can be something that others believe.

Bloom’s Levels: create, apply

Webb’s DOK: 2,3

Engaging Experience 18

Teaching Point: Inquiry into Persuasive Essay - Writers transfer all they know about one genre of writing to another genre. Writers ask themselves, “What is similar about personal essay writing and persuasive essay writing?”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

One way you can do this is by leading your students in participating in an inquiry to show you that what you know about personal essays can help you write persuasive essays.”

- “You’ll study a section of persuasive writing and ask yourself, ‘What do persuasive essay writers do that is similar to personal essay writers?’ Keep that question in mind as you listen to the beginning of this piece.”
- Read a section of persuasive text to students and let them look for what is similar to what they have already learned to do when writing their personal essays.

- Gather writers and create chart listing moves that they noticed that are similar to ones that they noticed when writing personal essays.

Bloom's Levels: apply

Webb's DOK: 1

Engaging Experience 19

Teaching Point: Getting Ready to Put Our Opinions into the World - In this session, you'll teach students that writers get their essays ready for the world by carefully checking their spelling, punctuation, and other conventions.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-c, f-g

Detailed Description/Instructions:

One way you could do this would be to go back to the cake or construction metaphor to let students know that professional-looking work is taken more seriously in the real world. Points to discuss with students:

- Just as a good cake or a nice house is built, so too do we want to build our writing in that same way. You have worked hard to form brave opinions, and you want your reader to consider your paper seriously and thoughtfully.
- Writers never let their work go out into the world unless it is their best. Having pride in your work means standing behind it and being able to say, "I am proud of this. It is my best work."
- Check one of the sections of your essay for misspelled words. Model this for kids.
- Demonstrate checking for spelling in a body paragraph as well and model making mistakes and then fixing them.
- Writers, did you notice that I am checking my work word-by-word and even if I am a little bit unsure of its spelling I circle it? I want you to try the same thing.

Bloom's Levels: create, apply

Webb's DOK: 1, 2

Engaging Experience 20

Teaching Point: Hey World, Listen Up!: Sharing Our Opinions Loudly and Proudly - In this session, you could teach students that writers think carefully about how (and where) to publish their pieces, making sure their opinions will be heard by their chosen audience.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c.g

Detailed Description/Instructions:

See the Engaging Scenario below for one way to do this.

Bloom's Levels: remember, apply

Webb's DOK: 1,3

Post Assessment

_Administer the opinion on-demand writing assessment

Rubric for Post Assessment

Use the opinion piece writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand opinion assessment.

Engaging Scenario (Session 20)

Engaging Scenario

Have students share out their opinion and supporting ideas through your choice of formats:

- whole class presentations
- In partnerships
- To a buddy classroom
- Or through KidBlogger by uploading their own video and having other students comment to their post on whether students persuaded them or not.

Unit 3: Bringing History to Life

Subject: Writer's Workshop

Grade: 4

Name of Unit: Bringing History to Life

Length of Unit: 26 Engaging Experiences

Overview of Unit:

This unit is meant to go hand in hand with Reading Unit 5 “Reading History”. In both of these units you will choose whether or not to focus on the American Revolution, Westward Expansion, or if you will let students choose a historical time period to investigate.

The Lucy Calkins 4th grade writing spiral *Bringing History to Life* uses the American Revolution as the historical time period students learn about as they learn to read history. This choice matches with the Missouri Learning Standards shift of the American Revolution from 5th grade to 4th grade. With the new Missouri Learning Standards, the American Revolution is *only* taught in 4th grade. Park Hill will be adopting our new social studies curriculum that uses these standards in 2018-2019 (piloting being done in 2017-2018). We know in the past many 4th grade teachers have opted to focus this unit and the Bringing History to Life writing unit around Westward Expansion. That is certainly still an option. You will need to choose which passages and resources you will use from your Westward Expansion mentor texts for each lesson. We also know that some 4th grade teachers chose to allow each student to choose their own period in history to research and for many students this was the time period they read about in their historical fiction book club. The historical fiction unit now follows this unit, so teachers will need to consider this change in deciding whether or not to allow students to choose any time period.

At the start of the unit, you'll remind students of what they know about writing a basic, boxes-and-bullets information text, and then they'll draw on this to write two information chapters, starting with one on the more accessible and general topic, “All About Westward Expansion,” (or “All About the American Revolution”) and then progressing to one on a more focused topic. The expectation is that students will be bringing with them all they know about information writing from previous years and that their work in this portion of the unit will meet the big requirements of fourth-grade informational writing standards. For example, they should be able to introduce a topic and group related information and then develop the topic, elaborating with some facts, definitions, and details. Students will select those more focused topics, but one of the ways that you scaffold them in this work is to strongly encourage them to select topics the class has studied together.

Topic 1 (Bend I): Information Books: Making a Conglomerate of Forms

In the first bend students will be given a lot of help with writing first an Overview of Westward Expansion or the American Revolution. As they write these overviews, you will immediately begin to steer them towards some of the new work they will be doing as fourth grade information writers. You will teach them more sophisticated ways to organize their writing, such as including formatting headings and subheadings, and to include the information that is rich, detailed, and concrete. You will also help them learn in this bend that informational texts are often conglomerates, containing a lot of other kinds of texts. This means that a research report on Westward Expansion might contain a few all about chapters, a how-to chapter, and an essay. Such a nonfiction book could contain stories as well. The first bend in the unit ends with students completing a small

book in which each chapter is written as a different genre.

Topic 2 (Bend II): Writing with Greater Independence

In the second bend of the unit, students will narrow in on a subtopic of their choice—with some students continuing to research their original topic. Again, students will learn to choose a logical structure for their books. In this portion of the unit, because students are working on subtopics of their own choosing, they'll rely on their knowledge and their research. They'll continue to be explicitly taught the skills of effective research writing. They'll learn to use increasingly sophisticated transition words and phrases in purposeful ways and to clarify and bring out the structure in their writing. They'll move toward the challenging expectations regarding elaboration in fourth grade as they learn how to present important information through the use of historical details, text features, and quotations. A main thread that weaves throughout this bend is highlighting importance. Students will learn to make logical choices about structure to help readers to understand the most important information in their pieces. In doing so, they'll begin to move toward the fifth-grade expectations regarding structure. They'll also learn that text features, when created thoughtfully, can help to underscore the main message of a piece of writing, as can a writer's thoughtful decisions about the kinds of vocabulary words to include.

Topic 3 (Bend III): Building Ideas in Information Writing

Topic 3 takes this work to an entirely new level as students move from organizing information to developing their own ideas about the information. This bend is all about historical interpretation, very heady work for fourth graders, but work for which they have been aptly prepared throughout not only this unit of study but the entire school year. Their research will take on a new angle as they generate life lessons from their topics, generate questions, and then hypothesize and research answers to those questions. This work is directly in line with the expectation that fourth- and fifth-grade writers embark on investigations of a topic and is carefully scaffolded in such a way that it feels approachable for students trying it for perhaps the first time. Of course, as students take on this work, they are reaching not only for standards in writing, but in reading as well. They are considering themes and lessons, considering different points of view, and integrating information from texts in a way that feels purposeful and organic. As always, students will spend time editing their writing before publication.

Getting Ready for the Unit:

- Because this unit has a research component, you will need to spend some time beforehand collecting engaging, appropriately leveled materials on the topic you are studying. On the CD-ROM, you will find a bibliography of online and print sources at various reading levels that you can use to support the work of this unit. Mentor texts can be powerful co-teachers in any writing unit. This is especially true in information writing, when clear examples of structure, elaboration, and other hallmarks of the genre will be key. For this unit, we recommend the following texts for Westward Expansion:
 - *If You Traveled West in A Covered Wagon*
 - *The Split History of Westward Expansion in the United States:* By Nell Musolf
 - *The Story of America: Westward Expansion:* by Greg Rosa
- For this unit, we recommend the following texts for Revolutionary War:
 - *The American Revolutionaries: A History in Their Own Words, 1750-1800* by Milton Meltzer, Ed.
 - *King George: What Was His Problem?* By Steve Sheinkin

- *Liberty! How the Revolutionary War Began* by Lucille Recht Penner
- *The Revolutionary War* by Josh Gregory
- *The Split History of the American Revolution: A Perspectives Flip Book* by Michael Burgan
- When students are given the chance in the second bend to choose a subtopic, you will want to have different subtopics of Westward Expansion readily available for them (i.e. Gold Rush, Pony Express, Lewis and Clark, Daniel Boone, Oregon Trail etc.). If you choose to focus on the American Revolution, it is recommended that students pick an event *after* the Second Continental Congress (which will make sense with the reading unit, as a mid-point of that unit is restaging the Second Continental Congress).
- It would also be helpful at the beginning of the unit to make sure students have research folders/ binders prepared. Things to include in their research folder, would be note cards, post-its, and loose leaf paper.

Pre-Assessment (given prior to starting the unit):

Prior to launching the unit, you will want to assess your students' grasp of Informational Writing. One way to do so is to ask students to write in response to an informational prompt. We recommend the following prompt, found in the Writing Pathways: Performance Assessments and Learning Progressions, K–5 book:

“Think of a topic that you’ve studied or that you know a lot about. Tomorrow, you will have forty-five minutes to write an informational (or all-about) text that teaches others interesting and important information and ideas about that topic. If you want to find and use information from a book or another outside source to help you with this writing, you may bring that with you tomorrow. Please keep in mind that you’ll have only forty-five minutes to complete this. You will have only this one period, so you’ll need to plan, draft, revise, and edit in one sitting. Write in a way that shows all that you know about informational writing. On the day of the pre-assessment make sure to remind students in their writing to be sure to:”

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

Essential Questions:

1. How can I learn to write nonfiction with compelling content and ideas?
2. How can I raise the level of my informational writing to inform and communicate my topic to my readers in an understandable way?
3. How can I gather and revise my evidence so that it supports my essay?

Enduring Understanding/Big Ideas:

1. I can use an expert tone, and I can use mentor texts for ideas on how to bring my information to life.
2. As a nonfiction writer, I can organize my piece around a clear text structure that helps me communicate my overall topic in an understandable way.
3. I can make sure my ideas fit with my headings and subheadings.

Priority Standards for unit:

4.W.2.B.a-g: Write informative/explanatory texts that:

- a. Introduce a topic using a topic sentence in an introductory paragraph
- b. Develop the topic into supporting paragraphs from sources, using topic sentences with facts, details, examples, and quotations
- c. Use specific, relevant, and accurate words that are suited to the topic, audience, and purpose
- d. Contain information using student’s original language except when using direct quotations from a source
- e. Use transitions to connect categories of information

- f. Use text structures when useful
- g. Create a concluding paragraph related to the information

4.W.3.A.b.c.g - Apply research process to:

- b. create a research question to address relevant to a chosen topic
- c. identify a variety of relevant sources, literary and informational
- g. differentiate between paraphrasing and plagiarism when using ideas of others

Supporting Standards for unit:

- 4.W.1.A.b-d - Apply a writing process to develop a text for audience and purpose following a writing process to plan a first draft by:
 - b. Formulating questions related to the topic
 - c. accessing prior knowledge or building background knowledge related to the topic
 - d. Using a prewriting strategy
- 4.W.1.B.a-d - Appropriate to genre type, develop a draft from a prewriting by:
 - a. generating a main idea to support a multiple-paragraph text, using a variety of sentence types, including compound
 - b. establishing and supporting a main idea with an overall topic sentence at, or near, the beginning of the first paragraph
 - c. categorizing, organizing, and sequencing facts, details, and/or events into a text (from sources when appropriate) into clear introductory, supporting, and concluding paragraphs
 - d. addressing an appropriate audience
- 4.W.1.C.a-b - Reread, revise, and edit drafts with assistance to:
 - a. develop and strengthen writing by revising
 - main idea
 - sequence (ideas)
 - focus
 - beginning/middle/end
 - details/facts (from multiple sources, when appropriate)
 - word choice (related to the topic)
 - sentence structure
 - transitions
 - audience and purpose
 - voice
 - b. edit for language conventions
- 4.W.1.D.a-b - Apply a writing process to develop a text for audience and purpose with assistance from adults/peers:
 - a. use technology , including the Internet, to produce and publish writing
 - b. demonstrate sufficient command of keyboarding skills to type a minimum of one page, ideally in a single setting
- 4.W.2.A.d-e - Compose well-developed opinion texts for audience and purpose.
 - d. Contain information using student's original language except when using direct quotation from a source

e. reference the name of the author(s) or name of a source used for details or facts included in the text

- 4.W.3.a,d,e,f,h,i - Apply research process to:
 - a. generate a list of subject-appropriate topics
 - d. Use organizational features of print and digital sources efficiently to locate information
 - e. convert graphic/visual data into written notes
 - f. determine the accuracy of the information gathered
 - h. Record bibliographic information from sources according to a standard format
 - i. Present and evaluate how completely, accurately, and efficiently the research question was explored or answered using previously established teacher/student criteria
- 4.L.1.A.a-i - In speech and written form, apply standard English grammar to:
 - a. use the “be” helping verbs with “ing” verbs
 - b. use and order adjectives within sentences to conventional patterns
 - c. use progressive verbs to show past, present, and future
 - d. use adverbs in writing
 - e. use subject/verb agreement with 1st, 2nd, and 3rd - person pronouns
 - f. use prepositions correctly in a sentence
 - g. Recognize the difference between and use coordinating conjunctions and subordinating conjunctions
 - h. Produce and expand the complete simple and compound four types of sentences
 - i. Correct sentence fragments and run-on sentences in writing
- 4.L.1.B.a-e - Communicate using conventions of English language in written text:
 - a. write legibly
 - b. punctuate a dialogue between two or more characters
 - c. insert a comma before a coordinating conjunction in a compound sentence
 - d. capitalize proper adjectives
 - e. use correct capitalization

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
4.W.3.A.b	a research question to address relevant to a chosen topic	Create	create	3
4.W.3.A.c	a variety of relevant sources, literary and informational	Identify	understand	2
4.W.3.A.g	between paraphrasing and plagiarism when using ideas of others	Differentiate	evaluate	3
4.W.2.B	informative/explanatory texts	Write	create	3
4.W.2.B.a	a topic using a topic sentence in an introductory paragraph	Introduce	create	3
4.W.2.B.b	the topic into supporting paragraphs from sources, using topic sentences with facts, details, examples, and quotations	Develop	create	3

4.W.2.B.c	specific, relevant, and accurate words that are suited to the topic, audience, and purpose	Use	apply	3
4.W.2.B.d	student's original language except when using direct quotations from a source	Use	apply	3
4.W.2.B.e	transitions to connect categories of information	Use	apply	3
4.W.2.B.f	text structures when useful	Use	apply	3
4.W.2.B.g	a concluding paragraph related to the information	Create	create	3

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
conglomerate	structure elaboration quotation interpret

Topic 1: Information Books: Making a Conglomerate of Forms

Prior to launching into the formal mini-lessons for this unit, you may wish to take some time for your students to do 3-4 quick writes. This should take two days or so at the beginning of your unit after the pre-assessment. As a reminder, a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with a writer's craft and technique without commitment to that topic within their writer's notebook. Quick writes:

- Increase students' independence
- Help build writing fluency as students learn to outrun their writing censor and push through the critical voice in their head
- Help students understand the craft and importance of revision

While you may provide your students with infographics, pictures, video clips, or short writings that would typically lead to informational writing, please note that the intention of a quick write is for students to use whatever genre of writing they are inspired to use. This could be a very effective way to help them brainstorm how to get ideas for their research.

Here is an example of a great virtual infographic to use:

New York Times: 2012 Sprinters in London Olympics (see Schoology for the link).

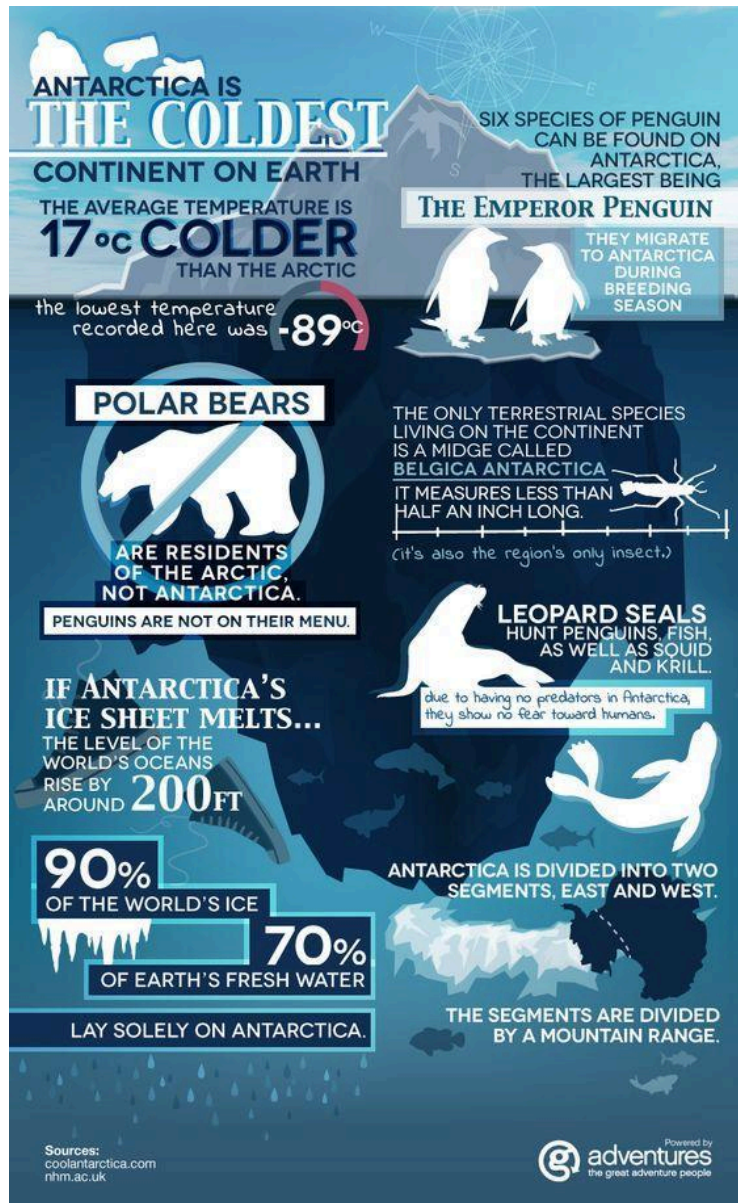
Some helpful prompts to get them thinking for their free-writing for this video might be:

- What information sticks out to you?
- What information surprised you?
- What questions are you now wondering based on this information?
- What visual techniques do the creators of this video use to enhance their point?

Examples of some other infographics that you could use to spark ideas for informational quick writes are shown below:

World War 1 By the Numbers: <https://www.pinterest.com/pin/548735535825872147/>

9/11 Ten Years Later: <http://www.jeffbullas.com/remembering-911-with-five-infographics-infographic/>



Engaging Experience 1

Teaching Point: Getting the Sense of Informational Books

In this session, you'll teach students that writers imagine the text they are going to make. They think about the parts and the whole and then come up with a plan for their writing project.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.a-g

Detailed Description/Instructions:

One way you can do this is by showing students an example mentor text of what you are expecting them to complete by the end of the unit (see the online Heinemann resources for examples)

- o Read the first chapter of the sample text and create an anchor chart of questions that will help students understand what Naomi did as a writer. Focus on the first question only for the teaching component of the lesson.
- o What do I notice about this part? What kind of writing is it?
- o How is this part organized?
- o What would I need to do to be ready to write something like this on my own topic?
- o Summarize what you have learned—start broad and get narrower with the topic

Bloom's Levels: Analyze, Understand

Webb's DOK: 3, 4

Engaging Experience 2

Teaching Point: Planning the Structure of Writing

In this session you'll teach students that writers of informational texts make a plan for the structure of their writing and then use this structure to organize research and note-taking.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.f, 4.W.3.A.b

Detailed Description/Instructions:

One way you can do this is to show students an example of how to structure their "All About the Revolutionary War" paper chronologically and have them think about what their subsections might be. Then show students how they could do this same work in a structure that is more categorical and have them think about what their subheadings would be if they chose that structure for their writing.

- o Begin an anchor chart entitled "Ways to Structure a Section of an Informational Book" (see page 17 of the unit)
 - Chronologically-Telling things in order from first to last
 - Categorically- different categories within the topic

Bloom's Levels: Analyze, Understand

Webb's DOK: 3, 4

Engaging Experience 3

Teaching Point: Planning and Writing with Greater Independence

Writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.a, b, f

Detailed Description/Instructions:

One way you can do this is to inform students that they will take today's teaching point and apply it to writing new sections in their text. While they may go back and revise what they wrote yesterday, today's time will primarily be spent working on a *new* section in the book.

- o Pull out the anchor chart "Getting Ready to Write an Informational Book" from day 1. Have them talk with a partner to develop a plan for work that day based on the chart and work they have already done.
- o Possible ideas for work:
 - Looking at Naomi's anchor text to determine the next section
 - How the next "all-about" section will be chunked
 - Determining what your subheadings should be
 - Think about how to take notes and jot ideas for each part
 - How will those notes be structured? Categorically or chronologically?
 - What text features might be included in the notes?

Bloom's Levels: Analyze, Understand

Webb's DOK: 3, 4

Engaging Experience 4

Teaching Point: Teaching as a Way to Rehearse for Informational Writing

In this session, you'll teach students that when writing to teach, it helps writers to do some actual teaching about their topic.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.a, b, c

Detailed Description/Instructions:

One way you can do this is to inform students that a student has been invited into another teacher's classroom to teach their class about the causes of the American Revolution. What are some ways we can help him or her get ready to teach this class, that will also help everyone in here teach better too?

- o Since I'm a teacher I am going to give you some tips:
 - I make sure I have a plan that includes the main topics I will teach and important points about each one.
 - I also ask myself, "What do I want my audience to learn?", "What will interest people?", and "What might confuse them that I can clarify?" (Make these questions into an anchor chart and keep adding as needed.)
 - Debrief: Asking those questions helps me think of ways I can make my teaching as interesting and informative as possible. Writers do that as well, especially in informational writing, because their goal is to write in such a way that the writing acts like good teaching.

Bloom's Levels: Analyze, Create

Webb's DOK: 2, 3

Engaging Experience 5

Teaching Point: Elaboration: The Details that Let People Picture What Happened Long Ago and Far Away
Writers improve their writing by adding details. History writers often try to include details that help readers picture what happened long ago.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.b, c

Detailed Description/Instructions:

One way you can do this is by discussing the history author, Jean Fritz, and her obsession with details when writing her history books. Perhaps even have an example of one of her texts to show the students several examples in her actual writing.

- o Tell students one way to do this is by asking themselves, "What do I need to learn more about that will bring life to the people, places, and events in my writing?"
- o To do this students need to not only pay attention to the main ideas, but also the intriguing details and particular stories that they read about in their research. Remind them that writers pay attention to details that seem quirky, trivial, or odd, because writers build their writing from the details.

Bloom's Levels: Create, Analyze

Webb's DOK: 2, 3

Engaging Experience 6

Teaching Point: Bringing Information Alive: Stories inside Nonfiction Texts

Writers who are writing a story about a time in history think about the three most important elements in any story: character, setting, and conflict.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.a, b, c, d

Detailed Description/Instructions:

One way you can do this is to remind writers that there are important questions to consider when writing a micro-story, such as whose story you are telling, what the problem/tension/turning point will be, and where the

story is taking place. When you begin this story, who is where, doing and saying what?

- o First, have students think and talk to each other about the perspective they will tell the story from.
- o Think about the people who are part of this point in history and determine who will be telling the story.
- Next, have students think about the central tension or problem that will exist in the story. Have students consider the major tensions or decisions this person will have to make. Do this together as a class and then have students turn and talk to process this work around their own historical event within Westward Expansion.
 - o Have them think of a small moment or two that will capture the drama of the story.
 - o Work together as a class to put this into a 20-minute scene
 - o Have them put all three together to envision the small moment as part of their story. They will replicate the process you just went through as a class on their own to determine how to make their small story work in their individual papers. Allow them to turn and talk to brainstorm this work before going into composing time.

Bloom's Levels: Analyze, Apply, Understand

Webb's DOK: 3, 4

Engaging Experience 7

Teaching Point: Essays within Informational Texts

When writers are writing essays about historical topics, they think about all they know about essay writing: the structure, the thesis, and the supports. They also need to do research to find facts to develop and support their idea.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.a.b.d.f, 4.W.3.A.b, c, g

Detailed Description/Instructions:

One way you might do this is to explain that personal essays are supported by personal experiences, but historical essays within informational texts support claims based on facts, not opinions or preferences.

- o Point out that historical essays are structured like the personal essays and ask them to label those components in Naomi's essay.
- o Have students examine and explain the use of facts to support claims in Naomi's essay, showing that students can find facts that are evidence and discuss why they support the claim.
- o Debrief explaining the work that was done today—Naomi uses facts that add up to her conclusion, the facts go with her idea, her idea is her own and one that she argues to be a true idea, based on what she learned from research and she sets out to prove this in her writing. This kind of essay is mostly facts, but they can't be just any facts. They have to go with each reason and the writer needs to elaborate on them to show how they support the reason.

Bloom's Levels: Create, Analyze, Understand

Webb's DOK: 2, 3, 4

Engaging Experience 8

Teaching Point: Taking Stock and Setting Goals: A Letter to Teachers

Writers step back from their writing to reflect on how they are doing, asking themselves, "What have I accomplished as a writer and what do I still need to work on?"

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

- **One way you can do this** is by comparing getting better at writing to another activity like running or swimming. Remind students that you only get better when you have clear goals and expectations for yourself. Stress the importance of goal setting. Use the informational writing checklist to critique your own writing piece that you are drafting alongside your students. Model how to highlight the areas you are doing well and focus in on the areas where you need to set goals as your focus for improvement.

Bloom's Levels: Evaluate

Webb's DOK: 3

Topic 2: Writing with Greater Independence

Engaging Experience 9

Teaching Point: Writers Plan for Their Research

When tackling a new piece of informational writing, nonfiction writers first come up with a research plan—which often looks like a table of contents. They think about different chapters they might write and also think, ‘What kind of writing might that chapter be?’ Finally, they think, ‘Do I already know enough to write that part? What can I do to get ready to write?’”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b.c

Detailed Description/Instructions:

One way you might do this is to have the CHART: Getting Ready to Write an Informational Book (page 79 in Bringing History to Life) posted.

- o Review this chart from Topic 1 to set plan for current work
- o Show examples of two research plans—one that is adequate and one that is problematic. Have students determine what improvements can be made to help the plans.
- o Have a debrief time after working through clear expectations as a class for a quality plan. Have students restate what they learned from the plans- a narrow topic is better, focus in on one person, it's important to keep resources in mind and choose a topic that has plenty of information that can be accessed quickly, a variety of genres should be included, and chapters should be planned in some type of structure.

Bloom's Levels: Apply, Analyze, Understand

Webb's DOK: 3, 4

Engaging Experience 10

Teaching Point: The Intense Mind-Work of Note-Taking

In this session, you'll teach students that note-taking is not the easy part of research writing. When writers take notes, they need to understand what they are writing well enough that they are able to explain their notes to someone else.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b, c, g

Detailed Description/Instructions:

One way you can do this is by reiterating to students that note-taking requires thinking and that is not an easy thing to teach.

- o Begin chart: How to Take Notes (page 89 in *Bringing History to Life*).
- o Demonstrate by reading a chunk of expository text and thinking aloud, explaining the text to yourself so that you can explain it to others. Struggle and show how you handle struggles. (See examples on pages

89-90 in *Bringing History to Life*.)

- o Pause to show students that taking notes doesn't mean read, and then write down some facts. Instead it means, read and then try to explain the passage to myself. This helps us figure out what all the parts of the text actually mean and what they are trying to say.

Bloom's Levels: Analyze, Create, Understand, Apply

Webb's DOK: 3, 4, 3, 2, 3

Engaging Experience 11

Teaching Point: Drafting Is Like Tobogganing: First the Preparation, the Positioning . . . Then the Whoosh!

In this session, you could remind students that writers draw on all they know as informational writers to draft new informational books.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 4.W.2.B.a-g

Detailed Description/Instructions:

One way you can do this is to refer to the Suggestions for Drafting anchor chart on page 98 in *Bringing History to Life*. You will be reminding students of everything they need to do in order to be ready to start drafting. Here are the suggestions that students need to keep in mind:

Suggestions for Drafting

- Make sure your chapter isn't too broad. Break topics into several subtopics.
- Start by drafting information you know really well.
- Think, "What kind of text will this be?"
- If it's an all-about chapter, make a table of contents for the chapter.
- Start the chapter with a hook, then let readers know how the chapter will go.
- Use words such as first, next, then, and later.
- Say in your plan: "I'll first talk about then I'll...."
- When writing, remember to say more about a subtopic and to write in paragraphs.
- Am I teaching information (or is my writing full of a lot of hot air, and not that many facts, statistics, quotes, names, dates, stories....)?
- Will my writing make sense to a reader or will readers go, "Huh?"
- Is my writing written in my own voice (or did I end up copying it from a book)?
 - o Note it may be helpful as the teacher to provide benchmarks for students by having them focus on writing one chapter a day with their subtopics, allowing students to go on if they are ready. This structure is challenging for students. Modeling these steps on the list with your own writing is so powerful for students. You may want to take multiple days to use a different mini lesson focus to model different aspects of drafting to give them time to write their body paragraphs. The main focus is on meeting students where they are in their writing.

Bloom's Levels: Understand, Analyze, Apply

Webb's DOK: 3, 4

Engaging Experience 12

Teaching Point: Developing a Logical Structure Using Introductions and Transitions

When writing an informational text, writers need to organize information. In an introduction, writers let readers in on their organizational plan.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.a, b, e

Detailed Description/Instructions:

One way you can do this is to have stacks of informational books readily available for students to explore and dissect the techniques different authors use when crafting a powerful introduction. You could pull up the

introduction/overview of the mentor text you are modeling and model using specific language the techniques that the author is doing to hook his or her readers and to make clear the content their readers will be learning.

- o After students look for specific techniques from informational texts, you could debrief by adding to an anchor chart: “What techniques do Informational Writers use in their Introduction that I could try.” Your students could help share their findings and generate this list.

Another way you can do this is to explain that learners expect an overview at the start of your whole book, and again at the start of each chapter (display the plan for this book). Compare it to giving others a tour of the whole school, bringing out the ideas they’d plan for each “wing” of the school, including their logic behind these decisions.

- o The other thing is this: to give the overview of the tour, you want to try to think a bit about why the tour is going to go as is. We let them in on the thinking behind the plan.
- o “If you were going to chunk these chapters, and say, ‘First, we’ll learn about..., then we’ll learn about... (example on page 106)
- o Discuss the importance of subheadings within the chapters to help with the logical flow.

Bloom’s Levels: Understand, Analyze, Apply

Webb’s DOK: 3, 4

Engaging Experience 13

Teaching Point: Text Features: Popping Out the Important Information

Writers think about the most important information and ideas that they’re trying to convey in a chapter or a section, and they use text features to highlight that information.

Suggested Length of Time: 1-2 mini-lessons

Standards Addressed

Priority: 4.W.2.B.b, f

Detailed Description/Instructions:

One way you can do this is to reiterate that using more text features is not the answer to a stronger piece of writing. Writers only use text features to highlight what is most important on a page or section.

- o Have a section of text from the book you’ve been writing with the class written on anchor chart paper (or you can use your doc camera to display it in your notebook). Read aloud this section of your informational text and have students help you identify the important information. Have them turn and talk with a partner to discuss this.
- o Debrief by asking students to help you come up with a heading for this section of your text as an example of a text feature that could be added to enhance it.
- o For now they are just thinking about the most important information they are teaching and making sure they have an answer when they ask, “What is this chapter mostly about?”
- o Show the chart: “Ways to Highlight Central Ideas and Key Information in your Informational Writing” (page 119)

Bloom’s Levels: Apply, Analyze, Understand

Webb’s DOK: 3, 4

Engaging Experience 14

Teaching Point: Quotations Accentuate Importance: Voices Chime In to Make a Point

In this session, you’ll teach students that history writers add quotations to their writing to accentuate a central idea. Quotes get other voices to get other voices chiming in, building up the point.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 4.W.2.B.d, 4.W.3.A.g

Detailed Description/Instructions:

One way you can do this is by explaining to students that there are two types of quotes found in historical writing—those said at the time and those written since then that show an interpretation of the time. Provide examples of both using primary and secondary sources.

- o Use a student chapter to show students how to incorporate both, as well as text features if applicable. Tell students their job is to think, “What are the important information and ideas that we could bring home with text features and quotes?”
- o Have students think about the important information to themselves after a section of the chapter has been read and then discuss it as a class.
- o From there model going back to your sources for information that will support the central idea of the chapter. Relate it to shopping in that you are only looking for what you need, in this case quotations supporting your claim.
 - o Remind readers not to go to page 1 and begin looking but to skim the sections of their sources that also talk about the same content they are trying to support as a writer.

Bloom’s Levels: Apply, Analyze, Understand

Webb’s DOK: 3, 4

Engaging Experience 15

Teaching Point: Using All We Know to Craft Essay and Narrative Sections

Writers often draw on what they know about other genres, including narrative, essay, and how-to writing, to craft chapters for their informational books in the style and form of those genres.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.B.b, c, d

Detailed Description/Instructions:

One way you can do this is by showing students how you would look to the classroom to find tools to help you do this work. Have them watch you as you write a chapter in story format, but before you begin scan the classroom landing on the “Planning a Micro-Story” anchor chart and make a big deal of using it to help you start your work on this chapter.

- o Planning a Micro-story... that will be Embedded in History Research
- o Decide whose story you are going to tell
 - What is the person’s perspective?
- o Decide on the major tension, conflict, or problem
 - Remind them they can also look to writing they have done to help guide them in addition to the anchor charts. Have them look back to their writing in Topic 1 to determine what they did well and if there is anything they would like to replicate now. As you model this for students, show them how you mine your writing for details, including small action and historical details.

Bloom’s Levels: Create

Webb’s DOK: 4

Engaging Experience 16

Teaching Point: The Other Side of the Story

In this session, you’ll teach students that history writers need to remember and address more than one side of a story.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 4.W.3.A.b, c, g

Detailed Description/Instructions:

One way you can do this is by explaining to students that the student work you just read could be told again, but through a different perspective. Take them back to the work of Topic 1 and the information they wrote about then. Have them think about how the story would change if the same set of facts were used, but they were interpreted from a different point of view. **Note:** Using *The Split History of the American Revolution* to compare the colonists' perspectives to the loyalists' perspectives.

- Use the two pieces of artwork shown on page 144 in *Bringing History to Life* to solidify your point about perspective and how it can change the entire story (or picture).
- Create chart “Methods for Writing Powerful History Stories” (page 143):
 1. Imagine you are a character, then let the story spin out
 2. Think about a character with traits, wants, who encounters trouble that gets worse and worse.
 3. Think of a story as 2-3 scenes or small moments, glued together with narration.
 4. Sketch the plot in a story booklet, then touch each page and story-tell the whole story of that page. Make other story booklets to try other sequences.
- As a class, tell the story you have written as a classroom example from another perspective. (e.g. The Battle of Lexington and Concord— Minuteman vs. Red Coat or Paul Revere vs. Minuteman). Modeling this work will help students to integrate how to view both sides from an unbiased standpoint.

Bloom's Levels: Create, Analyze

Webb's DOK: 2, 3

Engaging Experience 17

Teaching Point: Self-Assessment and Goal Setting When Taking on New Challenges

Writers reflect on how much they have grown as writers, especially when they are about to take on new and challenging work, so they can set new goals for this upcoming work.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: N/A

Detailed Description/Instructions:

One way you could do this is by having students get out their writing, their goals, and the 4th and 5th grade Informational Writing Checklist in order to efficiently self-assess.

- Encourage them to look at each item on the checklist to decide whether they are closer to 4th or 5th grade work. Remind them that right now the most important work is to be doing what is on the 4th grade checklist, but it's equally important to know what is on the 5th grade list in order to push ourselves further.
 - It also might be helpful at this point to give your students time to revise their drafts towards some of their goals that they have not yet met.

Bloom's Levels: Evaluate

Webb's DOK: 3

Topic 3: Building Ideas in Informational Writing

Note: By the end of this topic, students will need to be able to alphabetize their list of resources by the author's last name. In doing so, they will create a bibliography for the end of their research project.

Engaging Experience 18

Teaching Point: Informational Writing Gives Way to Idea Writing

History writers write and develop their own ideas about the information that they find as they research.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b, c, g

Detailed Description/Instructions:

One way you can do this is by suggesting that history writers capture and use ideas that are inspired from researching a topic.

- Point out that when kids read history, their minds are full of ideas – but too often they record only the facts that are on the pages of the books, not the initial thoughts that come across their minds.
 - Writers must be ready to jot down those ideas as they move through the text.
- Demonstrate (**with Post-it notes**) how you jot the thoughts that flash across your mind as you read about your topic. *Use your chosen mentor text.* (Make an enlarged copy for the dock camera to make notes in the margins and model jotting ideas).
- Debrief what you just did so that students might replicate the process on their own.

Bloom's Levels: Create, Analyze, Understand, Apply

Webb's DOK: 2, 3, 4

Engaging Experience 19

Teaching Point: Digging Deeper: Interpreting the Life Lessons that History Teaches

History writing is not just made from facts but also from ideas. History writers convey larger ideas about a people, a nation, and a time. As they write they ask themselves, “What life lessons might this be teaching?” and write about them.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b, c, g

Detailed Description/Instructions:

- **One way you can do this** is by reminding children that they know how to interpret when reading fiction, asking, “What is the story really about?” Point out that historians do the same.
- “My point to you is that you need to read history like you read novels, and like you read life asking, ‘What is this really REALLY about?’ As writers of history, it is your job to figure out the big meanings and teach them to your reader/audience.”
- Use your mentor text that you have been reading to the class and work together to come up with one or two larger messages that the historical content of the text is trying to teach us—the life lesson.

Bloom's Levels: Understand, create, analyze

Webb's DOK: 2, 3, 4

Engaging Experience 20

Teaching Point: Using Confusions to Guide Research

Nonfiction writers don't always start out as experts on the topic they're writing about, but instead work to become short-term experts on their topic. They start with their ideas, then turn these into research questions, and then see what they can learn.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b, c, g

Detailed Description/Instructions:

One way you could do this would be to tell a story of a time when you researched a topic and generated questions but dismissed them to focus only on recording facts. Suggest it was wasteful to dismiss the questions,

they could have directed your research.

- o “I want to show you how to make and use research questions. You start by wondering, and then try to shape your ideas into a question. Sometimes I word the question in a bunch of different ways, because I never know how someone might word the answer.”

Another way you could do this would be to model your writing or another student’s writing to show confusion about a topic and elicit the whole class’s help in formulating a research question from this.

- o Turn and talk to a partner to brainstorm a possible research question that captures the confusion of your own writing or the student example writing.
- o Record research questions on chart paper starting with “Could it be...”

Bloom’s Levels: Apply, Analyze, Understand, Create

Webb’s DOK: 3, 4, 3, 2

Engaging Experience 21

Teaching Point: Questions without a Ready Answer

In this session, you’ll teach students that historians don’t always find answers to every question they have. But they can use all of their research and knowledge to create possible answers to questions for which people can’t find ready-made answers.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.3.A.b

Detailed Description/Instructions:

One way you could do this would be to tell a story of a student who asked a question for which there is no answer, but also show the student creating possible answers for the unanswerable question.

- o “It’s true that we can’t rewind history to go back to the sources and determine what really did happen. But if we have a question with no ready answer, we can certainly take our best guess based on what we do know, and we can write about our best-guess theories.”
- o Record hypothetical prompts on chart paper—“What I know that sort of relates is...” and “So this makes me think that...”

Bloom’s Levels: Understand, Create, Analyze

Webb’s DOK: 2, 3, 4

Engaging Experience 22

Teaching Point: Editing

In this session, you could remind students that writers edit their writing to make sure it is ready for readers.

Suggested Length of Time: 2 mini-lessons

Standards Addressed

Priority: 4.W.2.B.c, d

Detailed Description/Instructions:

One way you can do this is to share a piece of writing to illustrate the power of punctuation in informational writing. (See page 193 in [Bringing History to Life](#))

- o “Today I want to remind you/show you the power of the comma in informational writing. Writers often think of the comma as a way to help readers know when to pause. But in informational writing, the comma can also act like a spotlight saying, “Hey! This information is important!”
- o Have students work with you to find where the punctuation went astray to help you edit this work together. Stress how punctuation helps readers understand, and make sense of your writing.

Bloom’s Levels: Apply, Analyze, Understand

Webb’s DOK: 3, 4

Post Assessment

Administer the informational on-demand writing assessment

Rubric for Post Assessment

Use the informational piece writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand informational assessment.

Engaging Scenario

Engaging Scenario

One way you can have a student demonstrate their understanding of their time period is to have students write on a notecard or half page paper the date their event occurred, where it occurred, a picture and an explanation of why it is significant to history. They will first present this information. Then the class will work together to display their events on a class timeline. This would allow for meaningful discussions to take place about different events in history.

If you instead had students research different subtopics within the American Revolution, the students could create their own notecard, or half sheet of paper, which includes their subtopic name, the date range that it occurred, a picture, and why it is significant to history. Students in “like” subtopics can then shade in or trace the route of their subtopic, and place their information cards along that route on a large map.

Engaging Scenario 2

Allow students to publish their work as books and on your final day have a writer’s museum. In the writer’s museum, each student will display their informational book on their desk. You will provide several small sheets or strips of paper for each desk. Students will move about the room, sitting down at a desk to read and appreciate their classmates’ books. Then they will write a specific, complementary note before moving onto another desk. The entire atmosphere should be quiet, and hushed as students appreciate and are awed by each other’s hard work. At the end each student has several notes pointing out what others thought was especially interesting or well down in their books.

Rubric for Engaging Scenario:

See Informational Writing Rubric to score final information piece and on-demand.

Unit 4: Literary Essay

Subject: Writer's Workshop

Grade: 4

Name of Unit: Literary Essay

Length of Unit: 23 Engaging Experiences

Overview of Unit: In this unit, students will begin by developing and defending basic ideas about literature with a special emphasis on the challenges presented when one writes about a text, rather than life. Later students will be challenged to lift the level of their essays by lifting the level of their theses, writing about ideas that are more complex, nuanced, and interpretive, and supporting those ideas with various forms of textual evidence. Students will also learn to analyze the author's craft and use this in service of supporting their ideas. Finally, students will move from writing about one text to crafting compare and contrast essays about two pieces of literature.

Topic 1 (Bend I):

Writing about Reading. This topic asks students to focus on arguing for ideas about characters, while carrying forward what they have been taught about planning and drafting during the boxes-and-bullets essay.

Topic 2 (Bend II):

Raising the Quality of Literary Essays. In this topic students are taught that they have the power of higher levels of interpretative reading. Students work to dig deeper into their understanding of text and interpretation.

Topic 3 (Bend III):

Writing Compare and Contrast Essays. This topic shows students how to write compare and contrast essays, noting the different texts' approaches to the same theme or issue.

Getting Ready for the Unit:

- Leading up to this unit students will need to have been reading high-quality fiction text. Students will analyze and evaluate these familiar texts, developing themes and theories.
- Students will need to have experience reading and recording notes about what they have read.
- If your students seemed to struggle during boxes and bullets or at the beginning of this unit, you may want to visit the If...Then text and review the chapter titled "The Literary Essay: Equipping Ourselves with the Tools to Write Expository Texts that Advance an Idea about Literature" (page 32).
- You will be revisiting the same text as you model the process of developing a thesis and growing your thinking about characters. Be sure to choose a text that you connect with, to better help students see this for themselves.
- For this unit when students are selecting books to analyze, encourage them to choose books they have read previously or are familiar with already. Students are absolutely welcome to read and choose new books; however, be sure to remind them that it is often difficult to determine if our theories about characters and events are true until we are at the end of the text, and this might get in the way of them meeting their goals during the unit.
- This is a complex unit. The ideas that go with this type of writing ask our students to stretch their thinking and their understanding of text and characters. There are many wonderful lessons addressed in Lucy Calkins Grade 4 Unit 4 Opinion text under the Conferring and Small Group Work portion of each lesson. If your students are struggling during these units, some of these small group units might be

needed for the whole class.

Pre-Assessment (given prior to starting the unit):

- Have students complete an on-demand writing piece:
 - “Think of a topic or issue that you know and care about, an issue around which you have strong feelings. Tomorrow, you will have forty-five minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. When you do this, draw on everything you know about essays, persuasive letters and reviews. If you want to find and use information from a book or another outside source you may bring that with you tomorrow. Please keep in mind that you’ll have forty-five minutes to complete this, so you will need to plan, draft, revise and edit in one sitting. In your writing make sure you:
 - Write an introduction
 - State your opinion or claim
 - Give reasons and evidence
 - Organize your writing
 - Acknowledge counterclaims
 - Use transition words
 - Write a conclusion

Essential Questions:

1. How is reading closely connected to being an essayist?
2. How does using specific details from the text affect essay writing?
3. Why might an essayist’s ideas and opinions change as they work on a piece of writing?

Enduring Understanding/Big Ideas:

1. I can read texts closely and respond to them in writing. With this close reading, I can better understand concepts and to develop my thinking.
2. I can use specific details from the text we have read to support my ideas.
3. I can develop ideas and use information I have read to support their writing. I can revisit and revise my ideas.

Priority Standards for unit:

- 4.W.2.A.a-g: Write opinion texts that:
 - a. introduce a topic or text being studied, using an introductory paragraph
 - b. state an opinion or establish a position and provide reasons for the opinion/position supported by facts and details
 - c. use specific and accurate words that are related to the topic, audience, and purpose
 - d. contain information using student’s original language except when using direct quotation from a source
 - e. reference the name of the author(s) or name of the source used for details or facts included in the text
 - f. use transitions to connect opinion and reason
 - g. organize the supporting details/reasons into introductory, supporting and concluding paragraphs
- 4.W.1.C.a-b: Reread, revise, and edit drafts with assistance to:
 - a. Develop and strengthen writing by revising
 - main idea

- sequence (ideas)
- focus
- beginning/middle/end
- details/facts (from multiple sources, when appropriate)
- word choice (related to the topic)
- sentence structure
- transitions
- audience and purpose
- voice

b. edit for language and conventions

Supporting Standards for unit:

- 4.W.1.A.d: Follow a writing process to plan a first draft by:

d. using prewriting strategies

- 4.W.1.B.d: Apply a writing process to develop a text for audience and purpose appropriate to genre type, develop a draft from prewriting by:

d. Addressing an appropriate audience

- 4.L.1.A.a-i - In speech and written form, apply standard English grammar to:
 - a. use the “be” helping verbs with “ing” verbs
 - b. use and order adjectives within sentences to conventional patterns
 - c. use progressive verbs to show past, present, and future
 - d. use adverbs in writing
 - e. use subject/verb agreement with 1st, 2nd, and 3rd - person pronouns
 - f. use prepositions correctly in a sentence
 - g. Recognize the difference between and use coordinating conjunctions and subordinating conjunctions
 - h. Produce and expand the complete simple and compound four types of sentences
 - i. Correct sentence fragments and run-on sentences in writing

Standard	Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webbs DOK
4.W.2.A. a-c, f-g:	Write opinion texts that: introduce a topic or text being studied: <ul style="list-style-type: none"> a. using an introductory paragraph b. state an opinion or establish a position and provide reasons for the opinion/position supported by facts and details c. use specific and accurate words that are related to the topic, audience, and purpose f. use transitions to connect opinion and reason g. organize the supporting details/reasons into introductory, supporting and concluding paragraphs 	produce	create	2
4.W.1.C. a-b:	a. develop and strengthen writing by revising <ul style="list-style-type: none"> ● main idea ● sequence (ideas) ● focus 	develop	apply	3

	<ul style="list-style-type: none"> ● beginning/middle/end ● details/facts (from multiple sources, when appropriate) ● word choice (related to the topic) ● sentence structure ● transitions ● audience and purpose ● voice 			
	b. edit for language conventions			

Topic 1: Writing about Reading: Literary Essays

Prior to launching into the formal mini-lessons for this unit, you may wish to take some time for your students to do 3-4 quick writes. This should take two days or so at the beginning of your unit after the pre-assessment. As a reminder, a quick write is an opportunity for students and teachers to experience joyful, ungraded practice. Quick writes allow students to try ideas and experiment with a writer's craft and technique without commitment to that topic within their writer's notebook. Quick writes:

- Increase students' independence
- Help build writing fluency as they learn to outrun their writing censor and push through the critical voice in their head
- Help students understand the craft and importance of revision

While you may provide your students with infographics, pictures, video clips, or short writings that would typically lead to opinion writing, please note that the intention of a quick write is for students to use whatever genre of writing they are inspired to do. This could be a very effective way to help them brainstorm the types of things to write about when writing about literature.

Some examples of text you could use for quick writes are:

- Use the poem, *The Giving Tree*, by Shel Silverstein and have students quick write their thoughts about the lesson that is highlighted throughout this poem, the author's craft techniques that they enjoy, how they feel about a character's actions, or shifts in characters they see.
- Use the poem, *I Too*, by Langston Hughes and have students quick write through the lens of the narrator (noticing when the tone may shift), what message is the poet trying to portray, thoughts about the structure or word choice, maybe making connections across texts.

Engaging Experience 1

Teaching Point: Close Reading to Generate Ideas about a Text

"Today I hope you'll learn that to write well about reading, you need to be wide-awake readers. Some people say they read themselves to sleep, but because you are writers, you need to read yourself awake! To become especially wide-awake readers, you read closely, paying attention to little details that others might pass by, and then you write to grow ideas about those ideas."

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is to choose a story like *Fox*. Reread this familiar story to students. Remind students that this time when we read this story we are turning our minds on as writers and looking for moments or details that strike us as important to the whole text, and when we find them, let's stop and talk. Ask students to put their thumbs up when they find a moment or a detail in the story that seems worthy of growing ideas about. This detail is usually one that may be related to the big ideas of the story. Model for students as you find parts in the story that stand out to you (ex. In *Fox* you may choose the part where the author describes Dog's mouth as gentle. You could talk to students about the fact that this seems to be an unusual word to use for a dog's mouth.) Use this opportunity to explain to students that when you are growing your ideas about characters, you keep an eye out for words that seem unusual or like they don't belong. While doing this you might want to use post-it notes to annotate the text making notes that say things like, "Why this word?" or "Does this mean...". You will revisit these notes in later lessons.

- o With students create the **Questions Writers Ask of Texts Anchor Chart**

Questions Writer Ask of Text

- What does this teach about the character in this text? About life?
- What does the author want readers to know about this?
- What does this make me realize?
- What surprises me about this?
- Does this text connect to others I've read?
- What issues or life topics does this connect to?
- What is the important thing about this text?
- o Create an anchor chart titled How to Write a Literary Essay. This Anchor chart will be added throughout this unit.

How to Write a Literary Essay

- Grow Ideas about a topic
 - o Use thought prompts

Another way to do this is to choose a short story that has a clear message. (*Stories such as Pink and Say, The Other Side, or Gleam and Glow lend themselves to this idea.*) Read the story aloud. Have partners turn and talk about the important idea in the story. Have a few students share their ideas with the class. Pick out one important idea in the story (ex: In the story, *The Other Side*, the children find ways to connect even when grown-ups are trying to keep them apart.) Write a thesis statement on a chart and read it aloud. (ex *Jacqueline Woodson's picture book, The Other Side, teaches readers that children find ways to connect even when grown-ups are trying to keep them apart.*) In this lesson students would be focusing on starting ideas. We will spend more time developing these ideas as the unit progresses. You could have students share their ideas with their partners. Then you could begin to have students share their evidence encouraging them to share their evidence in sequential order.

Bloom's Levels: Evaluate

Webb's DOK: 4

Engaging Experience 2

Teaching Point: Gathering Writing by Studying Characters

"Today I want to teach you that skilled readers of fiction pay special attention to the characters in a story. And they especially pay attention to the main character's traits, motivations, struggles, changes, and life lessons."

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is to share with students the How to Write a Literary Essay chart from yesterday,

adding several points on to it. (See Chart below.) In this lesson students learn that when reading fiction, it pays to think about characters in general, and specifically, it pays to think about a character's traits, motivations, struggles, changes and relationships. Using the same story you used in yesterday's lesson, model for students how you might zoom in on one character and focus on their traits. Ask students to help you find points in the story that show a deeper understanding of the character. Provide students with examples from the text of how the words that the character says, and actions that they take tell us about the character's motivations, traits or struggles. Add these notations to the book or your anchor chart and save them for future lessons.

Another way to do this would be to share with students the How to Write a Literary Essay chart from yesterday, adding several points to it. Talk to students about the fact that when we read fiction, we can empathize with a character in ways that let us see the world through the character's eyes. Empathy is one way that we might grow our ideas. Remind students that reading with empathy helps us to feel what the characters might feel as they are going through their story. Have students practice this with the story from yesterday. Pull out pieces from the story where they are able to feel what the character is struggling with in the story.

How to Write a Literary Essay

- Grow ideas about a text.
 - Use thought prompts
 - Ask questions of texts
 - Pay attention to the characters in a story, especially noting their traits, motivations, struggles, changes and relationships.

Bloom's Levels: Evaluate

Webb's DOK: 4

Engaging Experience 3

Teaching Point: Elaborating on Written Ideas Using Prompts

"Today I want to teach you that when writers want to elaborate on their ideas—in this case ideas about a character—they can use the same prompts and phrases that people use in conversations to elaborate. These kinds of prompts help writers to elaborate, to say more, think more and write more."

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is by sharing with students the Prompts to Push our Thinking and Talking anchor chart. (See Chart below.) Point out to students different ways that they might use the prompts to take ideas and build them up. Revisit a familiar story. A story from earlier in the week will work. Share with students that when zooming in on and developing ideas, it is best if the ideas are central to the text, realizing however that the truly central things are sometimes whispered, not announced. Tell students that finding what is important might mean that we have to let go of our first ideas. The more we learn about a situation or a character, the more likely it is that our ideas about them might change. Model this for students by finding a point in the story where you might have had to revise your original thought. (ex. In *Fox*, early on Magpie seems to be the kind of character who always sees the negative side of things. Many pieces of the story support this, the way that she reacts to her burnt wing, the fact that she doesn't want Dog to help her, the way she crawls under the shadows of a rock and tries to melt into the blackness. But the more we read, the more we have to think about what parts of the text don't fit with the idea of her being so negative, and why. During this time you could refer to the portion of the book where Magpie says, I will be your missing eye and you will be my missing wing. Asking students to use the prompts to think about what this tells us about Magpie.) Add these notations to the book and save for future lessons. Ask students to think about this as they go to their writing, looking for places where they can use the prompts to dig deeper into what their characters have experienced and what it teaches us.

Another way to do this is by telling students that when adults talk we use prompts to transition our thinking

naturally. Choose three students to help model how adults might use these prompts when they are talking about an idea. Give these three students scripts of three teachers in your building and a conversation they had about the book you read yesterday. Below is an example that would work with the story *Fox*.

Script: Teachers discussing *Fox*

Teacher 1: I think Dog is caring, but also lonely. For example, it says that he runs through the “charred forest” and takes her to his cave below the river. There aren’t any other animals around.

Teacher 2: I agree. Another example of Dog being caring is that he takes care of Magpie when she’s hurt, not leaving her side.

Teacher 3: Where do you see evidence of that? Can you go back to the text and find a specific place that shows it?

Teacher 2: Oh, yea. Well, Magpie finally wakes up and the text says “Dog is waiting.” He didn’t go anywhere for a week. He just sat and waited for Magpie. It’s like she is all he has.

Teacher 3: I see what you are saying, and I agree. On the other hand, it could be that Dog is happy to be alone, but wants to be a good friend to Magpie and help her.

Teacher 2: Could it be that Dog is both caring and sad? Characters are sometimes more than one thing.

Teacher 1: That makes sense. Him being sad can connect with our first idea about him being caring but also lonely. He is lonely, and he knows what it’s like to be sad (since he is blind in one eye), and maybe that is why he is so caring. For example, when Magpie says she will never fly again and Dog says, “I know.” He understands her pain.

Have students turn and talk to a partner. Have the first partner talk about thought prompts they heard used in this writing. Have the second partner talk about the close reading they heard the teachers talking about.

Remind students that we use prompts to push our thinking and to help us go deeper with our thinking about our first ideas. Today in their writing, students will work on taking their original ideas about a text they have read and they will begin to use some of these prompts to record ideas that go deeper.

By http://www.julieballew.com/A_Literate_Life/Photos/Pages/Anchor_Charts.html

Bloom’s Levels: Create, Evaluate

Webb’s DOK: 2, 4

Engaging Experience 4

Teaching Point: Finding and Testing a Thesis

“Today I want to teach you that when you are writing a literary essay, as when you write a personal or persuasive essay, you find your seed ideas—your thesis—by first rereading all your related entries and thinking, ‘What is the big idea I really want to say?’ Sometimes it helps to gather a bunch of possible theses about a text, then to choose one.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is by going back to the notes that you have been taking together as a class during this unit. Go back to reread ideas and thesis that have come up so far. Show students how you can develop a

question into an idea. Model for students that as you are looking through the notes you have taken, you are looking for ideas you have come up with on your own, not facts. Literary essays are opinion writing, so our thesis must be an opinion we have about what we have read, an idea we have come up with through close reading and thinking. Model for students how you might jot down 3 or 4 possible thesis statements from the group text. (ex. Dog wants to save Magpie, Dog tries to help Magpie in different ways, Magpie doesn't appreciate Dog's friendship). Choose one example and talk to students about how you will test these theses. Ask students to come up with evidence to support your thesis. Have students turn and talk to do this. As students are sharing out, have them pay attention to whether or not their evidence is coming from the story, making sure the evidence truly supports the entire book. Write down the ideas that students share. Guide students in finding additional ideas that these pieces of evidence share that could make your thesis clearer and more powerful. (ex. If your thesis for *Fox* was, Dog is a good friend, ideas such as dog is a good friend, because he is caring or dog is a good friend because he doesn't give up on his friends are each ways to stretch this initial thesis.) Send students off to revisit their initial ideas, ask students to spend this time revisiting and revising their ideas. Using this time to meet with students to help them develop their ideas.

How to Write a Literary Essay

- Grow ideas about a text.
 - Use thought prompts
 - Ask questions of texts
 - Pay attention to the characters in a story, especially noting their traits, motivations, struggles, changes and relationships.
- Find a BIG idea that is really important to you, then write a thesis.
- Test your thesis by asking questions.
 - Does this opinion relate to more than one piece of the text?
 - Is there enough evidence to support it?

*This lesson asks students to revisit their initial ideas and make changes. The nature of this lesson naturally lends itself to conferring about revision. If during conferences you notice that students are struggling with this, you may want to add an additional lesson that focuses on the importance of true revision.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 5

Teaching Point: Using Stories as Evidence

"Today I want to remind you that when you are telling a story in the service of providing evidence for an idea you need to angle that story to highlight the way it supports and connects to your thesis."

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is to help students to understand that before a literary essayist can dive in and begin to illustrate a topic, they must collect bits and pieces of evidence to support their specific ideas. One way to do this is to introduce students to the How to Angle a Story to Make a Point anchor chart (see below). Model use of several of the points from the anchor chart. Use these points to show students how they can use these strategies to support their thesis from yesterday's work. Send students off to work, reminding them that, "Today each of you will collect several stories. You'll likely be able to collect a few stories for each of your ideas. The challenge will be to angle your stories to highlight the ideas you are advancing!" When students come back together, remind students that we connect stories to the big ideas we have been collecting over the last few days. Model for students how to unpack the stories we have used to make sure that the story not only angles towards the ideas that we are sharing but also tells the story with enough detail to interest the reader. In this lesson

introduce the idea of how we give examples, like on the When You Want to Give an Example anchor chart.

Another way to do this is to remind students that essayists collect small stories and use this information to illustrate their thesis. One way to model this would be to retell two-thirds of a familiar short story and ask students first to retell the story you've just told and then continue, adding on the rest of the story. This, of course, would provide them with much more scaffolding than retelling a story they have not heard recently or an entirely new small story. Encourage students to pick out specific points as they are retelling, making sure not to abbreviate any details that help them support their idea. Now students will go and work through retelling their stories to each other, paying close attention to the details that are being included.

How to Angle a Story to Make a Point

- Begin the story by repeating the point you want to make.
- Use words from the text.
- Mention what the character does not do as a way to draw attention to what the character does do.
- Repeat the keywords from the big idea/topic sentence often.

When You Want to Give an Example

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

*After this lesson would be a good time to share with students examples of literary essays. In The Literary Essay Grade 4 Unit 4 text on page 58 there is an example of a student's literary essay.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 6

Teaching Point: Citing Textual Evidence

"Today I want to teach you that essayists work hard to find 'just-right' quotations to include in their essays. A passage is 'just-right' for citing when it provides strong evidence for a claim, making readers say, 'I see what you mean'."

Suggested Length of Time: 1 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is to share with students the How to Write a Literary Essay anchor chart that has been used throughout this unit. Share with students the additional details under Collect Evidence. Ask students to help you choose between a few possible quotes that could serve as support for your thesis from the book you have been using as a class. Choose quotes from the book and ask students to help choose the one that best supports your thesis. (ex. In *Fox* you might choose **"and so Dog runs, with Magpie on his back, every day, through Summer, through winter."**, *"In the evenings, when the air is creamy with blossom, Dog and Magpie relax at the mouth of the cave, enjoying each other's company."*, *"Magpie tries to warn Dog about Fox. 'He belongs nowhere,' she says. 'He loves no one.' As students help to identify which specific quote best supports the thesis that Dog is a good friend.*) Students will help to choose which quote best supports the thesis you have chosen. Talk about why they are eliminating certain ideas from the list. Make sure to cross out the quotes that do not work, helping students to see a visual representation of this idea. Make sure students see that some quotes will "work," but we are not just looking for a quote that works, we are looking for a quote that supports our idea and makes it clearer or more powerful. Model for students ways that essayists choose quotes, using the When Choosing a Quote, Essayists Ask... and/or Ways to Bring Notes into an Essay anchor chart. Model for students how you might now go back to the text and look for another quote that supports your thesis. This is a

great time to revisit their thesis. Remind students that if they are struggling because they can't find ANY quotes that support their thesis they might need to revisit their thesis and think about what clues or events from the story made them settle on this thesis. Students will now go off and do this work in their own text. Students should be encouraged to work with their classmates. Sharing ideas and speaking our ideas out loud is a big part of developing our thinking about our thesis. Some students will be ready to start trying to use the quotes at this point. Share with students the Ways to Bring Quotes into an Essay anchor chart. Encourage students to try some of the strategies in their writing. This may simply be a mid-lesson teaching point, or this may become a separate lesson, based on what your students need most.

Another way to do this would be to read to students the thesis that you developed about the shared text. Tell students that you must now go back and look for quotes that support your thesis. Let students know that you will collect several different quotes from the text to make sure the one you choose is the very best. After rereading the text, have students share out the several quotes that they thought supported your thesis. Record these quotes on the board. Remind students that you are looking for specific quotes, not scenes or pictures. Now share with students the When Choosing a Quote, Essayists Ask... and/or Ways to Bring Notes into an Essay anchor chart. Have students turn and talk in pairs about which quotes they would eliminate. Call on students. As they share, cross out the quotes that they would eliminate, encouraging discussion about whether they agree or disagree with each other. When your class has settled on a quote, ask students to explain why they chose this quote. Now students will have time to do this same work with the thesis they have chosen.

When Choosing a Quote, Essayists Ask...

- Can I point to specific words or actions that support my thesis?
- Can I explain exactly how these words or actions support my thesis?

Ways to Bring Quotes into an Essay

- In the text, it says... [ex. In the text, it says, "And so Dog runs..."]
- Give a mini-summary to set up the quote. [Ex. After Magpie discovers that running feels like flying, it says, "and so Dog runs..."]
- Tell, from what text you are quoting and what that character is aiming to do, and then add his or her exact words. [ex. The narrator in *Fox* conveys the setting by saying...]
- Use just a few words in the middle of a sentence. [ex. Dog does what makes Magpie happy "every day" for months!]

How to Write a Literary Essay

- Grow ideas about a text.
 - Use thought prompts.
 - Ask questions of texts.
 - Pay attention to the characters in a story, especially noting their traits, motivations, struggles, changes and relationships.
- Find a BIG idea that is really important to you, then write a thesis.
- Test your thesis by asking questions.
 - Does this opinion relate to more than one piece of the text?
 - Is there enough evidence to support it?
- Collect evidence.
 - Micro-stories
 - Quotes

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 7

Teaching Point: Using Lists as Evidence

“Today I want to teach you that lists, like songs or poems, are written for both the ear and the heart. They need to sound good and mean a lot. Writers say them aloud as they write to make them sound good. And the writers think, ‘How can I bring together a surprising combination of items so that the whole list makes an effect on the reader?’

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is by explaining to students that you have already learned about telling stories and quoting characters. Today they will learn about a third strategy. Share with students the How to Write a Literary Essay anchor chart with the editions for today’s lesson. Before we create our lists we must figure out what message we really want our list to share. Pull your original thesis statement, as well as ideas that were originally brainstormed, to support this idea. Share this idea with your students (ex. From the *Fox* essay one of our ideas that support our thesis was ‘Dog is a good friend because he doesn't give up on his friends.’) We are now going to build a list to support the claim that we have made in our thesis. Encourage students to brainstorm ways that we can support this idea that supports our thesis. (Ex. Dog is a good friend because he doesn’t give up on his friends. He doesn’t give up on Magpie when he realizes that she’ll never fly again.”) Reminding students that with each piece of additional evidence we add, we strengthen the layers that support our thesis. Call on additional students to add ideas that support this main idea. As you shape these separate ideas into one list, remind students that the most important thing to remember is that all of these ideas must go back to the idea. (Ex. Dog is a good friend because he doesn’t give up on his friends. He doesn’t give up on Magpie when he realizes that she’ll never fly again. He doesn’t give up on Magpie when she sleeps for a week. He doesn’t give up on being Fox’s friend even when Magpie warns him.) Make note to students that using repetition on purpose when creating lists helps the reader to see how ideas are connected and creates a rhythm. Send students off to try this same skill in their own writing. Encourage students to say their essays out loud after they have written their first try on paper. Hearing their essay spoken, and listening to the rhythm of their examples, quotes and lists, adds to their voice as a writer.

How to Write a Literary Essay

- Grow ideas about a text.
 - Use thought prompts.
 - Ask questions of texts.
 - Pay attention to the characters in a story, especially noting their traits, motivations, struggles, changes and relationships.
- Find a BIG idea that is really important to you, then write a thesis.
- Test your thesis by asking questions.
 - Does this opinion relate to more than one piece of the text?
 - Is there enough evidence to support it?
- Collect evidence.
 - Micro-stories
 - Quotes
 - Lists
 - Examples

Bloom’s Levels: Create, Evaluate

Webb’s DOK: 2, 4

Engaging Experience 8

Teaching Point: Putting It All Together: Constructing Literary Essays

“Today, instead of a regular mini lesson, we will do an inquiry. Remember we did this earlier in the year when we wondered what made for good free writing? Today the question we will be researching is what makes for a good literary essay? And what exactly does a writer do to be a powerful essayist?”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

- **One way you can do this** to collect a literary essay written by an older student (possibly even yourself) based on a story that students are familiar with. You can find example essays on the Heinemann website. Make copies for each student and distribute. Remind students that today they will be reading as writers. The teacher will read the essay out loud, modeling areas where she/he saw the author elaborate or made connections to the text. Students will now go to their own space and begin drafting an outline, using the structure they have seen in the example text.
- **Another way to do this is to collect** a literary essay written by an older student (possibly even yourself) based on a story that students are familiar with. Make copies for each student and distribute. Pair students out into partnerships. Have partner 1 read the introduction and conclusion, looking for quotations, strong connections and evidence. Have partner 2 read the body of the essay, looking for the same things. Give time for students to share their findings with the class. Send students off to develop their introduction.

Bloom’s Levels: Create, Evaluate

Webb’s DOK: 2, 4

Topic 2: Raising the Quality of Literary Essays

Engaging Experience 9

Teaching Point: Writing to Discover What a Story Is *Really* About

“Today I want to teach you that to grow and write about ideas that are central to a text, writers sift through everything that happens, looking for deeper patterns—patterns that may not immediately meet the eye. If there is a pattern of friends betraying each other repeatedly, or of relationships ending, or of people being marginalized—of anything—the writer asks, ‘What is the story REALLY say about this topic?’”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a-b

Detailed Description/Instructions:

One way you can do this is to get students thinking about patterns. Give students a series of numbers and ask them to look for the pattern in this series of numbers (ex. 1, 2, 3, 5, 8, 13, 21...). Give students time to talk amongst themselves and whisper about possible solutions. Once students start to notice the pattern (1+2=3, 2+3=5, 3+5=8, etc.) encourage them to talk about how they found the spaces between the numbers to look for what happened over and over again. Remind students that the pattern was right there in front of them all along, but they had to look at the numbers, think about the patterns and try ideas out to find the answer. Encourage students to now do the same thing with the text they are going to be interpreting. Remind students that we look for patterns the author has placed in their writing. Model this for students by looking for patterns in a shared text. Lay out the plot of the shared text across your fingers. (ex. In *Fox*, Dog saves Magpie, Magpie refuses Dog’s help and wants to be left alone, Magpie and Dog get back together and Dog helps her fly, Fox comes, Magpie is first scared of Fox but then goes off with him, abandoning Dog, Fox abandons Magpie.) Ask

students, “What issues or events or feelings keep occurring again and again? What are you thinking?” Encourage students to turn and talk about their thinking. (ex. In *Fox* there is a pattern of friends rejecting each other over and over again.) Now you will guide students through thinking about what that pattern tells us, or teaches us. (ex. In *Fox* this pattern might teach us that some friends are wishy-washy, while others are true blue.) Students will now use the text they selected to think about the events that keep happening over and over again in their text and identify the patterns in their text. (If students are struggling with this, guide them to work through the plot and look for the patterns this way.)

Bloom’s Levels: Create, Evaluate

Webb’s DOK: 2, 4

Engaging Experience 10

Teaching Point: Adding Complexity to Our Ideas

“What I want to teach you today is that most things in life are not just one way. Things are complicated. They are not black or white. Essayists know this, and they work hard at seeing the different sides in stories, forming complex ideas about the texts they are reading and writing about.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a-b

Detailed Description/Instructions:

One way you can do this is to help students understand that people in real life and characters have many different sides. By better understanding their sides, we get to better understand what drives and motivates them. Explain to students that while before you might have said a character was _____ that now they know the character is usually much more complex than that. (Ex. In the story *Fox* we might have said that Magpie is fickle, but there is an underlying reason that Magpie always wants what she doesn’t have. What does that tell us about her?) You could now use the Tips for Developing More Complex Ideas anchor chart to help students understand ways that essayists work to make their theses more complex. You may also want to use the To Develop Complex Ideas anchor chart to walk students through the process of developing an idea. (For more examples of how to encourage students to do this, see page 101 of Grade 4 Unit 4 Opinion: The Literary Essay). Give students time to work through this process.

Another way to do this is to guide students to find ideas in their writing that they will develop into their thesis. Encourage students to step back and look at the writing they have done over the last few lessons. Guide students through getting out a new clean sheet of paper and thinking about what ideas from their notes are most important or appear over and over again. Model for students using the Possible Templates that Can Support Thesis Statements for Literary Essays how you might take one or two of these ideas and begin to develop them into a thesis.

Possible Templates that Can Support Thesis Statements for Literary Essays

- When I first read this, I thought..., but now as I reread it, I realize that...
- To many people, this text seems to be about...That makes sense because...But the text is about...
- So and so is....because of A, B, and most of all C.
- This text teaches readers that when (times are bad you are alone-whatever the problem is in the first half of the text), then (there will be a friend, things will get better, you can grow stronger from it-whatever the solution is in the second half of the text).
- Early in the text, (the characters have this problem)
- Later in the text, (the character learns...).
- My ideas on ...are complicated. On the one hand I think (A)...On the other hand I think (the opposite of A).

Tips for Developing More Complex Ideas

- Understand that things are never just one way—something that seems all good, all bad, is probably more

complicated, more many-sided.

- Understand that what things appear to be on the outside is not necessarily what they are on the inside.
- Understand that things change across a story. Characters change. People's responses change. And those changes are at the heart of the story.
- Understand that when a character acts in certain ways, the author is probably trying to show that in life, some people act in those ways.

To Develop Complex Ideas

- Take a starting idea, and decide you are going to rewrite it.
- Use one of the tips for developing more complex ideas.
- Come up with a bunch of possibilities, including unsupportable ones.
- Go back to the book and think about the specific details of it.
- If you get an idea that is beginning to feel supportable, say it in different ways.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 11

Teaching Point: Flash-Drafting Literary Essays

"Today I want to teach you that to whip up a full-blown, well-developed essay it is important to remember that if you don't have a vision of what that essay should be, you'll never create the essay you imagine. You need to first create an image in your mind of how the whole essay will go."

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is to remind students that you will be writing a quick detailed draft today. In one day you will write a complete piece. Encourage students to use the variety of anchor charts that have been worked on during this unit as they are putting their ideas on paper. First students would put their title, author of the text, and their thesis on their loose leaf paper. In writing their first body paragraph encourages students to pull their topic sentence right from their thesis. (So that you are free to walk around and guide students, you might consider having two students construct their flash drafts on anchor paper in front of the classroom). Encourage students to use the tools we have talked about in their first body paragraph. These might be examples, mini-stories, a quote or a list. During this flash draft you could move around the room cheering students along, discouraging students from erasing, instructing them instead to cross out mistakes and keep moving. During this time you could make reference to the Ways to Push Our Thinking chart from previous lessons, pointing out what a great idea it is to use the sentence starters from this chart. Encourage students to really push themselves as they put ideas on paper. Have students pause for a second, shake out their hands and listen as you refocus their writing. Remind students that if their interpretation is true that it will appear throughout the book. Pulling examples from throughout the book strengthens their idea. Today make sure to celebrate the sheer volume of the work that students are able to do.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 12

Teaching Point: Beginnings and Endings

"Today what I want to teach you is this: Before the thesis statement, literary essayists usually put their particular essay, and/or the particular text they are writing about into context. They write a generalization about literature, or stories, or life—one that acts as the broad end of a funnel, channeling readers so they are ready for the specific point the essayist sets forth in the thesis statement."

Suggested Length of Time: 1 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is to refer to the panoramic view at the start of some movies and to the way that the camera later zooms in on a single character making his or her way through the larger context, to help writers sense the function that lead paragraphs often play in literary essays. Model for students how you might look at the point you want to make and work backwards to help your reader see the big idea. (Examples of this are provided in the Grade 4 Unit 4 Opinion text on page 120)

Another way to do this is to create an anchor chart that illustrates the steps to writing an introduction. Help students to work through identifying themes of essays, the essay, and developing the leads that pop out in them.

Steps to Writing an Introduction

- List general themes your essay might address.
- Choose one.
- Brainstorm possible leads that pop out that theme.
- Choose one.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 13

Teaching Point: Using Descriptions of an Author's Craft as Evidence

"Today I want to teach you that literary essayists use not only what a text says, but how the text says it as evidence to support their claims. Writers use the fact that an author deliberately crafts a story—or any text—in ways that highlight the deeper meaning."

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.

Detailed Description/Instructions:

One way you can do this is to show students how literary devices can be used to show, not tell, us what a character is like. Work through the shared reading text looking for examples of specific literary devices that give clues of what the author wanted us to know about the character. Discuss what these devices tell us about the character.

Literary Devices

- Comparisons (metaphors & similes)
- Sound effects
- Dialects or words from another language
- Alliteration
- Repetition
- Descriptive words or sentences
- Symbols or images

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 14

Teaching Point: Editing

"Today I want to teach you that we can make our writing more polished and more enjoyable by fine tuning the words we are using and making sure they are precise and accurate."

Suggested Length of Time: 1 mini-lessons

Standards Addressed

Priority: 4.W.1.C.a-b

Detailed Description/Instructions:

One way you can do this is to identify a language area where your class is struggling. This might be using present vs. past tense, choosing academic vocabulary vs. casual register, choosing clear pronouns, etc. Use this lesson to teach students the specific skill that is needed for your class.

*During this lesson you will want to introduce students to the Opinion Writing Checklist

Bloom's Levels: Evaluate

Webb's DOK: 2

Topic 3: Writing Compare-and-Contrast Essays

Engaging Experience 15

Teaching Point: Building the Muscles to Compare and Contrast

“Today I want to teach you that writers can compare and contrast by putting two subjects side by side and asking, ‘How are they similar? How are they different? What might the significance of that be?’ Then they write about their observations in a structured, seesaw, organized way.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

- **One way you can do this** is by having students compare and contrast two concrete objects, perhaps an apple and an orange. Ask students to compare and contrast these objects by shouting out characteristics. After a few moments you could stop students and tell them that the way that they threw information out randomly was great, but that there was no rhyme or reason. Explain to students how comparing and contrasting follows a specific structure to help the reader understand the arguments being made. Show students that by grouping similarities and differences we paint a clearer picture. Encourage students to help you do this again with a different object. Have students write practice compare and contrast literary essays about these concrete objects.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 16

Teaching Point: Comparing and Contrasting Familiar Texts

“Today you will learn that the most interesting compare and contrast ideas are ones that go beneath surface traits to deeper relationships. One can say, ‘These two texts are alike because they both contain the word the’—boring. On the other hand, one of the greatest ways to have a book talk is to wrestle with how two literary texts address the same theme or include similar characters, but do so differently.”

Suggested Length of Time: 1 mini-lessons

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is to choose several familiar fairy tales. Have the class practice making theme-based comparisons. Choose one text and work to have students identify other texts that share similar characters or themes. Encourage students to use the structures that were introduced in yesterday's lessons as they write responses that compare the two texts. The Finding Text to Compare in Deep Ways anchor chart can be used to provide students with additional support.

Another way to do this is to choose a familiar short story or poem. Have the class practice making

theme-based comparisons. Choose one text and work to have students identify other texts that share similar characters or themes. Encourage students to use the structures that were introduced in yesterday's lessons as they write responses that compare the two texts.

Finding Text to Compare in Deep Ways

- Think about the larger theme of one text, list other texts that address the same theme, and choose a second text that seems to especially “go”.
- Think about how the two texts both address the same theme. How are they similar? “How do they address the theme differently? Why is this significant?”
- Look at two similar characters from different books and think about how they are similar. Do they both learn similar lessons?

Bloom’s Levels: Create, Evaluate

Webb’s DOK: 2, 4

Engaging Experience 17

Teaching Point: Using Yesterday’s Learning, Today and Always

“Today you will learn that essayists draw on all they know about essay writing as they tackle new projects.

Compare-and-contrast essays are a kind of literary essay, so you can use prior learning as you draft and revise your essays.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a-b

Detailed Description/Instructions:

One way you can do this is to encourage students that even though they have only been learning about compare and contrast for two days, they have been training all year for this type of work. Model for students how they can revisit their work to make sure they are doing all of the things that they have learned to do as a writer. Ask a student who you have conferred with if you can share the work they did with the class. Point out how writers go back to look for places where they can push their thinking and add to the ideas they have formed. (This would be a great time to revisit the Ways to Push Your Thinking anchor chart.)

**On page 168 of the Grade 4 Unit 4 Opinion text, there is a short lesson titled Being Critical Friends. While it may not be enough information for a full lesson, this lesson might be helpful if your students are struggling to help each other edit and revise their work.*

Bloom’s Levels: Create, Evaluate

Webb’s DOK: 2, 4

Engaging Experience 18

Teaching Point: Developing Distinct Lines of Thought

“Today I want to teach you that sometimes writing can be like a tangled knot. We must make sure to elaborate on each distinct, supporting detail to make sure that we provide enough evidence to prove our claim.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a-b

Detailed Description/Instructions:

One way you can do this is by giving students bundles of knotted strings in triads. Tell students that you pulled as hard as you could and couldn’t untangle the string. As students begin to untangle the string, ask them how they did it. Students will likely begin to explain that pulling tight will not solve the problem, that you must loosen the string and separate the strands out. Explain to students that this is much the way that we must look at their writing. It is a complete bundle, but now it is time to pull out each idea and make sure that we have fully

elaborated on it. Find a sample of writing. This may be a piece you have created, a piece of student work, or the piece from page 171 of Grade 4 Unit 4 Opinion. Show students how you can pull out the ideas to reorder them, or add to them, to better elaborate on the ideas.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Engaging Experience 19

Teaching Point: Exploring Commas

“Today I want to teach you that by focusing on editing for clarity we are able to enhance the experience for our readers.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.1.C.a-b

Detailed Description/Instructions:

One way you can do this is by walking students through the Opinion Writing Checklist. Have students focus on the area that addresses Language and Conventions. Choose the area that best fits your students' needs in this area.

- o Example: Students often think about punctuation as being right and wrong, instruct students to think about commas a little differently today. Let students know that today we will be focusing on how commas help our writing read more smoothly. Choose a literary essay, either written by yourself, from the Heinemann Online Resources, or elsewhere that highlights how commas are used to enhance storytelling. Showing students how commas can be used to slow the reader down, or connect ideas that may seem unconnected.

Bloom's Levels: Evaluate

Webb's DOK: 2

Engaging Experience 20

Teaching Point: Celebration

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: 4.W.2.A.a-g

Detailed Description/Instructions:

One way you can do this is have students collect their finished works, and share the text they reflected on with the class. Encourage students to look for classmates who have written about similar theme, characters, or text. Work with students to develop several different anthologies (ex. Our Favorite Books, Essays about Fox, Friendship in Trouble). Let students know that they may print multiple copies of their essays and have those shared in multiple places if they fit.

Another way to do this is to seek out other classes who are using some of the books chosen in their reading. Invite students to send their essays to these classes to allow other students to read them and use them as they are developing their ideas.

Bloom's Levels: Create, Evaluate

Webb's DOK: 2, 4

Post Assessment

Reflection:

- Have students complete an on-demand writing piece:
 - o “Think of a topic or issue that you know and care about, an issue around which you have strong feelings. Tomorrow, you will have forty-five minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. When you do this, draw on everything you know about essays, persuasive letters and reviews. If you want to find and use information from a book or another outside source you may bring that with you tomorrow. Please keep in mind that you’ll have forty-five minutes to complete this, so you will need to plan, draft, revise and edit in one sitting. In your writing make sure you:
 - Write an introduction
 - State your opinion or claim
 - Give reasons and evidence
 - Organize your writing
 - Acknowledge counterclaims
 - Use transition words
 - Write a conclusion

Engaging Scenario

Engaging Scenario

- After deciding which anthology their literary essay would belong in, students will now have time to read through the literary essay anthologies. Students will spend this time reading the work of each other, discussing points that their classmates have found, and reflecting on writing they may want to do in the future.