

[Grade 4 Scope and Sequence](#)

Grade 4 Writing Scope and Sequence

	Writing Workshop	Words Study	Grammar Skill Work
September - October (30 Instructional Days)	Narrative Craft (Book 1) <i>Current reading and writing standards require that students are able to bring a writerly consciousness to literary texts. Readers are expected to note the choices that an author has made, and to reflect on the reasons an author may have had for his or her craft moves.</i>	Linguistics Pre-assessment Linguistics (Linguistics Guide for intermediate students) Units 1-4	Editing Checklist Correct Fragments & Run-Ons
October -December (30 Instructional Days)	Personal & Persuasive Essay (Book 2) <i>This unit of study is designed to help students with the difficult work of learning to write well within an expository structure. This unit has been designed to match the demands of today's standards to develop an approach to essay writing that can transfer across the curriculum, and to help students write on-demand, structured thesis-driven essays when necessary, including on standardized tests.</i>	Linguistics (Linguistics Guide for intermediate students) Units 5-7	Transition Words (sequence)
January - February (30 Instructional Days)	Literary Essay (Book 4) <i>This unit aims to make reading a more intense, analytical experience for young people, equipping them with tools they need to write expository essays that advance an idea about a piece of literature. This unit relies on students' prior experiences with writing personal</i>	Linguistics (Linguistics Guide for intermediate students) Units 8-12	Transitional Phrases for Introducing Quotes

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	and persuasive essays. While students will have learned to write with evidence, they did not learn about citing texts		
February/March	<p><u>Bringing History to Life (Book 3)</u> <i>You help them dive deep into the project of writing research reports, writing two reports during the unit. The students write about the American Revolution, but the lessons can be applied to other history-based units as well. As part of their research, they wrestle with citations, primary documents, conflicting views on a subject, and with the challenge of incorporating and synthesizing information of all sorts into logically structured chapters, learning the foundations of research report writing</i></p>	Linguistics (Linguistics Guide for intermediate students) Units 13-14	Exploring Comma Usage and its Effect
<p>April - June <i>(30 Instructional Days)</i></p>	<p><u>* 3 Week Test Prep Graphic Novels</u> <i>This unit develops the narrative techniques introduced in all the previous narrative units of study, guiding students to consider plot, pacing, craft, and elaboration in a new format. This unit places a strong emphasis on planning a story arc through oral rehearsal and subsequent revisions to the story. It specifically revisits and strengthens students' ability to structure a story.</i></p>	<p>Linguistics (Linguistics Guide for intermediate students) Units 15-16</p> <p>Post-assessments on Units 1-16</p>	Progressive Tenses

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Optional Additional Units (Social Studies)	<u>Historical Fiction Writing (If.. Then..)</u> <i>This unit stands on the shoulders of all the narrative work done this year. The opportunity to return to a genre benefits writers enormously because it means drawing on old strategies with greater finesse and working with greater control. This unit asks students to write two historical fiction stories, taking both stories through the entire writing process. It is suggested that students write about a period they have already studied in social studies.</i>	Reinforce Areas in need based on post-assessment results	Prepositional Phrases
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Writing Workshop	Grade: 4
<p>Unit 1: The Arc of Story – Writing Realistic Fiction (Book 1)</p> <p>Unit Description:</p> <p>Our students love to read and write fiction. This is no surprise because, really, the desire to spin stories has been around since the beginning of time. Although other creatures travel farther and wider than we do, but as Patricia MacLachlan points out, “We are the creatures that live to tell the tale.”</p> <p>Current reading and writing standards require that students are able to bring a writerly consciousness to literary texts. Readers are expected to note the choices that an author has made, and to reflect on the reasons an author may have had for his or her craft moves.</p> <p>If a person has struggled with whether to write his story in first or third person, it is easier to reflect on why an author may have made that decision. If a person has worked to tuck a necessary backstory into her own story, she can see when an author has done the same. The ability to do this kind of thinking comes from being a participant in the work of making fiction. When we are teaching reading, we want students to focus on content, but when we look at writing as <i>writers</i>, we focus student attention on the writing itself: the text structures, sentences, phrasing, words, choices in arrangement, and style.</p> <p>We will lean heavily on student’s years of experience writing narratives as we launch into this unit and explain that we expect students to carry those years of experience into this brand new year, connecting their realistic fiction writing with their narrative work from the past.</p> <p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> • Students will write fiction stories with believable characters and endings. • Students will employ a text structure that makes clear the rising and falling action of the story. • Students will conceive, develop, plan, and carry through their own independent fiction projects. 	

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NJ Student Learning Standards

Writing Standards

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

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

W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

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

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

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

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

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

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

Reading Standards

RF.4.4 Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RL.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.

RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed

RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

Speaking and Listening Standards

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

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

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

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

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

Language Standards

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

- F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

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

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<p>L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. A. Choose words and phrases to convey ideas precisely. B. Choose punctuation for effect.</p> <p>L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. A. Explain the meaning of simple similes and metaphors (e.g., <i>as pretty as a picture</i>) in context. C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</p> <p>NJSLS from other subject(s)</p> <p>Career Ready Practices Act as a responsible and contributing community member and employee. Demonstrate creativity and innovation. Utilize critical thinking to make sense of problems and persevere in solving them Model integrity, ethical leadership and effective management. Use technology to enhance productivity, increase collaboration and communicate effectively. Work productively in teams while using cultural/global competence.</p> <p>Standard 8 Computer Science 8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.</p> <p>Standard 9 Career Readiness, Life Literacy, and Key Skills 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.</p> <p>Careers (Description of a career that relates to this unit)</p>	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • What do characters want and /or need? • What are characters afraid of? • How do characters overcome obstacles? 	<p>Students will understand that . . .</p> <ul style="list-style-type: none"> • Writers see ideas for fiction stories everywhere, by paying attention to the moments and issues in their lives. • Writers collect story ideas in their writer’s notebooks. • Writers know their characters as well as they know their friends and family. • Writers create characters with characteristics that fit together in ways that seem believable. • A storyline emerges out of the intersection of a character’s motivation and the obstacles that get in the way. • Writers use a planning strategy that clarifies the rising and falling action of the story. • Writers use a story arc to ensure that their characters struggle, deal directly with their problems, and then come to some sort of resolution. • Writers revise as they draft. • Writers ground the entire story (not just the introduction) in a sense of place. • Characters do not magically solve their problems, the solutions are made by the characters themselves.
<p>Evidence of Learning (Assessments)</p>	<p>Accommodations and Modifications</p>

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<p>Formative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Writing about reading • Writers' notebooks • Teacher-created performance assessment • Student reflections • Conferences and small group <p>Summative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Pre/Post-On-Demand Assessment <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • <i>Nonsense Words</i> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>Special Education:</p> <ul style="list-style-type: none"> • Curricular Modifications and Guidance for Students Educated in Special Class Settings • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> • <i>Preview content and concepts</i> • <i>Behavior management plan</i> • <i>Highlight text</i> • <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clubbing activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p> <p>Bend I</p> <ul style="list-style-type: none"> 3- Developing Believable Characters 4- Giving Characters Struggles and Motivations 5- Plotting with a Story Arc <p>Bend II</p> <ul style="list-style-type: none"> 8- Studying Published Texts to Write Leads 9- Orienting Readers with Setting 10- Writing Powerful Endings <p>Bend III</p> <ul style="list-style-type: none"> 13- Using Mentor Texts to Flesh Out Characters 14- Editing with Various Lenses 15- Publishing Anthologies: A Celebration <p>Bend IV</p> <ul style="list-style-type: none"> 18- Mining the Connections between Reading and Writing Fiction 19- Focusing the Reader's Gaze 20- Choosing Punctuation for Effect <p>English Language Learners:</p>
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	<ul style="list-style-type: none"> • Unit 1: ELA Curriculum for ELLs • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • 2019-20 Teachers College Calendar • The Arch of Writing Realistic Fiction Unit of Study Text by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade The Arch of Writing Realistic Fiction • Florham Park ELA PD Sharing Website • The Writing Strategies Book by Jen Seravallo • Writing Resources and Scope and Sequences 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines • <i>Tiger Rising</i> by Kate DiCamillo (Level T) • <i>Dancing in the Wings</i>, Allen, Debbie (Level M) • <i>Freedom Summer</i>, Wiles, Deborah (Level M) • <i>Number The Stars</i>, Lowry, Lois (Level U) • <i>Stone Fox</i>, Gardiner, John Reynolds (Level P)

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<ul style="list-style-type: none"> • Units of Study Online Resources <hr/> <p>Supplemental Professional Resources:</p> <hr/> <ul style="list-style-type: none"> • Leveled Literacy Intervention Kits • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Writing Strategies Book -Jennifer Serravallo</i> • <i>Flip Your Writing Workshop: A Blended Learning Approach</i> by Dana Johansen and Sonja Cherry-Paul • <i>How's It Going? A Practical Guide to Confering with Student Writers</i> by Carl Anderson • <i>Notebook Know-How: Strategies for the Writer's Notebook</i> by Aimee Buckner • Florham Park ELA PD Sharing Website • Conferring Menus • Conferring Curriculum 	<ul style="list-style-type: none"> • <i>Dance Fever</i> by Julie Bowe (Level T) • <i>Duke's Den</i> by Becky Citra (Level U) • <i>A Long Pitch Home</i> by Natalie Dias Lorenzi (Level V) • <i>Rain Reign</i> by Ann Martin (Level T) • <i>Nothing Ever Happens on 90 th Street</i>, Schotter, Roni (Level Q) • <i>Owl Moon, Yolen, Jane</i> (Level O) • <i>Peter's Chair, Keats, Ezra Jack</i> (Level J) • <i>Roller Coaster, Frazee, Marla</i> (Level K) • <i>Shortcut, Crews, Donald</i> (Level J) • <i>Those Shoes, Boelts, Maribeth</i> (Level L) • <i>When I was Little, Curtis Jamie Lee</i> (Level I) • Teacher-selected books for book talks and modeling good reader behaviors <hr/> <p>Supplemental Resources:</p> <hr/> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>Fireflies</i> by Julie Brinkloe (Level K) • <i>Pecan Pie Baby</i> by Jacqueline Woodson (Level M) • <i>Revolutionary War (Cornerstones of Freedom series)</i> by Josh Gregory (Level W) • <i>Fox</i> by Margaret Wild and Ron Brooks (Level M) • <i>Hurricane! London, Jonathan</i> (Level L) • <i>Knuffle Bunny: A Cautionary Tale, Willems, Mo</i> (Level K) • <i>Koala Lou, Fox, Mem</i> (Level K) • <i>A Letter to Amy, Keats, Ezra Jack</i> (Level K) • <i>The Listening Walk, Showers, Paul</i> (Level I) • <i>Out of Wonder: Poems Celebrating Poets</i> by Kwame Alexander (Level V) • <i>Jazz Day: The Making of a Famous Photograph</i> by Roxanne Orgill (Level T) • <i>Song for a Whale</i> by Lynne Kelly (Level T) • <i>Kira-Kira</i> by Cynthia Kadohata (Level T) <hr/> <p>Intervention Resources:</p> <hr/> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLs</p>

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<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
<p>Integration of 21st Century Themes and Skills</p>	<p>Media Literacy Integration</p>
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
<p>Career Education</p>	<p>Global Perspective</p>
<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women’s History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans’ Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)
<p>Bend/Goals</p>	<p>Teaching Points</p>
<p>Bend I: Creating and</p>	<ul style="list-style-type: none"> • (pg. 4) Today is an important day because you’re going to begin collecting ideas for fictional stories in your new

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<p>Developing Stories and Characters that Feel Real</p> <p>(Session 1: Imagining Stories from Ordinary Moments)</p> <p>(Session 2: Imagining Stories We Wish Existed in the World)</p> <p>(Session 3: Developing Believable Characters)</p>	<p>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 the small moments in their own lives! (<i>Demonstrate writing Small Moment stories from your life that could be seeds for a fiction story.</i>)</p> <ol style="list-style-type: none"> Writers pay attention to their own lives. Writers use their imagination to see story ideas in the grit of everyday life. Writers can find significant stories by reading their notebook entries and saying, “Wait a minute. This is giving me an idea for a fiction story. Maybe I could write a story about...” Writers think about a time when they were feeling strong emotions, knowing that strong emotions can make for great fiction stories too. Then write that small moment in their notebooks. Writers jot down thoughts for possible story ideas based on notebook entries. <ul style="list-style-type: none"> (pg. 13) 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 <i>they wished existed</i> 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 a book?” <ol style="list-style-type: none"> We each hope to find ourselves in the pages of books, and if we don’t, then you can decide to write that story yourself! First we think about the books we <i>want</i> to read, and write that idea in our notebook, combining things that might go together, writing a few sentences of how that story might go. We think about what the character might want and what she might struggle for, we know that characters in all stories have big longings. When you are collecting ideas for stories in your writer’s notebook, you get ideas not only from rereading old entries, but from thinking about books <i>you wished existed</i> in the world. (pg. 21) 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 <i>lives with</i> 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. <ol style="list-style-type: none"> Once you have selected the entry that will become your story, put sticky notes on the pages related to that entry and begin developing seed ideas. You don’t start thinking about what will <i>happen</i> in the story, instead you try to get to know your character. We start getting to know characters by listing external and internal features on a chart. You give your character a name that goes with her features. We don’t just come up with any ol’ random characteristics for our characters. We try to put together a person so that the parts of who she is fit together, so she begins to come to life. Start building your character with whatever you know about him/her.
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<p>(Session 4: Giving Characters Struggles and Motivations)</p>	<ol style="list-style-type: none"> 7. Pause to reread your character's features and ask, "Do these different things make sense within one person? Do they fit together in a believable way? Are the traits here for a reason?" 8. Open up broad, general descriptors - like <i>sensitive</i> - and ask, "What exactly does this word, this trait, mean for this particular character?" 9. If a character seems too good to be true, make the character more complex and more human by asking, "What is the downside of this trait? How does this characteristic help and hurt the character?" <ul style="list-style-type: none"> • (pg. 32) Today I want to teach you this: every fiction writer needs to know what his or her characters want and what keeps these characters from getting what they want. I also want to teach you that when you know what your characters yearn for, you don't just come right out and say what this is. You <i>show</i> what your characters want by putting examples of this into little small moments, into what fiction writers call <i>scenes</i>. <ol style="list-style-type: none"> 1. We learn to do this by studying how published authors write little scenes that show what a character yearns for and what gets in the way for that character. 2. Writers create little scenes and then piece them together like bricks. The scenes show characters in action, in ways that reveal their desires and struggles. 3. Writers can't write a scene until they can picture exactly what happens in a step-by-step way, with all the tiny, tiny actions. 4. Writers choose words that highlight the character's struggles.
<p>(Session 5: Plotting with a Story Arc)</p>	<ul style="list-style-type: none"> • (pg. 43) 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 the story—and specifically, by aiming to intensify the problem. <ol style="list-style-type: none"> 1. Writers know that each scene in the story arc is a whole new movement for their character. That's what makes readers want to keep reading, to find out if the character will get to the other side of this arc. 2. The story arc also shows you that something is going to happen, and things are getting tough, and then something happens that changes things or solves your character's problem. After that, things change, your character is different, and there isn't a feeling of anticipation anymore. 3. Authors always know that the trouble will grow and that characters will make choices -- some of which probably won't work out. Authors also know that in the midst of all the trouble, <i>somehow</i> there will be <i>something</i> that makes a difference. 4. Writers develop a strong story idea, characters, and setting. 5. Writers spend time planning how the plot will go, making sure there is an arc to the story, trying again and again until the plan feels just right.

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<p><i>(Session 10: Writing Powerful Endings)</i></p>	<ul style="list-style-type: none"> • (pg. 101) Today I want to teach you that writers take their time with endings, weighing and considering, drafting and revising until they have found the 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 will tie up loose ends, resolve the unresolved difficulties, and bring home the story’s meaning. <i>(add to class anchor chart)</i> <ol style="list-style-type: none"> 1. Here is a piece of advice that can make all the difference when you draft and revise your endings -- the ending is there all along, in the problem. 2. Fiction writers consider these questions when revising endings: <ol style="list-style-type: none"> a. Can the reader see evidence of the main character’s evolution? b. Does my ending make sense or come out of nowhere? c. Are the loose ends tied up? d. Have I answered the reader’s key questions? e. Have I revealed everything I need to for the story’s purpose?
<p>Bend III: Preparing for Publication with an Audience in Mind <i>(Session 11: Revision: Rereading with a Lens)</i></p> <p><i>(Session 12: Making a Space for Writing)</i></p> <p><i>(Session 13: Using Mentor Texts to Flesh Out Characters)</i></p>	<ul style="list-style-type: none"> • (pg. 111) 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—revision. To see again. <ol style="list-style-type: none"> 1. When you revise, you put on lenses that allow you to reread your writing with one particular question or concern in mind. 2. Writer’s do not wait until a long piece is finished to revise, they draft a few pages, reread, and revise, then write again. 3. Writers reread and revise several times with several lenses. 4. We might reread asking ourselves, “Did I show what this story is really about?” or “Did I develop idiosyncratic character traits?” Thinking this way often prompts revision. • (pg 118) 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 those spaces that remind them of all they resolve to do and be as writers. <ol style="list-style-type: none"> 1. In this classroom we can set up our writing spaces, our notebooks, our folders—items that can carry bits of advice to us. 2. We can leaf through and revisit old charts and mentor texts, thinking “Does any of this belong in my writing space?” 3. Think of items to put in your notebooks or writing spaces that can help you recall previous lessons on good writing.

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<p>(Session 14: Editing with Various Lenses)</p>	<ul style="list-style-type: none"> • (pg. 126) Today I want to remind you that you can read these stories and then ask, “What did this author do that seems to work so well?” And you can reread your own draft, asking, “Are there places in my draft where I could use that same technique?” And then, re-seeing can lead to rewriting. <ol style="list-style-type: none"> 1. Writers learn how to write by reading what published authors write, being open to that author’s story and when that story gets through to us, we stop and say, “Why am I crying?” And we ask, “What has the author done to make me feel this way?” 2. So writers, after you notice something that an author has done, think to yourself, “Are there places in my draft where I could use the same technique?” 3. Reread your draft, circling sections where you could write in more detail, emulating the craft moves the mentor author made. • (pg. 136) Today I am going to teach you (actually, I will be reminding rather than teaching 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 spellings. Usually this means eyeing each word and thinking, “Does this look right?” It also means rereading the letters in each word to double-check that those letters actually do spell the word you have in mind. When writers are uncertain whether a word is correctly spelled, they generally mark that word (in this class, 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. <ol style="list-style-type: none"> 1. Writers reread a draft many times, checking for one sort of editing concern, then another. 2. We can reread first for punctuation and capital letters. Reread out loud to catch the places that need periods, then fix what needs fixing. 3. Then we can reread for verb tenses, needing to be clear about <i>when</i> an action takes place, asking, “Am I writing about something that is happening now or about something that happened awhile ago?” 4. When we check for spelling, we inch our way through the text, checking each and every word, fixing the words we know. When we come across a word that we are not sure about, circle it and put a sticky note beside that word and try out other spellings to see if we can find the one that looks right, then put the correct spelling into the draft. 5. When we still have trouble spelling, there are many resources that you can check: word walls, classroom lists and charts, or a reference book (dictionary, atlas, thesaurus) 6. • (pg. 143) Celebration: Today you’ll want to give your young authors a taste of what it feels like to be a famous author at a book party. Disperse children to small reading circles to share their stories and receive feedback using <i>Critics Agree</i> pages.
<p>Bend IV: Embarking on Independent Fiction Projects</p>	<ul style="list-style-type: none"> • (pg. 151) Today I want to teach you that writers don’t just leave their writing skills in writing workshop. Instead, they carry those skills with them wherever they go, knowing that they can develop and carry out their

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<p><i>(Session 16: Launching Independent Fiction Projects)</i></p>	<p>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.</p>
<p><i>(Session 17: Planning and Drafting Stories with Agency)</i></p>	<ol style="list-style-type: none"> 1. Now that you are expert fiction writers, it makes a lot of sense for you to try planning an independent fiction writing piece, starting with story ideas and characters, working through the process. <ul style="list-style-type: none"> • (pg. 154) 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 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.
<p><i>(Session 18: Mining the Connections between Reading and Writing Fiction)</i></p>	<ol style="list-style-type: none"> 1. You know that by studying writers that came before you, you can learn from what they already know and push your own writing forward. 2. It's important for writers to study their own work: <ol style="list-style-type: none"> a. To notice what they did well and make sure that they do that again in their next project. b. To study the places where they could have done better and resolve to do so c. To see ways they can ratchet up their work for next time <ul style="list-style-type: none"> • (pg. 163) 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?"
<p><i>(Session 19: Focusing the Reader's Gaze)</i></p>	<ol style="list-style-type: none"> 1. Choose a text that is similar in tone to the story you want to write. 2. Find the places in the text that you really liked when you read it, think about the things you admired as a reader, then rename them as strategies you can use in your own project. 3. Study the sound of the text and describe how the mentor author gave the story that sound. Experiment with similar moves in your story. 4. Record the mentor author's story structure, maybe using a story arc. Try placing your own story in a similar structure. 5. Highlight the strongest parts in the story. Look for places you can try similar things in your own work. <ul style="list-style-type: none"> • (pg. 171) Today I want to 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. <ol style="list-style-type: none"> 1. Writers, view this video and notice close-ups, medium shots, and wide shots, paying close attention to what is happening in those shots, and see if you can decide why the filmmakers decided to focus the camera in that way. What is it doing for the story? How is it helping you as a viewer? 2. Writers also consider how close or how far they want to bring the character to the action. Writers decide when they should zoom in and give people a bigger sense of other things.

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<p>(Session 20: Choosing Punctuation for Effect)</p> <p>(Session 21: Surveying Your Work and Planning for the Future)</p>	<ul style="list-style-type: none"> • (pg. 178) 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. <ol style="list-style-type: none"> 1. Writers know that different forms of punctuation have different jobs. 2. Reread your draft with punctuation in mind, looking to see if there is a way you can use punctuation to affect the reader, by considering what is really happening in the story. • (pg.187) Celebration: Students can go on a gallery walk of each other's current works in progress, oohing and ahhing at how far everyone has already come.
Skills (Students will be able to...) including Grammar	
• See ideas for fiction stories everywhere, by paying attention to the moments and issues in their lives.	
• Collect story ideas in their writer's notebooks.	
• Know their characters as well as they know their friends and family.	
• Create characters with characteristics that fit together in ways that seem believable.	
• Create a storyline that emerges out of the intersection of a character's motivation and the obstacles that get in the way.	
• Use a planning strategy that clarifies the rising and falling action of the story.	
• Use a story arc to ensure that their characters struggle, deal directly with their problems, and then come to some sort of resolution.	
• Revise as they draft.	
• Ground the entire story (not just the introduction) in a sense of place.	
• Write realistic solutions to the problem(s) their character faces.	
• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	
• Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.	
• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	

Writing Workshop	Grade: 4
<p>Unit 3: Boxes and Bullets - <i>Personal and Persuasive Essays (Book 2)</i></p> <p>Unit Description:</p> <p>This unit of study is designed to help students with the difficult work of learning to write well within an expository structure. This unit has been designed to match the demands of today's standards to develop an approach to essay writing that can transfer across the curriculum, and to help students write on-demand, structured thesis-driven</p>	

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essays when necessary, including on standardized tests. Students are held accountable for accumulating and drawing upon prior learning, and are charged with developing even greater independence.

In this unit, students learn to provide reasons to support their opinions, as well as facts and details to elaborate on those reasons. This unit emphasizes the foundational aspects of essay writing: structure and elaboration; the need to write a well-organized piece is stressed from Day One. As students develop their essays, they learn to include and elaborate on collected evidence. Later in the unit, once students are skilled in this type of writing, they will take up more generalized topics for which they will need to gather outside evidence and to consider how both the content and form of the piece supports their point. Students learn multiple ways to arrange their reasons and evidence and supports them in seeing that deliberate intention in organization is key to a successful argument.

Big Ideas: Course Objectives / Content Statement(s)

- Students write well-structured cohesive essays.
- Students learn multiple strategies for collecting and organizing evidence.
- Students can successfully write on-demand, well-organized essays across the curriculum, and for many purposes.

NJ Student Learning Standards

Writing Standards

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

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

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

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

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

W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

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

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

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

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

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

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

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

W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
- B. Provide logically ordered reasons that are supported by facts.
- D. Provide a conclusion related to the opinion presented.

Reading Standards

RF.4.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words

RF.4.4 Read with sufficient accuracy and fluency to support comprehension

RI.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

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- RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- RI.4.4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a *grade 4 topic or subject area*.
- RI.4.5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
- RI.4.10 By the end of year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.
- RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Speaking and Listening Standards

- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.
- SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
- SL.4.3 Identify the reasons and evidence a speaker provides to support particular points.
- SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Language Standards

- L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).
 - B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
 - C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
 - D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
 - E. Form and use prepositional phrases.
 - F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
 - G. Correctly use frequently confused words (e.g., *to, too, two; there, their*)
- L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- D. Spell grade-appropriate words correctly, consulting references as needed.
- L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- A. Choose words and phrases to convey ideas precisely.
- L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., *wildlife, conservation, and endangered* when discussing animal preservation).

NJSLS from other subject(s)

Career Ready Practices

- Act as a responsible and contributing community member and employee.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them
- Model integrity, ethical leadership and effective management.
- Use technology to enhance productivity, increase collaboration and communicate effectively.
- Work productively in teams while using cultural/global competence.

Standard 8 Computer Science

- 8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

Standard 9 Career Readiness, Life Literacy, and Key Skills

- 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.

Careers (Description of a career that relates to this unit)

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Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> • What makes for strong freewriting? • How is a thesis statement constructed? • How is evidence selected for inclusion in an essay? • What is the key to developing a strong argument? 	<p>Students will understand that . . .</p> <ul style="list-style-type: none"> • Writers review previous writing and reflect on ideas “lying between the lines” to create new writing. • Writers provide evidence to support the reasons for their opinions. • Writers use transition words and phrases to create cohesion in their writing. • Writers use the introduction of their piece to orient and engage the reader. • Writers use the conclusion to provide final related thinking. • Writers self-assess and then revise with goals in mind.
Evidence of Learning (Assessments)	Accommodations and Modifications
<div data-bbox="191 675 1031 743"> Formative Assessments: </div> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Writing about reading • Writers’ notebooks • Teacher-created performance assessment • Student reflections • Conferences and small group <div data-bbox="191 927 1031 995"> Summative Assessments: </div> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Pre/Post-On-Demand Assessment <div data-bbox="191 1073 1031 1141"> Benchmark Assessments: </div> <ul style="list-style-type: none"> • <i>Nonsense Words</i> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment <div data-bbox="191 1268 1031 1336"> Alternative Assessments: </div> <ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records 	<div data-bbox="1068 675 1908 743"> Special Education: </div> <ul style="list-style-type: none"> • Curricular Modifications and Guidance for Students Educated in Special Class Settings • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> • <i>Preview content and concepts</i> • <i>Behavior management plan</i> • <i>Highlight text</i> • <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clubbing activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p> <p>Bend I</p> <ol style="list-style-type: none"> 3- Writing to Learn 4- Using Elaboration Prompts to Grow Ideas 5- Mining Our Writing

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- BeBop Books for running records
- G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies
- Reasoning
- Yopp-Singer test of Phoneme Segmentation
- Sentence-Writing Grade Placement Test
- Linguistics Phonemic Awareness Screener
- Linguistics Decoding Pre/Post Test
- Dyslexia Screener
- PRIM checklist
- *LLI; Test Preparation Lesson Framework F&P levels*

6- Boxes and Bullets: Framing Essays

Bend II

- 10- Organizing for Drafting
- 11- Building a Cohesive Draft
- 12- Becoming Our Own Job Captains
- 13- Writing Introductions and Conclusions

Bend III

- 17- Inquiry into Persuasive Essay
- 18- Broader Evidence
- 19- Connecting Evidence, Reason, and Thesis

English Language Learners:

- [Unit 1: Curriculum for ELL](#)
- [ESL 3-5](#)
- [Subgroup Accommodations and Modifications](#)
- [Differentiation for All Students \(Special Needs, ESL, Gifted Learners, & Mainstream Learners\)](#)

Students at Risk for Failure:

- [Subgroup Accommodations and Modifications](#)
- [Differentiation for All Students \(Special Needs, ESL, Gifted Learners, & Mainstream Learners\)](#)

Gifted and Talented

- [Subgroup Accommodations and Modifications](#)
- [Differentiation for All Students \(Special Needs, ESL, Gifted Learners, & Mainstream Learners\)](#)

Students with 504 Plans

- [Subgroup Accommodations and Modification](#)
- [Differentiation for All Students \(Special Needs, ESL, Gifted Learners, & Mainstream Learners\)](#)

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Core Instructional and Supplemental Materials Professional Resources:	Core Instructional, Supplemental, Instructional, and Intervention Resources
<div data-bbox="191 436 1029 505"> <p>Core Professional Resources:</p> </div> <div data-bbox="191 506 1029 740"> <ul style="list-style-type: none"> • 2019-20 Teachers College Calendar • Boxes and Bullets: Personal and Persuasive Unit of Study Text by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade Boxes and Bullets: Personal and Persuasive Unit • Florham Park ELA PD Sharing Website • The Writing Strategies Book by Jen Serravallo • Writing Resources and Scope and Sequences • Units of Study Online Resources </div> <div data-bbox="191 742 1029 810"> <p>Supplemental Professional Resources:</p> </div> <div data-bbox="191 812 1029 1203"> <ul style="list-style-type: none"> • Leveled Literacy Intervention Kits • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Writing Strategies Book - Jennifer Serravallo</i> • <i>Flip Your Writing Workshop: A Blended Learning Approach</i> by Dana Johansen and Sonja Cherry-Paul • <i>How's It Going? A Practical Guide to Conferring with Student Writers</i> by Carl Anderson • <i>Notebook Know-How: Strategies for the Writer's Notebook</i> by Aimee Buckner • Florham Park ELA PD Sharing Website • Conferring Menus • Conferring Curriculum </div>	<div data-bbox="1064 436 1927 505"> <p>Core Instructional Resources:</p> </div> <div data-bbox="1064 506 1927 1000"> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines • <i>Tiger Rising</i> by Kate DiCamillo (Level T) • <i>Dancing in the Wings</i>, Allen, Debbie (Level M) • <i>Freedom Summer</i>, Wiles, Deborah (Level M) • <i>Number The Stars</i>, Lowry, Lois (Level U) • <i>Stone Fox</i>, Gardiner, John Reynolds (Level P) • <i>Dance Fever</i> by Julie Bowe (Level T) • <i>Duke's Den</i> by Becky Citra (Level U) • <i>A Long Pitch Home</i> by Natalie Dias Lorenzi (Level V) • <i>Rain Reign</i> by Ann Martin (Level T) • <i>Nothing Ever Happens on 90 th Street</i>, Schotter, Roni (Level Q) • <i>Owl Moon</i>, Yolen, Jane (Level O) • <i>Peter's Chair</i>, Keats, Ezra Jack (Level J) • <i>Roller Coaster</i>, Frazee, Marla (Level K) • <i>Shortcut</i>, Crews, Donald (Level J) • <i>Those Shoes</i>, Boelts, Maribeth (Level L) • <i>When I was Little</i>, Curtis Jamie Lee (Level I) • Teacher-selected books for book talks and modeling good reader behaviors </div> <div data-bbox="1064 1002 1927 1070"> <p>Supplemental Resources:</p> </div> <div data-bbox="1064 1071 1927 1404"> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>Fireflies</i> by Julie Brinkloe (Level K) • <i>Pecan Pie Baby</i> by Jacqueline Woodson (Level M) • <i>Revolutionary War</i> (Cornerstones of Freedom series) by Josh Gregory (Level W) • <i>Fox</i> by Margaret Wild and Ron Brooks (Level M) • <i>Hurricane!</i> London, Jonathan (Level L) • <i>Knuffle Bunny: A Cautionary Tale</i>, Willems, Mo (Level K) • <i>Koala Lou</i>, Fox, Mem (Level K) • <i>A Letter to Amy</i>, Keats, Ezra Jack (Level K) • <i>The Listening Walk</i>, Showers, Paul (Level I) </div>

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	<ul style="list-style-type: none"> • <i>Journey</i> by Aaron Becker (Level M) • <i>Crown: Ode to the Fresh Cut</i> by Derrick Barnes (Level P) • <i>Max and the Tag-Along Moon</i> by Floyd Cooper (Level M) • <i>Meet Danitra Brown</i> by Nikki Grimes (Level N) <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLs</p>
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
<p>Integration of 21st Century Themes and Skills</p>	<p>Media Literacy Integration</p>
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
<p>Career Education</p>	<p>Global Perspective</p>

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 		<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women’s History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans’ Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16) 	
Bend/Goals		Teaching Points	
Bend I: Writing to Learn <i>(Session 1: Essay Structure Boot Camp)</i>		<ul style="list-style-type: none"> • (pg. 6) Today I want to teach you that when writers write essays about their opinions, they structure their essays so that they communicate their thesis statement—their idea—and their reasons for their thesis statement. Sometimes writers refer to this as “boxes and bullets.” <i>(Teach through guided practice taking students through multiple cycles, encouraging the use of the words/phrases “also”, “in addition” and “another example”)</i> <ol style="list-style-type: none"> 1. For today, we’re all going to work with an opinion that I hope most of us share: I love ice cream. 2. Writers write their opinion statement -- called a <i>claim</i> or <i>thesis</i> -- in a box. 3. Writers say the claim to themselves like this: “I love ice cream <i>because</i> . . .reason A. I love ice cream <i>because</i> . . .reason B. I love ice cream <i>because</i> . . .reason C. 4. Writers add bullets under the box to list their reasons. The first bullet will be for reason A. 5. Writers give each reason its own body paragraph and think of some details or evidence -- at least three -- that can be used to support that reason. 6. The first body paragraph starts: <i>(Thesis statement) because (reason 1), (reason 2), and most of all, because (reason 3).</i> Then write the first sentence this way: <i>One reason that (thesis statement) is that (reason 1). For example, (evidence a), (evidence b), and (evidence c).</i> 7. Now close your paragraph by referring back to key words from your thesis and your reason. 8. Start a second paragraph by saying something like, “<i>Another reason why I love ice cream is . . .</i>” or “<i>I also love ice cream because . . .</i>” • (pg. 17) Today I want to teach you a strategy essayists use to gather entries. One strategy that works is to think of a person who matters to you, and then list specific ideas about that person. Then take one of those ideas and write an entry in which you think about that idea. <i>(See Figure 2-1 on page 17)</i> <ol style="list-style-type: none"> 1. Think of a person who matters to you, write his or her name, then list at least three ideas about that person, asking, “What do I think about _____? What are my opinions and thoughts about _____?” 2. Right now list ideas across your fingers. Push yourself by saying, “A thought I have about _____ is . . .” 	
<i>(Session 2: Collecting Ideas as Essayists)</i>			

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<p>(Session 5: Mining Our Writing)</p>	<ul style="list-style-type: none"> • Another example of . . . • This connects to . . . • (pg 47) Today, I want to teach you that instead of coming up with <i>new</i> ideas all the time, writers often reread and mine their old writing, looking for jewels. It is especially powerful to look not only at <i>one</i> old entry and then another, but to look across a bunch of entries and see the topics that resurface often. It is powerful to discover that there are ideas or themes underneath the surface of your notebooks and your lives. <ol style="list-style-type: none"> 1. Look at earlier entries with questions in mind to think about what ideas might lay between the lines. 2. Ask, “What is the important thing about this entry? What does this teach about me? About life?” 3. Writers annotate their entries which means they write some quick notes in the margins to help them remember their ideas about the entry. <p>★ <i>Chart: Questions Writers Ask of Earlier Entries (pg. 48)</i></p> <ul style="list-style-type: none"> ○ <i>What is the important thing about this entry?</i> ○ <i>What does this teach about me? About life?</i> ○ <i>Why do I remember this one time? How does it connect to who I am or to important issues?</i> ○ <i>What other entries have I written that connect to this one?</i> ○ <i>What does this make me realize?</i> ○ <i>What do I want readers to know about this?</i> ○ <i>What surprises me about this?</i>
<p>(Session 6: Boxes and Bullets: Framing Essays)</p>	<ul style="list-style-type: none"> • (pg. 60) Today, I am going to teach you that one way to make sure that your essays are strong in both form <i>and</i> 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. (<i>Deliberately model that you weigh and reject some possibilities.</i>) <ol style="list-style-type: none"> 1. Essayists back up their claims with reasons. They write, “I think this . . .because . . .” 2. Essayists use different types of reasons to back up their claims: <ol style="list-style-type: none"> a. Their reasons might show <i>when</i> their thesis is true. b. Their reasons might show <i>why</i> their thesis is true. c. Their reasons might show <i>how</i> their thesis is true. 3. Writers repeat their claim -- their thesis -- and then say “because” to help them think of reasons to support their claim.
<p>(Session 7: Return to Boot Camp)</p>	<ul style="list-style-type: none"> • (pg. 69) Today I want to remind you that essays are strong in both content and structure. One way that writers achieve this is to include a variety of evidence to support their opinions as they write within the frame of an essay. <ol style="list-style-type: none"> 1. Writers include some facts, some mini-stories to support their reasons. 2. Writers tell just the most important part of the mini-story and ask themselves if that supports the reason?

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	<ol style="list-style-type: none"> When we write a section of our essay, it should start by repeating the claim and the reason, and then giving the evidence, including details. Writers use facts and details that come from their own experience, observation, or research.
<p>Bend II: Raising the Level of Essay Writing <i>(Session 8: Composing and Sorting Mini-Stories)</i></p> <p><i>(Session 9: Creating Parallelism in Lists)</i></p> <p><i>(Session 10: Organizing for Drafting)</i></p>	<ul style="list-style-type: none"> (pg. 78) But today what I want to teach you is this. Some of the most important materials writers collect when writing essays are—stories! <ol style="list-style-type: none"> You can use all that you already know about writing good stories to help you support each of your reasons. We collect stories in our folders, stories that could fit under each bulleted reason in a boxes-and-bullet plan. Writers, in your mind, choose one of your bullet points, think “for example . . .” and list a few true stories in your mind that relate to that point. Then collect these mini-stories outside your notebook on loose-leaf paper, then put the mini-story in the folder for the reason this story supports. To get started telling a story, we rewrite our thesis and reason and then write “For example . . .” or “One time . . .”. Writers ask, “How did it start” then make a movie in their mind of what happened, and write the story in a bit-by-bit way that highlights the idea. (pg. 87) Today, I want to teach you that just as builders build with boards and lumber and windowpanes too, so, too, writers build with not only stories, but with other stuff as well. And lists are one of the most important materials that writers use when building essays. <ol style="list-style-type: none"> Writers give lots of quick examples that support their reason, starting each sentence of the list the same way, repeating the stem of the reason. Writers make sure that each example matches their reason. We start the body paragraph by saying the thesis statement and reason, then write the list sentences one after another. (pg. 95) Today, I want to teach you that before writers put any project together, they organize their materials and make sure they have the right amount of materials. They test out whether all the materials really “fit” with the project plan. <ol style="list-style-type: none"> Before we draft, we <ol style="list-style-type: none"> Reread a piece of evidence Look for parts that match our reason (underline) Decide if we need to cut or revise When we reread, keep the reason in mind asking, “Does this show . . .” and then fill in the reason. Writers revise to add more to parts that matched my reason and cut parts that don’t.

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<p>(Session 11: Building a Cohesive Draft)</p>	<ul style="list-style-type: none"> • (pg. 105) Today, I am going to teach you that writers put materials together by using a few techniques. First, they arrange their writing pieces in an order that they choose for a reason. Second, they use transitional words, like cement between bricks, holding one bit of material onto the next. And third, they repeat key words from the thesis statement or their topic sentence. <ol style="list-style-type: none"> 1. One way writers order evidence is chronological, meaning they put the evidence in the order of what happened first, next, and last. 2. Another way to order evidence is by what is least powerful or emotional or surprising to what is the most powerful, or emotional or surprising. The last piece of evidence packs a little punch for the reader! 3. Writers think about which way of ordering feels more right for their evidence, and use the order that just feels right.
<p>(Session 12: Becoming Our Own Job Captains)</p>	<ul style="list-style-type: none"> • (pg. 113) Today, I want to teach you that one way writers figure out plans for getting parts of their writing done is they think back over everything they know how to do and make a work plan for the upcoming part of their writing. Writers sometimes use charts and their own writing to remind them of stuff they know how to do. <ol style="list-style-type: none"> 1. The first thing we do when creating a work plan is to make a “To Do” list <ul style="list-style-type: none"> <input type="checkbox"/> Set up a place to gather evidence <input type="checkbox"/> List true stories that match the reason <input type="checkbox"/> Draft just the part of each story that matches (1 or 2) <input type="checkbox"/> Gather lists <input type="checkbox"/> Choose the best evidence <input type="checkbox"/> Check, revise, and order my evidence <input type="checkbox"/> Rehearse with a partner <input type="checkbox"/> Draft
<p>(Session 13: Writing Introductions and Conclusions)</p>	<ul style="list-style-type: none"> • (pg. 121) Today, I want to teach you that essay writers often use the beginning of an essay as a place to convey to readers that the ideas in the essay are important. The beginning is the place where essayists <i>get readers to care about their ideas and place them in context</i>. <ol style="list-style-type: none"> 1. One thing that essayists do when introducing topics clearly is to provide a little bit of background to get the reader’s mind revved up and let the reader know that this essay is <i>important</i>! 2. Essayists want their readers to take them seriously, and so they use a serious tone. They have formal, or serious, ways of saying “<i>You should read my essay.</i>” 3. Each of these ways clearly tells readers the topic, and each way conveys that this essay is important. <ol style="list-style-type: none"> a. <i>What people need to know is that . . .</i> b. <i>Many people (don’t know, don’t think, don’t realize) but I’ve come to (know, think it’s important) . . .</i> c. <i>Sometimes in life . . .</i> d. <i>I have found . . .</i> e. <i>Sometimes people ask, . . . Well, I have found . . .</i>

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<p>(Session 14: Revising Our Work with Goals in Mind)</p> <p>(Session 15: Correcting Run-On Sentences and Sentence Fragments)</p>	<p>4. Writers, think about who will read your essay when you try out a few ways your introduction might go.</p> <ul style="list-style-type: none"> • (pg. 129) Today, I want to remind you that it helps to pause sometimes and to look back at your progress as writers, asking, “Am I living up to the goals I set for myself? Am I getting better?” And “What should work on next?” You can use checklists, charts, even personal goals to help you do this. (Use Opinion Writing Checklist and students own personal goal sheet.) <ol style="list-style-type: none"> 1. First get your personal goals into your mind so you remember what you have been striving to achieve as an opinion writer. 2. Reread your draft and give yourself a check for each of the qualities of good opinion writing on the checklist. 3. Figure out next steps for what you’d like to do when you revise. 4. Jot down some of your new goals on your personal goal sheet. • (pg. 135) Today, I want to teach you another way that writers edit their work: they check that each sentence is complete, and they correct run-on sentences and sentence fragments. <ol style="list-style-type: none"> 1. You do this by reading aloud with a partner and listening for where you finish a complete thought. 2. You want to make sure that you do not place ending punctuation too early, leaving a fragment, or too late, leaving a run-on sentence.
<p>Bend III: Personal to Persuasive (Session 16: Moving from Personal to Persuasive)</p> <p>(Session 17: Inquiry into Persuasive Essay)</p>	<ul style="list-style-type: none"> • (pg. 149) Today I want to teach you 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. <ol style="list-style-type: none"> 1. Writers, take out parts of your thesis statement that are just about you and picture lots of people saying the opinion to help you make a thesis that can be stated by many people. 2. Make sure you have a brave statement by checking to see if others could disagree with it. 3. Check that this is a thesis you want others to believe. • (pg. 160) 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. <ol style="list-style-type: none"> 1. Persuasive essay writers <ol style="list-style-type: none"> a. Have a thesis b. Give reasons c. Use transition phrases to connect parts d. Support reasons with a variety of evidence (mini-stories, lists)

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	<ul style="list-style-type: none"> e. Start off by letting the reader know that this topic is important f. Let the reader know what is coming in the essay
(Session 18: Broader Evidence)	<ul style="list-style-type: none"> • (pg. 168) Today I want to teach you that persuasive writers draw on evidence from the world to convince others. One way to do this is to gather a variety of broad evidence that can apply to lots of people. <ul style="list-style-type: none"> 1. One way you try to gather broad evidence is to push yourself to gain different types of evidence, such as stories from other people, quotes from experts, and so on. 2. Writers set up a chart with different sections to gather different types of evidence. 3. Writers use specific and concrete facts and details to make the essay more persuasive.
(Session 19: Connecting Evidence, Reason, and Thesis)	<ul style="list-style-type: none"> • (pg. 173) So today I am going to teach you one of the greatest and most important responsibilities an essayist has: to leave no cracks. One way that essayists make sure that every part of their essay is sealed tightly together is to make sure to link every piece of evidence directly to their thesis statement. <ul style="list-style-type: none"> 1. Writers use these transition phrases to link their evidence to their reason and thesis statement: <ul style="list-style-type: none"> a. This is important because . . . b. This shows that . . . c. This proves that . . . d. This has shown me that . . .and now . . . e. This made me realize . . . 2. Writers reread a section of their essay about one of their reasons and stop after the first piece of evidence to link it to the reason and thesis statement. 3. Writers need to keep the reason in mind and make sure that they directly refer back to that reason and the broader claim too.
(Session 20: Getting Ready to Put Your Opinions into the World)	<ul style="list-style-type: none"> • (pg. 184) Today, I want to teach you that writers never let their work go out into the world unless it is their best. Having pride in your work means that you can stand behind any piece of writing you do and say, “I’m proud of this. This is my best work.” <ul style="list-style-type: none"> 1. Read a section sentence by sentence, word by word. 2. Put your finger under each word and look at it and see if it looks like a word you have seen in print. 3. If you have trouble reading it or it looks like a word you don’t know, circle it. 4. Go back and correct all circled words.
(Session 21: Hey World, Listen Up!: Sharing Our Opinions)	<ul style="list-style-type: none"> • (pg. 197) Celebration: Today’s celebration is suggested to include digital media to help students reach a wider audience via a class blog or website in addition to posting student essays in the places they have chosen.

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<i>Loudly and Proudly)</i>	
Skills (Students will be able to...) including Grammar	
<ul style="list-style-type: none"> • Correct their drafts for clarity by finding and correcting run-on sentences and sentence fragments. 	
<ul style="list-style-type: none"> • Review previous writing and reflect on ideas “lying between the lines” to create new writing. 	
<ul style="list-style-type: none"> • Provide evidence to support the reasons for their opinions. 	
<ul style="list-style-type: none"> • Use transition words and phrases to create cohesion in their writing. 	
<ul style="list-style-type: none"> • Use the introduction of their piece to orient and engage the reader. 	
<ul style="list-style-type: none"> • Use the conclusion to provide final related thinking. 	
<ul style="list-style-type: none"> • Self-assess and then revise with goals in mind 	
<ul style="list-style-type: none"> • Spell grade-appropriate words correctly, consulting references as needed. 	

Writing Workshop	Grade: 4
Unit 4: The Literary Essay – <i>Writing About Fiction (Book 4)</i> Unit Description: <p>Just as writing allows us to pause in the hurry of our lives to really notice, experience, and reflect, so too, writing can give us a tool to pause in our hurried reading to really pay attention to characters and ideas in books. This unit aims to make reading a more intense, analytical experience for young people, equipping them with tools they need to write expository essays that advance an idea about a piece of literature. This unit relies on students’ prior experiences with writing personal and persuasive essays. While students will have learned to write with evidence, they did not learn about citing texts – a new challenge of this unit.</p> <p>The unit is designed so that students receive repeated practice writing arguments about texts, moving from simple to much more complex work encompassing the writing standards for grade four as well as many of the writing standards for grade 5. In the beginning of the unit, students’ essays defend basic ideas about text while learning the structure of an effective literary essay using all they know about the craft of writing opinion essays.</p> <p>Eventually students progress to writing about more complex, interpretive ideas and learn to write in ways that address the theme of a story, and that interpret and analyze the ways words, phrases, and ideas are used in a text, supporting their claims logically. The unit ends with students learning to write comparative essays, comparing and contrasting interpretations across multiple texts.</p> <p>The practice that students will gain in writing literary essays will open the door to many crucial pathways for them. It will offer a bridge between reading and writing. It will help them learn not only that writing can be a way to hold onto one’s thinking about a particular subject or text, but that writing can also help them clarify and elaborate on their thinking. Students will become more skilled in opinion writing—the logical idea-based writing introduced in the personal and persuasive essay writing unit and learn to transfer those skills to this new work of writing about literature.</p> <p>Although this unit is a writing unit, this work serves to enrich students’ reading skills as well. The unit begins by teaching children to read closely and carefully, mining a text for ideas about characters’ traits, motivations, troubles, changes, and relationships, and then use close reading as a way to generate provocative ideas. Children also learn</p>	

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to think more interpretatively about texts, analyzing characters and plotlines for characters' complexities, lessons learned, and overarching themes that are advanced within a text. In the final portion of the unit, students will compare and contrast their analyses across two books, raising the level of their thinking and allowing them to pay closer attention to the nuances of the text.

Big Ideas: Course Objectives / Content Statement(s)

- Students will write expository essays that advance an idea about a piece of literature.
- Students will read literature closely and write about the literature they are reading.
- Students will learn to cite texts in their essays.
- Students will write comparative literary essays.

NJ Student Learning Standards

Writing Standards

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

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

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

- A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- B. Use dialogue and description to develop experiences and events or show the responses of characters to situations.

W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

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

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

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

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

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

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

Reading Standards

RF.4.4 Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

RL.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.2 Determine the key details to identify theme in a story, drama, or poem and summarize the text.

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.

RL.4.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

RL.5.1 Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

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Speaking and Listening Standards

- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.
- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
 - B. Follow agreed-upon rules for discussions and carry out assigned roles.
 - C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
 - D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
- SL.4.3 Identify the reasons and evidence a speaker provides to support particular points.
- SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- SL.4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

Language Standards

- L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
 - E. Form and use prepositional phrases.
 - F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons
- L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- A. Use correct capitalization.
 - B. Use commas and quotation marks to mark direct speech and quotations from a text.
 - C. Use a comma before a coordinating conjunction in a compound sentence.
- L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- A. Choose words and phrases to convey ideas precisely
 - C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
- L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
- A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- A. Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context.
 - B. Recognize and explain the meaning of common idioms, adages, and proverbs.
 - C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
- L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., *wildlife, conservation, and endangered* when discussing animal preservation).

NJSLS from other subject(s)

Career Ready Practices

- Act as a responsible and contributing community member and employee.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them
- Model integrity, ethical leadership and effective management.
- Use technology to enhance productivity, increase collaboration and communicate effectively.
- Work productively in teams while using cultural/global competence.

Standard 8 Computer Science

- 8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

Standard 9 Career Readiness, Life Literacy, and Key Skills

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9.2.8.CAP.2: Develop a plan that includes information about career areas of interest. Careers (Description of a career that relates to this unit)	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> Why might this author have made this decision? What message is the author trying to communicate? What makes for a good, powerful literary essay? How do you compare and contrast two pieces of literature? 	<p>Students will understand that . . .</p> <ul style="list-style-type: none"> To write about reading, you must read closely. Authors choose the setting, objects, words, metaphor, and characters for reasons. There are certain aspects of a story that are especially central to the story. Literary essays have a structure. Ideas about reading must be supported with evidence. All sides of an issue must be examined with an open mind. Different texts may have different approaches to the same theme
Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> Writing about reading Writers' notebooks Teacher-created performance assessment Student reflections Conferences and small group <p>Summative Assessments:</p> <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> Pre/Post-On-Demand Assessment <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> <i>Nonsense Words</i> Teachers College Running Records Letter Sound ID High Frequency Word Assessment <p>Alternative Assessments:</p>	<p>Special Education:</p> <ul style="list-style-type: none"> Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> <i>Preview content and concepts</i> <i>Behavior management plan</i> <i>Highlight text</i> <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Alternative formative and summative assessments</i> <i>Guided Reading</i> <i>Personal agendas</i> <i>Project-based learning</i> <i>Tiered activities/assignments</i> <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Clubbing activities</i> <i>Exploration by interest</i> <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups: Bend I</p>

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>4- Finding and Testing a Thesis 5- Using Stories as Evidence 6- Citing Textual Evidence 8- Putting It All Together: Constructing Literary Essays Bend II 9- Writing to Discover What a Story is Really About 10- Adding Complexity to Our Ideas 13- Using Descriptions of an Author's Craft Bend III 15- Building the Muscles to Compare and Contrast 16- Comparing and Contrasting Familiar Texts 17- Using Yesterday's Learning, Today and Always 18- Developing distinct Lines of Thought</p>
	<p>English Language Learners:</p>
	<ul style="list-style-type: none"> • Unit 2: ELA Curriculum for ELLs • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<p>Students at Risk for Failure:</p>
	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<p>Gifted and Talented</p>
	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
	<p>Students with 504 Plans</p>
	<ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)

Grade 4 Scope and Sequence

Core Instructional and Supplemental Materials Professional Resources:	Core Instructional, Supplemental, Instructional, and Intervention Resources
<div data-bbox="197 480 1029 545">Core Professional Resources:</div> <ul data-bbox="249 561 995 781" style="list-style-type: none"> • 2019-20 Teachers College Calendar • The Literary Essay - Writing About Fiction Unit of Study Text by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade The Literary Essay - Writing About Fiction Unit • Florham Park ELA PD Sharing Website • <i>The Writing Strategies Book</i> by Jen Serravallo • Writing Resources and Scope and Sequences • Units of Study Online Resources <div data-bbox="197 805 1029 870">Supplemental Professional Resources:</div> <ul data-bbox="249 878 1010 1243" style="list-style-type: none"> • Leveled Literacy Intervention Kits • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Writing Strategies Book - Jennifer Serravallo</i> • <i>Flip Your Writing Workshop: A Blended Learning Approach</i> by Dana Jobansen and Sonja Cherry-Paul • <i>How's It Going? A Practical Guide to Confering with Student Writers</i> by Carl Anderson • <i>Notebook Know-How: Strategies for the Writer's Notebook</i> by Aimee Buckner • Florham Park ELA PD Sharing Website • Conferring Menus • Conferring Curriculum 	<div data-bbox="1071 480 1923 545">Core Instructional Resources:</div> <ul data-bbox="1123 561 1766 1032" style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines • <i>Tiger Rising</i> by Kate DiCamillo (Level T) • <i>Dancing in the Wings</i>, Allen, Debbie (Level M) • <i>Freedom Summer</i>, Wiles, Deborah (Level M) • <i>Number The Stars</i>, Lowry, Lois (Level U) • <i>Stone Fox</i>, Gardiner, John Reynolds (Level P) • <i>Dance Fever</i> by Julie Bowe (Level T) • <i>Duke's Den</i> by Becky Citra (Level U) • <i>A Long Pitch Home</i> by Natalie Dias Lorenzi (Level V) • <i>Rain Reign</i> by Ann Martin (Level T) • <i>Nothing Ever Happens on 90 th Street</i>, Schotter, Roni (Level Q) • <i>Owl Moon</i>, Yolen, Jane (Level O) • <i>Peter's Chair</i>, Keats, Ezra Jack (Level J) • <i>Roller Coaster</i>, Frazee, Marla (Level K) • <i>Shortcut</i>, Crews, Donald (Level J) • <i>Those Shoes</i>, Boelts, Maribeth (Level L) • <i>When I was Little</i>, Curtis Jamie Lee (Level I) • Teacher-selected books for book talks and modeling good reader behaviors <div data-bbox="1071 1049 1923 1114">Supplemental Resources:</div> <ul data-bbox="1123 1122 1787 1406" style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>Fireflies</i> by Julie Brinkloe (Level K) • <i>Pecan Pie Baby</i> by Jacqueline Woodson (Level M) • <i>Revolutionary War</i> (Cornerstones of Freedom series) by Josh Gregory (Level W) • <i>Fox</i> by Margaret Wild and Ron Brooks (Level M) • <i>Hurricane! London</i>, Jonathan (Level L) • <i>Knuffle Bunny: A Cautionary Tale</i>, Willems, Mo (Level K) • <i>Koala Lou</i>, Fox, Mem (Level K) • <i>A Letter to Amy</i>, Keats, Ezra Jack (Level K)

Grade 4 Scope and Sequence

	<ul style="list-style-type: none"> • <i>The Listening Walk, Showers, Paul</i> (Level I) • <i>Freedom Summer</i> by Deborah Wiles (Level M) • <i>A Sweet Smell of Roses</i> by Angela Johnson (Level O) • <i>This Is the Rope: A Story of the Great Migration</i> by Jaqueline Woodson (Level M) • <i>The Proudest Blue</i> by Ibtihaj Muhammad (Level N) • <i>Sulwe</i> by Lupita Nyong'o (Level O) <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLs
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> Life and Career Skills 	
<p>Career Education</p> <ul style="list-style-type: none"> New Jersey Educational Field Trip Connect With Rick Riordan Author Visit Kit Authors Who Skype 	<p>Global Perspective</p> <ul style="list-style-type: none"> National Hispanic-Latino Heritage Month National Disability Employment Awareness Month National American Indian Heritage Month Black History Month National Women’s History Month, National Irish-American Heritage Month National Italian American Heritage Month Asian Pacific American Heritage Older Americans’ Month Jewish American Heritage Month Week of Respect Red Ribbon Week International Dot Day (September 16)
Bend/Goals	Teaching Points
<p>Bend I: Writing about Reading: Literary Essays <i>(Session 1: Close Reading to Generate Ideas about a Text)</i></p> <p><i>(Session 2: Gathering Writing by Studying Characters)</i></p>	<ul style="list-style-type: none"> (pg. 4) Today I hope you’ll learn that to write will 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 yourselves <i>awake!</i> 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 details. <i>(Demonstrate by rereading a snippet of text, highlighting the fact that you pause to attend closely to what’s in the text, saying or writing what you notice.)</i> <ol style="list-style-type: none"> Readers who want to grow ideas from reading a text read and reread the text, looking for moments that are important to the whole text. Readers pause early and often and force themselves to notice what the text is saying instead of zooming along. When you try to grow ideas about characters, notice unusual words that the author uses to describe characters, then write (on sticky notes) in the margins any questions you have. Readers use thought prompts to launch themselves into new ideas. <ol style="list-style-type: none"> The thought I have about this is . . . To add on . . . I see . . . (pg. 16) 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. <ol style="list-style-type: none"> Readers need to pay close attention to details that reveal a character’s traits, motivations, struggles, changes, and relationships. Readers pay attention to concrete details in a story—what characters say and do—these details are like clues to the mystery of what these characters are like and what the story is really about. You solve these mysteries by reading closely and asking questions and thinking, “Could it be that . . .?”

Grade 4 Scope and Sequence

(Session 3: Elaborating on Written Ideas Using Prompts)

(Session 4: Finding and Testing a Thesis)

(Session 5: Using Stories as Evidence)

- (pg. 27) Today I want to teach you that when writers want to elaborate on their ideas—in the 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.
 1. Readers, use thought prompts to say more, think more, and write more
 - a. *For example . . .*
 - b. *Another example . . .*
 - c. *On the other hand . . .*
 - d. *Could it be that . . .*
 - e. *. . . can connect with . . .*
 2. Readers, also cite particular parts of the story to make sure your thinking is grounded in the actual words and details of the story.
- (pg. 37) 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 idea—your thesis—by first reading 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.
 1. People who are writing literary essays underline or star lines in notebooks, or copy over the best stuff they’ve collected.
 2. Sometimes it helps to make a full page of thesis statements, then spend at least half an hour drafting and revising those statements until you find something that feels right.
 3. We look in our notebooks for *ideas*, not for facts, meaning look for things we’ve thought up by ourselves and that aren’t exactly stated in the text to use as thesis statements.
 4. We reread each possible thesis statement and ask, “Does this opinion relate to more than one part of the text?”
 5. We revise the draft of a thesis so that it stretches like an umbrella over the whole story, looking for evidence from the whole text to support it.
- (pg 50) 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.
 1. Literary essayists, take the reader by the hand, bring him or her to the same moments you studied, and help the reader come to the conclusion you came to by:
 - a. Beginning the story by repeating the point you want to make
 - b. Using words from the text
 - c. Mentioning what the character does *not* do as a way to draw attention to what the character *does* do
 - d. Repeating the keywords from the big idea/topic sentence often.

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Grade 4 Scope and Sequence

<p><i>(Session 10: Adding Complexity to Our Ideas)</i></p>	<ol style="list-style-type: none"> 1. So to think about the patterns that underlie the story, you need to think, “What keeps happening a lot?” 2. Recall the actual plotline of the story, thinking, “What keeps happening?” 3. List times across your fingers when you see your pattern. 4. Ask, “What do you think the author is saying about that pattern?” <ul style="list-style-type: none"> • (pg. 100) Today I want to teach you that most things in life are not just one way. Things are complicated. They are not black and 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. <ol style="list-style-type: none"> 1. Literary essayists need to: <ol style="list-style-type: none"> i. Understand that things are never just one way -- something that seems all good, all bad, is probably more complicated, more many-sided ii. Understand that what things appear to be on the outside is not necessarily what they are on the inside iii. Understand that things change across a story. Characters change. People’s responses change. And those changes are at the heart of the story iv. 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 2. Literary essayists, to develop complex ideas: <ol style="list-style-type: none"> a. Take a starting idea, and decide you are going to rewrite it. b. Use one of the tips (understandings) for developing more complex ideas. c. Come up with a bunch of possibilities, including unsupportable ones. d. Go back to the book and think about the specific details of it. e. If you get an idea that is beginning to feel supportable, say it in different ways.
<p><i>(Session 11: Flash-Drafting Literary Essays)</i></p>	<ul style="list-style-type: none"> • (pg. 110) 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 dream—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. <ol style="list-style-type: none"> 1. Begin by writing the title, the author of the text, and your thesis on loose-leaf paper. 2. Next, start a body paragraph by using your thesis to write the topic sentence, then add either an example or mini-story, a quote, or a list, thinking with your pen. 3. Make sure to unpack how the example shows that the claim is true by using a thought prompt like, “This shows . . .” “This makes me think . . .” “This proves . . .” “This is important . . .” 4. Wrap up the body paragraph by restating your thesis and topic sentence. 5. Reach for examples from all different parts of the text. An easy way to do this is to write, “For example, in the beginning . . . For example, later in the story . . .” and “For example, in the end . . .”

Grade 4 Scope and Sequence

(Session 12: Beginnings and Endings)

*(Session 13: Using Descriptions of
an Author's Craft)*

(Session 14:Editing)

- (pg. 119) Today 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.
 1. Literary essayists ask, “What is the biggest thing I am talking about here?”
 2. Literary essayists follow these steps to write a lead:
 - a. List general themes your essay might address.
 - b. Choose one.
 - c. Brainstorm possible leads that pop out that theme.
 - d. Choose one.
- (pg. 128) 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.
 1. Reread a part of the text that supports the claim you need to prove.
 2. Look at the language -- and specifically the literary devices -- the author uses to highlight what he/she wants to say.
 - ★ *Chart: Literary Devices (pg 129)*
 - *Comparisons (metaphors and similes)*
 - *Sound effects*
 - *Dialect or words from another language*
 - *Alliteration*
 - *Repetition*
 - *Descriptive words or sentences*
 - *Symbols or images*
 3. Reread the part again and underline specific word choices that the author has made and think, “She could have described this differently. Why might she have chosen this word, this phrase?”
- (pg. 136) Today I want to teach you that literary essayists write about texts in the present tense, because today—and every day—the same action occurs on the same page in the text.
 1. Literary essayists read their pieces out loud noticing if all the verbs are in the present tense thinking, “Does it sound like it’s happening now?”. Shifting all the verbs to present tense makes the writing cleaner and more powerful.
 2. Another way that literary essayists make their writing clear and powerful is to use the characters’ names often in their essay.
 3. When literary essayists reread their pieces, they read as if they are a stranger, noticing places where the pronouns aren’t clear.

Grade 4 Scope and Sequence

Bend III: Writing
Compare-and-Contrast Essays
(Session 15: Building the Muscles to Compare and Contrast)

(Session 16: Comparing and Contrasting Familiar Texts)

(Session 17: Using Yesterday's Learning, Today and Always)

- (pg. 144) 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, organized way.
 1. We take the two items we are comparing and said, “Are these mostly alike or mostly different?” We decided to argue that they are mostly alike.
 2. So then we took one trait -- named it -- and said how item A and item B are similar for that trait.
 3. Then we took a second trait—we named it—and we said how that trait is also the same for both items—item A and item B.
 4. Next, we could go on to differences, starting with the sentence, “But they are also partly different.”
 5. Then we’d talk about reasons why those similarities and differences exist.
- (pg. 154) What I’ve learned is that the most interesting compare-and-contrast ideas are ones that go beneath the surface traits to deeper relationships. One can say, “These two texts are alike because they both contain the word *the*” but -- *boring*. On the other hand, one of the greatest ways to have a good book talk is to wrestle with how two literary texts address the same theme or include similar characters, but so do differently.”
 1. The first step is to interpret -- to think about the theme -- in one of the texts, thinking, “What’s this story really about? What lessons does it teach?”
 2. Now we need to think, “What other stories carry that same theme?”
 3. So writers, once you have your shared theme, remember that you will write how the books develop that theme similarly and differently.
 4. Use thought prompts to show similarities and differences
 - a. *The first way . . . To add on . . . Also . . . For example . . .*
 - b. *The second way . . .*
 - c. *Because . . .*
 - d. *But . . . Also . . . In addition . . .*
 - e. *This shows . . .*
 - f. *This is important because . . .*
 - g. *Maybe . . .*
 - h. *Perhaps . . .*
 - i. *It could be . . .*
 5. *Make sure your evidence matches your claim; you are talking about how two texts develop the same theme.*
- (pg.164) I am telling you this today, because like me in that new car, you are in the process of drafting a new kind of essay. You may think, “Wait, I don’t know how to do this! I’ve only learned about compare-and-contrast essays for two days!” But really, you know enough about writing essays to do it well. Essayists ask, “What do I already

Grade 4 Scope and Sequence

<p>(Session 18: Developing distinct Lines of Thought)</p> <p>(Session 19: Exploring Commas)</p> <p>(Session 20: A Celebration)</p>	<p>know that will help me do this well?” and then they hold themselves accountable to drawing on all they’ve learned before.</p> <ol style="list-style-type: none"> 1. Essayists, remember that you already know how to write essays. Bring all you know about essay writing to bear on your literary essay. 2. We know to: <ol style="list-style-type: none"> i. Write with generalizations and with the concrete specifics. ii. Tell about a part of the text that matches the claim, and cite that part. iii. Write a bunch of sentences, not just one sentence, to prove a point. iv. Push our thinking to write three examples to support each point by using prompts like, “Another examples is . . .” v. Unpack the citation, discussing how it matches the thesis. <ul style="list-style-type: none"> • (pg. 170) That is amazing, writers, because today I was going to talk to you about how sometimes your writing is like a tangle knot of thoughts, twisted together. The way that you loosen the tangle of strings might also be the way you loosen your writing. Perhaps you need to separate lines of thinking, to give each line of thinking a bit more air, a bit more space. <ol style="list-style-type: none"> 1. To untangle knotted ideas, writers focus on one thought at a time, saying more about each thought. <ol style="list-style-type: none"> a. Giving evidence using a quote or telling a micro-story b. Explaining supporting ideas by providing specific details. • (pg. 178) Today I want to teach you that whenever you want to unlock one of the mysteries of writing, you study and analyze the mystery -- such as comma usage -- in mentor texts. Then you can extrapolate from the mentor text how the author did that thing -- in this case, how the author used commas. <ol style="list-style-type: none"> 1. When people think about grammar and punctuation, they think about rules and worry about doing things “right” versus doing things “wrong.” The important thing is that you think about the sound of your writing. 2. Commas empower the writer to slow bits down or speed them up, as well as tucking in a quick reference or bit of information to have an effect on the reader or help bring out the meaning in your piece. 3. When you read published texts, pay close attention to the writer’s placement of commas and think about why the writer put the comma where he did. Ask yourself, “What effect does the comma or commas have on the reader? What does the comma do?” • (pg 182) Celebration: You and your students create different anthologies featuring student essays. One type of anthology could be created around a text. Another anthology could be titled “On Our Favorites”, or another could feature compare-and-contrast essays. Students can meet with those from other classes who compiled the same type anthology.
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Grade 4 Scope and Sequence

Skills (Students will be able to...) including Grammar
• Read closely in order to write about reading.
• Determine the reasons authors choose the setting, objects, words, metaphor, and characters.
• Notice the certain aspects of a story that are especially central to the story.
• Write a structured literary essay.
• Support their ideas about reading with text-based evidence.
• Examine all sides of an issue with an open mind.
• Recognize when different texts have different approaches to the same theme.
• Order adjectives within sentences according to conventional patterns (e.g., <i>a small red bag</i> rather than <i>a red small bag</i>).
• Form and use prepositional phrases.
• Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
• Use correct capitalization.
• Use commas and quotation marks to mark direct speech and quotations from a text.
• Use a comma before a coordinating conjunction in a compound sentence.

Writing Workshop	Grade: 4
<p><u>Unit 4: Journalism (Curricular Calendar)</u></p> <p>Unit Description:</p> <p>It has never been more critical for students to learn about responsible, ethical journalism. Then too, journalism is a form of writing that allows students to blend so much of what they know from writing other genres—weave in bits of powerful narrative, draw on their information writing skills to explain ideas and events, and even make arguments. There has never been a more important time for students to know the craft of journalism than now.</p> <p>This unit imagines that teachers will first teach their students to write quick news reports—with an emphasis on helping students write concise, focused news reports that tell the who, what, where, and when, with a sense of drama. A typical news report might feature headlines such as, <i>Spider Gets Loose from Science Lab</i> or <i>Tears During Dodgeball</i>. The unit cycles students quickly through generating ideas for news stories, drafting and revising those ideas on the run, and then moving through the process again. In this way, this unit is designed to help students sustain a high volume of writing and revising.</p> <p>In the second part of the unit, students launch into feature article writing. In the real world, journalists report on actual events in real time, and then they tend to follow up that brief writing by writing more investigative feature articles where they explore issues, events, and people in depth. Teachers help students follow that trajectory, helping them to see the connections between the event reporting they have just done and this new form of writing. In this part of the unit, teachers will also reinforce essential work on the foundations of information writing. This bend will follow a more typical writing process where students generate, draft, revise, etc., as opposed to the many quick drafts they write in Bend I.</p> <p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> • Students will write a news story that includes the facts of an event: who, what, where, when, and how. 	

Grade 4 Scope and Sequence

- Students will write a feature article that examines a news story from a particular angle.

NJ Student Learning Standards

Writing Standards

- W.4.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
 - B. Provide reasons that are supported by facts from texts and/or other sources.
 - C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
 - D. Provide a conclusion related to the opinion presented.
- W.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
 - B. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
 - E. Provide a concluding statement or section related to the information or explanation presented.
- W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above).
- W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
- W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.
- W.4.7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.
- W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
- W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- A. Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").
 - B. Apply *grade 4 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").
- W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Reading Standards

- RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- RI.4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- RI.4.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a *grade 4 topic or subject area*.
- RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
- RI.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.
- RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
- RI.4.8 Explain how an author uses reasons and evidence to support particular points in a text.
- RI.4.10 By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Speaking and Listening Standards

- SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.
- A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.
 - B. Follow agreed-upon rules for discussions and carry out assigned roles.

Grade 4 Scope and Sequence

C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

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

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

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

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

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

Language Standards

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

A. Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).

B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.

C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.

D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).

E. Form and use prepositional phrases.

F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

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

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

A. Use correct capitalization.

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

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

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

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

A. Choose words and phrases to convey ideas precisely.

B. Choose punctuation for effect.

C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

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

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

B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *telegraph, photograph, autograph*).

C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to nd the pronunciation and determine or clarify the precise meaning of key words and phrases.

NJSLS from other subject(s)

Career Ready Practices

Act as a responsible and contributing community member and employee.

Demonstrate creativity and innovation.

Utilize critical thinking to make sense of problems and persevere in solving them

Model integrity, ethical leadership and effective management.

Use technology to enhance productivity, increase collaboration and communicate effectively.

Work productively in teams while using cultural/global competence.

Standard 8 Computer Science

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

Grade 4 Scope and Sequence

Standard 9 Career Readiness, Life Literacy, and Key Skills 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest. Careers (Description of a career that relates to this unit)	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> How can I be a journalist that writes quickly, revises purposefully, and exposes thoughtful observations about events and information in my community? How can I write concise, focused news reports that give details about an event following the conventions of journalism writing, while cycling repeatedly through the writing process? (<i>Bend 1</i>) How can I write a feature article that teaches about a topic and engages my reader, while taking one piece through the writing process? (<i>Bend 2</i>) 	Students will understand that... <ul style="list-style-type: none"> Journalists observe the world around them and turn an ordinary event into an extraordinary one. Journalists write concise, focused news reports that tell the who, what, where, and when, with a sense of drama. Investigative journalists choose an angle or a focus for their feature articles.
Evidence of Learning (Assessments)	Accommodations and Modifications
Formative Assessments: <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> Writing about reading Writers' notebooks Teacher-created performance assessment Student reflections Conferences and small group 	Special Education: <ul style="list-style-type: none"> Curricular Modifications and Guidance for Students Educated in Special Class Settings Subgroup Accommodations and Modifications Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> <i>Preview content and concepts</i> <i>Behavior management plan</i> <i>Highlight text</i> <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Alternative formative and summative assessments</i> <i>Guided Reading</i> <i>Personal agendas</i> <i>Project-based learning</i> <i>Tiered activities/assignments</i> <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> <i>Clubbing activities</i> <i>Exploration by interest</i> <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups: Bend I 3-Providing Guided Practice</p>
Summative Assessments: <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> Pre/Post-On-Demand Assessment 	
Benchmark Assessments: <ul style="list-style-type: none"> <i>Nonsense Words</i> Teachers College Running Records Letter Sound ID High Frequency Word Assessment 	
Alternative Assessments:	

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>4-Moving Up and Down the Ladder of Abstraction 5-Developing a Seed Idea into a Thesis Statement 6-Anticipating Predictable Problems Bend II 8-Angling Stories to Support Thesis Statements 9-Turning Scraps of Paper into an Outline 13- "Writing Conclusions" 14- "Keeping Writers Focused on Their Goals as They Work" 16-Crafting Reasons with Audience in Mind Bend III 18- "Providing Children with Both Support and Enrichment" 19-Every Part Must Connect: Thinking Backward Between the Piece and the Introduction</p> <p>English Language Learners:</p> <ul style="list-style-type: none"> • Unit 2: Curriculum for ELL • ESL 3-5 • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
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Grade 4 Scope and Sequence

Core Instructional and Supplemental Materials Professional Resources:	Core Instructional, Supplemental, Instructional, and Intervention Resources
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • 2019-20 Teachers College Calendar • If...Then...Unit of Study text, chapter on Journalism, by Lucy Calkins • 2019-20 Teachers College Curricular Calendar, Fourth Grade Journalism Unit (most up to date unit) • Florham Park ELA PD Sharing Website • <i>The Writing Strategies Book</i> by Jen Seravallo • Writing Resources and Scope and Sequences • Units of Study Online Resources <p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Kits • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension: Thinking, Talking, Writing</i> • <i>Writing Strategies Book - Jennifer Serravallo</i> • <i>Flip Your Writing Workshop: A Blended Learning Approach</i> by Dana Johansen and Sonja Cherry-Paul • <i>How's It Going? A Practical Guide to Confering with Student Writers</i> by Carl Anderson • <i>Notebook Know-How: Strategies for the Writer's Notebook</i> by Aimee Buckner • Florham Park ELA PD Sharing Website • Confering Menus • Confering Curriculum 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Any appropriate grade 4 novel as a read-aloud model to set up the routines <p>Bend I: Short News Reports</p> <ul style="list-style-type: none"> • Session 1: • Bird chaotically and abruptly interrupts a teacher's speech on Back to School Night: https://www.youtube.com/watch?v=CrwqBVBlSGs (Level S-V) • News Report 1 • World's last male northern white rhino die https://www.cnn.com/2018/03/20/africa/last-male-white-rhino-dies-intl/index.html (Level S-V) • News Report 2 • The last male northern white rhino has died https://www.washingtonpost.com/lifestyle/kidspost/last-male-northern-white-rhino-has-died/2018/03/20/87b9a458-2607-11e8-bc72-077aa4dab9ef_story.html?utm_term=.91662c0bc706 (Level S-V) • News Report 1 • Target pulls 2 fidget spinners amid lead concern http://www.foxnews.com/health/2017/11/12/target-pulls-2-fidget-spinners-amid-lead-concerns.html (Level S-V) • News Report 2 • Texas girl chokes on fidget spinner part https://www.cnn.com/2017/05/17/health/texas-fidget-spinner-xray-trnd/index.html (Level S-V) • Advanced Fidget Spinner Swirls For Over Twelve Minutes! https://www.dogonews.com/2017/9/4/advanced-fidget-spinner-swirls-for-over-twelve-minutes (Level S-V) • Short news clips from sites like www.cnn.com and www.abcnews.com could offer great examples for Bend I. • Bend II: Feature Articles • Down to the last three: Can science save northern white rhino from extinction? https://www.theguardian.com/environment/2016/may/14/northern-white-rhino-bid-to-save-extinction-threat (Level S-V) • Are fidget spinners tools or toys?

Grade 4 Scope and Sequence

	<p>https://www.sciencenewsforstudents.org/article/are-fidget-spinners-tools-or-toys (Level S-V)</p> <ul style="list-style-type: none"> • Longer more story-based reporting, such as <i>60 Minutes</i> or <i>On The Road</i>, both by <i>cbsnews.com</i>, could offer great examples for Bend II. • The Washington Post - KidsPost (Level S-V) • DOGO news (Level S-V) • Tween Tribune (Level S-V) • Newsela Elementary (Level S-V) • The New York Times – The Learning Network (Level S-V) • Time for Kids (Level S-V) • Scholastic News (Level S-V) • Sports Illustrated for Kids (Level S-V) • Samples of student exemplars in writing news reports and feature articles • Teacher-selected books for book talks and modeling good reader behaviors <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>21st-Century Spaceships Series</i> by Gloria Adams (Level R) • <i>Filming Stop-Motion Animation Series</i> Zoe Saldana (Level P) • <i>Hedy Lamarr and Classified Communication</i> by Virginia Lob-Hagan (Level Q) • <i>Making Slime Series</i> by Amy Quinn (Level O) • <i>Poop Medicine Series</i> by Laura Loria (Level O) • <i>Serengeti Research Journal</i> Natalie Hyde (Level R) • <i>Surviving the Yellowstone Supervolcano Series</i> by Charlie Ogden (Level Q) • <i>The Story of Tennis Champion Arthur Ashe</i> by Crystal Hubbard (Level P) • <i>Little Guides to Great Lives: Nelson Mandela</i> by Isabel Thomas (Level P) • <i>Someday Is Now</i> by Olugbemisola Rhuday-Perkovich (Level Q) <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
Interdisciplinary Connections	Integration of Technology through NJSLs

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
<p>Integration of 21st Century Themes and Skills</p>	<p>Media Literacy Integration</p>
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
<p>Career Education</p>	<p>Global Perspective</p>
<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women’s History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans’ Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)
<p>Bend/Goals</p>	<p>Teaching Points</p>

Grade 4 Scope and Sequence

<p>Bend I: Reporting on Events - Lifting the Level of Journalism Writing (Short News Reports) (Session 1)</p>	<ul style="list-style-type: none"> ● Today I want to teach you that journalists are constantly on the lookout for newsworthy topics they can report on. Whenever something unexpected or surprising or important happens, journalists write about it, capturing all the true details of that event. <i>(Immersion/Set the Stage: Students are flash drafting a news story from observing a staged drama - classroom event or video clip. Tell students they are working to capture the true details of the event they experienced as accurately as they can.)</i> *Refer to “Qualities of Strong News Reports” anchor chart: <ol style="list-style-type: none"> 1. When you see things happen, think, “I can write about this.” 2. Jot notes about what happened while the event is fresh in their mind. Include the 5 W’s. 3. Focus on getting down the most accurate, important information - the facts. 4. Create a strong hook. 5. Use what you know about showing, not telling, to describe what you saw - vivid/descriptive verbs. 6. Include quotations. Try to remember some of what was said and jot it down, along with the name of the person who said the words. 7. Write in third person, use names, even for yourself. Give a context who the person is. 8. Write in a dramatic tone. 9. Create a strong ending.
<p>(Session 2)</p>	<ul style="list-style-type: none"> ● Today I want to teach you that journalists are observers. They live wide awake lives. They notice little details—like what kids in their class bring for lunch—and then they draft news reports that bring those stories to life. <ol style="list-style-type: none"> 1. Carefully observe people, places, events and objects all around and near to you to generate possible news report ideas. 2. Keep in mind overlooked and underappreciated people and events to help generate ideas. 3. Notice all the details, using your 5 senses. 4. Jot notes about your observations in your notebook. Include the 5 W’s and H. 5. Draft your news report.
<p>(Session 3)</p> <p>(Session 4)</p>	<ul style="list-style-type: none"> ● Today I want to teach you that when journalists plan and draft stories, they work to make their writing clear to their audience. They make sure they’ve clearly explained what happened, how and why it happened, and what might happen next. <ol style="list-style-type: none"> 1. Reread your news report. Ask, “Will this be clear to any one else? Would a stranger understand?” 2. Decide what is missing (think about the 5W’s and H), and revise to make the report clear. 3. Be extra specific so writing is clear to any audience. ● Today I want to teach you that journalists work to get to the point early on, since their readers’ attention spans are often short. They know that the most important information goes early on in an article.

Grade 4 Scope and Sequence

<p>(Session 5)</p>	<p>*Refer to “Inverted Pyramid” anchor chart - <i>top</i>.</p> <ol style="list-style-type: none"> 1. The most newsworthy information becomes your <u>lead</u> in 1-2 sentences. Give the big information: <i>What happened? Who was involved? When did it occur? Where did it take place? Why did it happen?</i> <p><i>Example: On month and day, year, at time, person and what they saw or did.</i></p> <ol style="list-style-type: none"> 2. Grab the reader’s attention by providing clear, hard facts. 3. Write in an active voice. <ul style="list-style-type: none"> • Today I want to teach you that journalists zoom in on the sequence in which something happened, pointing out exactly how it happened, as well as who was involved and how they feel about the situation.
<p>(Session 6)</p>	<p>*Refer to “Inverted Pyramid” anchor chart - <i>middle</i>.</p> <ol style="list-style-type: none"> 1. Include the accurate details. Provide a more detailed description of the event. 2. Narrate the H in sequence - <i>How did the event it happen?</i> 3. Include multiple perspectives from those involved about the event with quotations. <i>What did they see? How did they feel? How were they affected?</i> <ul style="list-style-type: none"> • Today I want to teach you that journalists leave their audience thinking more about the news.
<p>(Session 7)</p>	<p>*Refer to “Inverted Pyramid” anchor chart - <i>bottom</i>.</p> <ol style="list-style-type: none"> 1. Check your ending, making sure all questions have been answered and covers all sides. 2. Make conjectures that detail the possible side effects that an event might have on others or what the follow-up course of action might be. <ul style="list-style-type: none"> • Today I want to teach you that journalists adopt the “tone” of a reporter. Journalists write in third person and use dramatic language to convey a series of events and build tension.
<p>(Session 8)</p>	<p>*Refer to “Vivid Words” and “Technical Words Related to News Reporting” anchor charts</p> <ol style="list-style-type: none"> 1. Reread your news report to revise, paying close attention to word choice. 2. Make sure you wrote in third person, using full and last names, and no I. Give a context to the person. 3. Use vivid verbs to describe actions and feelings (<i>shocked, bolted, surprised, dismayed, perplexed</i>). 4. Look for words that could be replaced by journalists’ vocabulary: <i>witness, reporter, incident, bystander, and quoted</i>. <ul style="list-style-type: none"> • Today I want to teach you that journalists craft powerful headlines. 1. Hook the readers with concise, strong words.
<p>Bend II: Developing a Feature Article - From Seed Idea to Published Piece (<i>Feature</i></p>	<ul style="list-style-type: none"> • Today we’re going to study a new kind of journalism: feature articles. To help us understand the qualities of a feature article we’re going to ask ourselves, “How is this feature article the same as the news reports we’ve been writing? What differences are you noticing?” <p>(<i>Immersion/Inquiry</i>)</p>

Grade 4 Scope and Sequence

<p>Articles) (Session 9)</p>	<p>*Refer to “Feature Articles vs. News Reports t-chart” anchor chart:</p> <table border="1"> <thead> <tr> <th>Feature Articles</th><th>News Reports</th></tr> </thead> <tbody> <tr> <td>Report the truth.</td><td>Report the truth.</td></tr> <tr> <td>Tell about things that happen over time to people or places.</td><td>Tell about breaking news or current events.</td></tr> <tr> <td>Teaches information and gives an explanation of the significance of the information.</td><td>Teach a lot of important information</td></tr> <tr> <td>Includes facts, stories, and examples</td><td>Focus on the 5Ws and H</td></tr> <tr> <td>Longer, with more parts</td><td>Brief, including the most important details</td></tr> <tr> <td>Tone based on author’s relationship to topic</td><td>Tone is urgent and important</td></tr> <tr> <td>Interest beyond the date of the event</td><td>Published when interest high - date of event or close</td></tr> <tr> <td>Shows the author’s angle toward the topic</td><td>Steers clear of any angle toward the topic</td></tr> </tbody> </table>	Feature Articles	News Reports	Report the truth.	Report the truth.	Tell about things that happen over time to people or places.	Tell about breaking news or current events.	Teaches information and gives an explanation of the significance of the information.	Teach a lot of important information	Includes facts, stories, and examples	Focus on the 5Ws and H	Longer, with more parts	Brief, including the most important details	Tone based on author’s relationship to topic	Tone is urgent and important	Interest beyond the date of the event	Published when interest high - date of event or close	Shows the author’s angle toward the topic	Steers clear of any angle toward the topic
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<p>(Session 10)</p>	<ul style="list-style-type: none"> ● Today I want to teach you that when journalists take a special interest in some of the stories they cover, they spend more time with the topics, asking themselves, “What are the bigger topics related to this event? What are the issues that surround this newsworthy event?, What are possible feature articles about this newsworthy event? or even, ‘What do I think about this event?’ <ol style="list-style-type: none"> 1. Reread past news articles to generate an idea for a news feature article. 2. Think, “What bigger issues or topics could be related to these events?” 3. Jot these ideas in your notebook. 																		
<p>(Session 11)</p>	<ul style="list-style-type: none"> ● Today I want to teach you that journalists also generate ideas for news feature articles by looking for patterns across their news reports. <ol style="list-style-type: none"> 1. Reread past news articles to generate an idea for a feature article. 2. Think, “What patterns am I noticing in the topics across my news reports?” 3. Jot possible patterns and topics, and jot these ideas in your notebook. 																		

Grade 4 Scope and Sequence

(Session 12)	<ul style="list-style-type: none"> ● Today I want to teach you that journalists choose a powerful, important topic and determine how the topic will be angled in the feature article. <ol style="list-style-type: none"> 1. Choose an idea or topic that feels important and hits “close to home.” 2. Make sure there are sources available to research the topic more. 3. Decide on your <i>angle</i> (stance/purpose) - what life issue or concern (friendship, reveal an injustice, cruelty, bullying, highlight an act of kindness, uncover a truth, etc.) are you addressing?
(Session 13)	<ul style="list-style-type: none"> ● Today I want to teach you that journalists teach their readers by including factual information from a variety of sources. Journalists research by interviewing and asking questions, observing and studying, noticing and wondering. They make a plan, research and collect important information before drafting. <ol style="list-style-type: none"> 1. Choose an idea or topic that feels important and hits “close to home,” and the angle it will take. 2. Research and collect factual information from expert interviews, surveys, websites, texts, and observations.
(Session 14)	<ul style="list-style-type: none"> ● Today I want to teach you that journalists organize their collected research for a feature article, which will help them know how the parts will go. Doing this organization will help raise the level of the drafts you are able to write. <ol style="list-style-type: none"> 1. Look through the collected research and organize it, or group it together. 2. Form sections for each group. 3. Decide on the order of the sections.
(Session 15)	<ul style="list-style-type: none"> ● Today I want to teach you that journalists get ready for drafting by considering different ways they might structure their feature article. <ol style="list-style-type: none"> 1. Decide on the nonfiction text structure that will be used to organize the information. 2. Draft the feature article.
(Session 16)	<ul style="list-style-type: none"> ● Today I want to teach you that journalists hook their readers’ attention at the start of the feature article. <ol style="list-style-type: none"> 1. Ask a question, or provide an anecdote (short or interesting story). 2. Make sure your angle is brought out.
(Session 17)	<ul style="list-style-type: none"> ● Today I want to teach you that journalists have techniques to wrap up and end their feature article in a memorable way. <ol style="list-style-type: none"> 1. State how the event will affect the future. 2. End with a question to ponder. 3. How the event ended or was resolved.

Grade 4 Scope and Sequence

Skills (Students will be able to...) including Grammar	
<ul style="list-style-type: none"> Write to provide the reader with information about a particular subject or topic. 	
<ul style="list-style-type: none"> Analyze a variety of news reports. 	
<ul style="list-style-type: none"> Develop supporting information by establishing structure, development, and language. 	
<ul style="list-style-type: none"> Study mentor texts to help revise their writing. 	
<ul style="list-style-type: none"> Learn to observe, write, and revise quickly. 	
<ul style="list-style-type: none"> Draft and publish several writing pieces. 	
<ul style="list-style-type: none"> Use correct verb tense, and active and passive voice. 	

Writing Workshop	Grade: 4
Unit 4: Bringing History to Life (Book 3) *Test Prep Unit Description: <p>In this unit, you bring your fourth graders squarely into the rigors of academic life. You help them dive deep into the project of writing research reports, writing two reports during the unit. The students write about the American Revolution, but the lessons can be applied to other history-based units as well. As part of their research, they wrestle with citations, primary documents, conflicting views on a subject, and with the challenge of incorporating and synthesizing information of all sorts into logically structured chapters, learning the foundations of research report writing.</p> <p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> Students will write logically structured research reports incorporating citations and using text features to highlight central ideas. Students incorporate all they know about informational writing into their research report. 	
NJ Student Learning Standards	
Writing Standards W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. B. Develop the topic with facts, definitions, concrete details, text evidence, or other information and examples related to the topic. C. Link ideas within paragraphs and sections of information using words and phrases (e.g., <i>another, for example, also, because</i>). D. Use precise language and domain-specific vocabulary to inform about or explain the topic. E. Provide a conclusion related to the information or explanation presented. W.4.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences. W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.	

Grade 4 Scope and Sequence

<p>W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</p> <p>W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.</p> <p>W.4.8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.</p> <p>W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>W.4.10 Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>A. Introduce a topic clearly to provide a focus and group related information logically; include text features such as headings, illustrations, and multimedia when useful to aiding comprehension</p> <p>Reading Standards</p> <p>RF.4.4 Read with sufficient accuracy and fluency to support comprehension.</p> <p>RI.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p>RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p>RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p> <p>RI.4.6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p> <p>RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>RI.4.8 Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>RI.4.9 Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p> <p>RI.5.1 Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.4.2 Determine the key details to identify theme in a story, drama, or poem and summarize the text.</p> <p>RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</p> <p>Speaking and Listening Standards</p> <p>SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>SL.4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).</p> <p>SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.</p> <p>SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p>SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</p> <p>SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.</p> <p>Language Standards</p> <p>L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.4.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>B. Use commas and quotation marks to mark direct speech and quotations from a text.</p> <p>L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>A. Choose words and phrases to convey ideas precisely.</p> <p>B. Choose punctuation for effect</p> <p>L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.</p> <p>A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.</p> <p>L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>

Grade 4 Scope and Sequence

<p>L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., <i>wildlife</i>, <i>conservation</i>, and <i>endangered</i> when discussing animal preservation).</p> <p>L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>B. Use a comma to separate an introductory element from the rest of the sentence.</p> <p>C. Use a comma to set off the words <i>yes</i> and <i>no</i> (e.g., <i>Yes, thank you</i>), to set off a tag question from the rest of the sentence (e.g., <i>It's true, isn't it?</i>), and to indicate direct address (e.g., <i>Is that you, Steve?</i>).</p> <p>D. Use underlining, quotation marks, or italics to indicate titles of works</p> <p>NJSLS from other subject(s)</p> <p>Career Ready Practices</p> <p>Act as a responsible and contributing community member and employee.</p> <p>Demonstrate creativity and innovation.</p> <p>Utilize critical thinking to make sense of problems and persevere in solving them</p> <p>Model integrity, ethical leadership and effective management.</p> <p>Use technology to enhance productivity, increase collaboration and communicate effectively.</p> <p>Work productively in teams while using cultural/global competence.</p> <p>Standard 8 Computer Science</p> <p>8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.</p> <p>Standard 9 Career Readiness, Life Literacy, and Key Skills</p> <p>9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.</p> <p>Careers (Description of a career that relates to this unit)</p>	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • What does it mean to bring history to life? • How does a writer highlight important information for the reader? • What life lessons does history teach us? • Whose history do we tell? 	<p>Students will understand that . . .</p> <ul style="list-style-type: none"> • Research reports follow a logical structure. • Research reports are formatted to include headings and subheadings. • Research reports include information that is rich, detailed, and concrete. • Research reports contain other kinds of texts such as: essays, stories, how-to chapters, and all-about chapters. • Research reports present information through the use of historical details, text features, and quotations. • The structure of the report is chosen to highlight the important information for the reader. • Vocabulary words and text features are selected by the writer to underscore the main message of the text. • History can teach life lessons. • There are many “histories” depending on who tells the story.
<p>Evidence of Learning (Assessments)</p>	<p>Accommodations and Modifications</p>
<p>Formative Assessments:</p>	<p>Special Education:</p>

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Writing about reading • Writers' notebooks • Teacher-created performance assessment • Student reflections • Conferences and small group 	<ul style="list-style-type: none"> • Curricular Modifications and Guidance for Students Educated in Special Class Settings • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
Summative Assessments:	Differentiation: <ul style="list-style-type: none"> • <i>Preview content and concepts</i> • <i>Behavior management plan</i> • <i>Highlight text</i> • <i>Small group setting</i>
<ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Pre/Post-On-Demand Assessment 	High-Prep Differentiation: <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i>
Benchmark Assessments:	Low-Prep Differentiation: <ul style="list-style-type: none"> • <i>Clubbing activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i>
<ul style="list-style-type: none"> • <i>Nonsense Words</i> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment 	Suggested Lessons for Differentiation with Small Groups:
Alternative Assessments:	Bend I
<ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLL; Test Preparation Lesson Framework F&P levels</i> 	4- Teaching as a Way to Rehearse for Information Writing 5- Elaboration: The Details that Let People Picture What Happened Long Ago and Far Away 7- Essays within Information Texts 8- Taking Stock and Setting Goals
	Bend II
	10- The Intense Mind-Work of Note-Taking 13- Text Features: Popping Out the Important Information 14- Quotations Accentuate Importance: Voices Chime In to Make a Point 15- Using All We Know to Craft Essay and Narrative Section 16- The Other Side of the Story
	Bend III
	18- Information Writing gives Way to Idea Writing 19- Digging Deeper: Interpreting the Life Lessons that History Teaches 20- Using Confusions to Guide Research 21- Questions without a Ready Answer
	English Language Learners:
	<ul style="list-style-type: none"> • Unit 4: ELA Curriculum for ELLs • ESL 3-5

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	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • 2019-20 Teachers College Calendar • Bringing History to Life Unit of Study Text by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade Bringing History to Life Unit • Florham Park ELA PD Sharing Website • The Writing Strategies Book by Jen Seravallo • Writing Resources and Scope and Sequences • Units of Study Online Resources 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • Any appropriate grade 5 novel as a read-aloud model to set up the routines • <i>Fireflies</i> by Julie Brinkloe (Level K) • <i>Pecan Pie Baby</i> by Jacqueline Woodson (Level M) • <i>Revolutionary War</i> (Cornerstones of Freedom series) by Josh Gregory (Level W) • <i>Fox</i> by Margaret Wild and Ron Brooks (Level M) • <i>Hurricane!</i> London, Jonathan (Level L) • <i>Knuffle Bunny: A Cautionary Tale</i>, Willems, Mo (Level K) • <i>Koala Lou</i>, Fox, Mem (Level K) • <i>A Letter to Amy</i>, Keats, Ezra Jack (Level K)

Grade 4 Scope and Sequence

<p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Kits • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Writing Strategies Book - Jennifer Serravallo</i> • <i>Flip Your Writing Workshop: A Blended Learning Approach</i> by Dana Johansen and Sonja Cherry-Paul • <i>How's It Going? A Practical Guide to Conferring with Student Writers</i> by Carl Anderson • <i>Notebook Know-How: Strategies for the Writer's Notebook</i> by Aimee Buckner • Florham Park ELA PD Sharing Website • Conferring Menus • Conferring Curriculum 	<ul style="list-style-type: none"> • <i>The Listening Walk, Showers, Paul (Level I)</i> • Teacher-selected books for book talks and modeling good reader behaviors <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>George vs. George</i> by Rosalyn Schanzer (Level Q) • <i>King George III</i> by Phillip Brooks (Level Q) • <i>Life During: The American Revolution</i> by Kristen Rajczak (Level M) • <i>Secrets of American History Series</i> by Elizabeth Dennis (Level M) • <i>Unite or Die: How Thirteen States Became A Nation</i> by Jacqueline Jules (Level P) • <i>Series: If you Lived</i> by Kay Moore (Level Q) • <i>Series: Magic Tree House Fact</i> by Osborne and Pope (Level S) • <i>Series: What Really Happened?</i> By Susanna Keller (Level K) • <i>Series: Documenting Early America</i> by Sally Isaacs (Level N) • <i>Can't You Make Them Behave, King George?</i> by Jean Fritz (Level S) • <i>Deborah Sampson Goes to War</i> by Bryna Stevens (Level R) <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
<p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<p>Integration of Technology through NJSLs</p> <ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p>

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	<ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.
Integration of 21st Century Themes and Skills	Media Literacy Integration
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspective
<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)
Bend/Goals	Teaching Points
Bend I: Informational Books: Making a Conglomerate of Forms <i>(Session 1: Getting the Sense of Informational Books)</i>	<ul style="list-style-type: none"> • (pg. 6) Today I want to teach you that writers, like other creators, imagine the text they're going to make before they get started. They imagine the parts and the whole, and they think about the work they're going to need to do to write each of those parts. This helps them get started; it gives them a plan for the project. *Note you want to help students focus on a part of the revolutionary war that they will study such as the Boston Tea Party or The Boston massacre* <ol style="list-style-type: none"> 1. Writers often study the work of other authors to get an image of the sort of things they're planning to write. 2. To write a report about a giant and complicated topic --like the Revolutionary War--writers need to make choices, because you can't put everything about that topic into a book. 3. We need to look at a published work and try to figure out how it was made. We do this by studying the different parts (chapters) and asking specific questions.

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<p><i>(Session 2: Planning the Structure of Writing)</i></p>	<ol style="list-style-type: none"> a. What do I notice about this part? b. What kind of writing is it? c. How is this part organized? d. What would I need to do to be ready to write something like this on my topic? <ul style="list-style-type: none"> • (pg. 16) Today, I want to remind you that writers, especially writers of informational texts, take time to think over the structure for their writing. Writers choose structures that make sense for the entire piece of writing. <ol style="list-style-type: none"> 1. We start by writing about the bigger picture of the Revolutionary War. To do that we come up with things, parts, categories that we expect to include when we write all about the Revolutionary War. 2. Information writers take notes in ways that match their plan for the whole piece. 3. The most obvious way to get readers to see the big picture is by explaining what happened in order, from first to last with subheadings ordered as in a timeline. 4. Another way to organize an all-about chapter is to come up with several different categories within the topic of the Revolutionary War. 5. Writers choose the structure of the all-about section (the first section) that goes best with the rest of the plan for the report.
<p><i>(Session 3: Planning and Writing with Greater Independence)</i></p>	<ul style="list-style-type: none"> • (pg. 23) Today, I want to remind you of something that you already know. Writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time. <ol style="list-style-type: none"> 1. Use the strategies (show chart of strategies used in former units) to help you get ready to write an informational book: <ol style="list-style-type: none"> a. Choose a topic. b. Think about how your writing might go. What kind of writing might each chapter (or part) be? c. Plan a way to take notes and to jot ideas for each part. d. Take notes, fitting what you learn into your plan for the writing. e. Plan for teaching others about your topic, and then do that teaching to rehearse for writing. f. Draft!
<p><i>(Session 4: Teaching as a Way to Rehearse for Information Writing)</i></p>	<ul style="list-style-type: none"> • (pg. 31) Today, I want to remind you that when you are writing to teach about your topic, as you are whenever you do any information writing, it helps to <i>actually do some teaching</i>. Knowing that you have an audience can help you figure out what you need to teach. And the questions people ask in real life are probably questions that readers will also ask, so it helps to try to answer those questions in your writing. <ol style="list-style-type: none"> 1. Before a teacher teaches, he or she needs to have a plan, usually a list of the main topics with notes about the important points.

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	<ol style="list-style-type: none"> 1. Read through your entire draft and look for where you can add more of that goal 2. Pick another one and repeat the process! <ol style="list-style-type: none"> b. Writers, please lay out your personal goal sheet, your copy of the Opinion Writing Checklist, and your draft in a row. c. Reread your draft and give yourself a check for each of the qualities of good opinion writing on the checklist, finding evidence for every check you make. d. Then we will compare your checklist today with the checklist you filled out last time. e. Take a minute to jot down some of your new goals on your personal goal sheet, putting stars around really important goals. f. Revising!
<p>Bend II: Writing with Greater Independence <i>(Session 9: Writers Plan for Their Research)</i></p> <p><i>(Session 10: The Intense Mind-Work of Note-Taking)</i></p>	<ul style="list-style-type: none"> • (pg. 79) Today I want to remind you that nonfiction writers don't just choose a topic and then pick up their pens and start writing. No way! They first make some writing plans -- which often look like a table of contents. They think about different chapters they might write, and also think, "What kind of writing might that chapter be?" "That one?" Finally, they think, "Do I already know enough to write that part? What can I do to get ready to write?" <p>Writers take some time to:</p> <ol style="list-style-type: none"> 1. Create a table of contents 2. Plan possible chapters within the table of contents 3. Figure out the kinds of research they need to do. 4. Make sure they have adequate resources. <ul style="list-style-type: none"> • (pg. 88) What I need to tell you is that note-taking is <i>not</i> the easy part of writing a research paper. When you take notes, you explain things to yourself so that you can explain them to someone else. Your brain should be exhausted from note-taking because you are thinking <i>so hard</i>, using every mind-muscle that you have. So if taking notes feels like the easy part of this work, something is wrong. <p>We take notes by:</p> <ol style="list-style-type: none"> a. Organizing information. b. Thinking about the new information until it makes sense. c. Connecting the new information with what we knew before. <p>We take notes so we can explain the text to ourselves--and to others.</p> <ol style="list-style-type: none"> 1. When you read, pause, and then try to explain the passage to yourself. 2. Look around the rest of the page to help figure out the hard parts. When you explain the text to yourself, you should be saying something like, "This is mainly saying that . . .for example . . ., for example . . ., for example . . ."

(Session 13: Text Features: Popping Out the Important Information)

3. Then, recap the passage in a boxes-and-bullets format by saying something like, “The British wanted to get back at the Colonists, so they passed the Intolerable Acts, *(counting across your fingers)* which (1) closed the harbor, (2) made a British guy governor, and (3) made it illegal for the colonists to hold town meetings or to elect their own town leaders.”
 4. Write down the notes in your notebook.
- (pg. 98) Today I want to remind you of something you already know. You already know a *ton* about how to write informational books, and to write, fast and furious.
 1. We can collect all we already know about drafting to make a chart that can help with the work of drafting.
 - ★ *Chart (pg. 98) Suggestions for Drafting*
 - *Make sure your chapter isn’t too broad. Break big topics into several subtopics.*
 - *Start by drafting information you know especially well.*
 - *Think, “What kind of a 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 reader know how the chapter will go.*
 - *Use words such as first and later.*
 - *Say 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 . . .)?*
 - (pg. 104) Today, I want to remind you that when you are writing an informational text, that text—whether it is the whole book, or a chapter of the book—needs to be organized. There needs to be a plan for how the text will go. And usually the writer gives the reader some hints, early on and throughout, of how the text is organized. The writer often acts like a tour guide, taking readers along the trail of his or her information. And that tour begins with an overview, or an introduction.
 1. Here is the thing: learners expect an overview at the start of your whole book, and again at the start of each chapter.
 2. Think about why the chapters in your are ordered the way they are, then let readers in on the thinking behind your plan saying,
 - a. “Before (getting to *x* topic), we’ll get the big picture by . . .”
 - b. “Then we will focus on (*x* topic).”
 - c. “We’ll study (*x* topic), first the . . ., then the . . . and finally the . . .”(It is very important to have your own example of this in your writing to show them!)
 - (pg. 116) Today I want to teach you that writers use text features purposefully. They 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 what they’re really trying to say.

1. Writers, study that part of your writing carefully and think,
 - “What am I really trying to say here?
 - What is the most important information that I’m trying to teach?
 - Are there ideas I have about the information that I really want readers to know?”
2. After answering those questions, then think, “What text features could I use to pop out that information, so I highlight the important stuff for my readers?”
 - Examples:
 - i. Subheadings
 - ii. Textbox with definitions
 - iii. Images
 - iv. Important words in boldface
 - v. Timeline

- (pg. 127) Today I want to teach you that history writers add quotations to their writing for specific purposes. And one purpose—not the only one, but one important purpose—is to drive home a big point, to accentuate a central idea.

- Actual words that someone said (you do tell the context for the quote)
- Quoting part of a book or a website

We locate quotes in books by looking at the table of contents and searching for key words. Use the phrase *So and so, in such and such, says (writes)* “_____”

- Write an introduction that gives an overview of what is to come and hooks readers.
- Write a conclusion that summarizes the important parts and leaves readers something to think about.
- Add text features that help draw readers' attention to important information.
- Add quotations that support information and your central idea.

- (pg. 135) Today I want to remind you that writers always approach new work equipped with a toolkit of strategies that they have learned from previous work. When a writer of an information book decides that some chapters or sections should be written as stories or essays or how-to's, for example, the writer then draws on his or her knowledge of those kinds of writing to write those sections.

1. Writers mine the tools of the classroom, looking for possible strategies.
2. Writers draw on writing they have done in the past, studying what worked well that they could try as they do this same kind of writing.

Grade 4 Scope and Sequence

<p>(Session 16: <i>The Other Side of the Story</i>)</p> <p>(Session 17: <i>Self-Assessment and Goal Setting: Taking on New Challenges</i>)</p>	<p>3. Writers also ask partners for help.</p> <ul style="list-style-type: none"> • (pg. 143) Today I want to teach you that to write (and think) about history well, you need to remember that there is always more than one side to a story. When trying to understand an event in history, it is important to ask, “What are some other sides to this story?” <ol style="list-style-type: none"> 1. Writers look at a set of facts and ask whose perspective are these facts being told from? 2. Then we reread them and see them differently based on whose story they are telling. We can try to see them through a different lens by imagining the same story being told from another perspective 3. We add it to our writing by bringing out various sides of a story through the title such as, “The British Side of the Story,” and then write a chapter telling about the other side. • (pg. 152) Today I want to teach you that when writers are getting ready to take on new, even more challenging work, they reflect on the work they have done, taking stock and setting new goals. <ol style="list-style-type: none"> 1. Lay out your writing, the list of goals you started in your notebooks, and a copy of the fourth- and fifth-grade checklists. 2. Writers, look between the two checklists and for each item, decide whether you are closer to the goal for fourth-grade informational writers, or whether they are starting to do some of the work set out in the fifth-grade checklist.
<p>Building Ideas in Informational Writing (Session 18: <i>Information Writing gives Way to Idea Writing</i>)</p> <p>(Session 19: <i>Digging Deeper: Interpreting the Life Lessons that History Teaches</i>)</p>	<ul style="list-style-type: none"> • (pg. 158) Today, I want to teach you that history writers write and develop their own ideas about the information that they find as they research. <ol style="list-style-type: none"> 1. Readers want to know what writers <i>think</i> about the information they have found. 2. Add a chapter or two telling readers <i>your ideas</i> about your topic. 3. You need to read as a writer, recording not just the facts in the article, but you need to record <i>your ideas</i> when they do streak across your mind, by jotting those ideas down quickly through marginal notes. 4. Writers talk back to the text, jotting their thinking -- people call this annotating the text. • (pg. 165) Today, I want to teach you that history is made not just from names, dates, and facts, but also from ideas. The stories that are told through the ages survive not just because they are true, but also because they convey larger ideas about a people, a nation, a time. It helps, therefore, to take the stories of history and to ask, “What life lessons might this be teaching?” and write about them. <ol style="list-style-type: none"> 1. You need to read history like you read novels, pausing to ask, “What is this war--this revolution--this her--really really about? What does the whole Founding Father thing really really stand for?” 2. As writers of history, it is your job to figure out some of the big meanings and teach them to your reader. 3. As a writer of history ask what type of theme you want to include in your story!

Grade 4 Scope and Sequence

<p>(Session 20: Using Confusions to Guide Research)</p> <p>(Session 21: Questions without a Ready Answer)</p> <p>(Session 22: Editing)</p> <p>(Session 23: A Final Celebration: An Expert Fair)</p>	<ul style="list-style-type: none"> ★ <i>Chart (pg. 167) Strategies History Researchers Use to Grow Ideas as They Research</i> <ul style="list-style-type: none"> ○ Reread texts, annotating them with ideas, life lessons, and themes you see in them. ○ Connect then and now. ○ Ask, “What life lessons might this teach?” ○ Think of main characters and ask, “What can I learn from that person’s life story?” (pg. 168) • (pg. 175) You already know that nonfiction writers don’t always start out as experts on the topic they’re writing about. Writing often involves taking a crash course on the topic. When taking those crash courses, nonfiction writers start with their musings, then turn these into research questions, and then see what they can learn. <ol style="list-style-type: none"> 1. You start by wondering, then try to shape your musings into a question, wording the question in different ways. 2. Speculate on possible answers by saying, “Could this be because . . .,” and keep on wondering and creating new questions. 3. Good questions get to the heart of a topic and often ask, “Why?” • (pg. 184) Today I want to teach you that historians don’t always find answers to every question they have. But nonfiction writers—particularly historians—use all of their research and knowledge to create possible answers for questions for which people can’t find ready-made answers. <ol style="list-style-type: none"> 1. Students of history read enough about their topic to come up with their own fact-based hypothesis and write about their best-guess theories. 2. Use phrases like, “What I know that sort of relates is . . .,” and “So this makes me think that . . .” • (pg. 193) Today I want to remind you of the power of the comma in informational writing. Writers often think of the comma as a way to help readers know when to pause. But in informational writing, the comma can also act like a spotlight saying, “Hey! This information is important!” <ol style="list-style-type: none"> 1. Writers, as you’ve been learning since you learned how to write, the tiniest marks on your page pack a lot of power. 2. Commas, periods, and question marks help readers to understand the meaning of your words and to be able to read your writing with ease and expression. 3. Writers, check your writing for places to insert commas, so that your readers understand the meaning of your words. • (pg. 197) Celebration – An Expert Fair. Writers will teach others what they have learned about their topics.
Skills (Students will be able to...) including Grammar	
• Write research reports that follow a logical structure.	
• Format research reports to include headings and subheadings.	
• Write research reports to include information that is rich, detailed, and concrete.	
• Compose research reports that contain other kinds of texts such as: essays, stories, how-to chapters, and all-about chapters.	

Grade 4 Scope and Sequence

• Write research reports that present information through the use of historical details, text features, and quotations.
• Choose a report structure to highlight the important information for the reader.
• Select vocabulary words and text features to underscore the main message of the text.
• Generate life lessons by studying history.
• Consider point of view when studying history.
• Use commas and quotation marks to mark direct speech and quotations from a text.
• Use a comma to separate an introductory element from the rest of the sentence.
• Use a comma to set off the words <i>yes</i> and <i>no</i> (e.g., <i>Yes, thank you</i>), to set off a tag question from the rest of the sentence (e.g., <i>It's true, isn't it?</i>), and to indicate direct address (e.g., <i>Is that you, Steve?</i>).
• Use underlining, quotation marks, or italics to indicate titles of works

Writing Workshop	Grade: 4
Unit 5: Graphic Novels: Writing in Pictures (Curricular Calendar) This curricular calendar unit develops the narrative techniques introduced in all the previous narrative units of study, guiding students to consider plot, pacing, craft, and elaboration in a new format. In Bend I of the unit, the students will study and compare various graphic novels. The students will generate several story ideas and plot out one of these stories across a “bookmap.” They will plan a panel layout for each page of their book before drafting a graphic novel. In Bend II of the unit, students create a second, more sophisticated graphic novel. This cycle builds off the process and planning taught in Bend I, while teaching stronger revision moves. This unit places a strong emphasis on planning a story arc through oral rehearsal and subsequent revisions to the story. It specifically revisits and strengthens students’ ability to structure a story.	
NJ Student Learning Standards	
Writing Standards: W.4.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences. W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting. W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research A. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).	
Reading Standards: RF.4.3 Know and apply grade-level phonics and word analysis skills in decoding and encoding words. A. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.	

Grade 4 Scope and Sequence

RF.4.4 Read with sufficient accuracy and fluency to support comprehension.

- A. Read grade-level text with purpose and understanding.
- B. Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
- C. Use context to confirm or self-correct word recognition and understanding, rereading as necessary

RL.4.1 Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.2 Determine the key details to identify theme in a story, drama, or poem and summarize the text.

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

RL.4.7 Make connections between specific descriptions and directions in a text and a visual or oral representation of the text.

RL.4.9 Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed.

RL.5.1 Quote accurately from a text, and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

Speaking & Listening Standards:

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

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

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

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

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

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

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

Language Standards

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

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

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

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

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

- A. Choose words and phrases to convey ideas precisely.

Grade 4 Scope and Sequence

<p>B. Choose punctuation for effect.</p> <p>C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).</p> <p>L.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.</p> <p>A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.</p> <p>B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph</i>, <i>photograph</i>, <i>autograph</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of keywords and phrases</p> <p>L.4.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings</p> <p>A. Explain the meaning of simple similes and metaphors (e.g., <i>as pretty as a picture</i>) in context</p> <p>B. Recognize and explain the meaning of common idioms, adages, and proverbs.</p> <p>C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</p> <p>L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., <i>quizzed</i>, <i>whined</i>, <i>stammered</i>) and that are basic to a particular topic (e.g., <i>wildlife</i>, <i>conservation</i>, and <i>endangered</i> when discussing animal preservation).</p> <p>NJSLS from other subject(s)</p> <p>Career Ready Practices</p> <p>Act as a responsible and contributing community member and employee.</p> <p>Demonstrate creativity and innovation.</p> <p>Utilize critical thinking to make sense of problems and persevere in solving them</p> <p>Model integrity, ethical leadership and effective management.</p> <p>Use technology to enhance productivity, increase collaboration and communicate effectively.</p> <p>Work productively in teams while using cultural/global competence.</p> <p>Standard 8 Computer Science</p> <p>8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.</p> <p>Standard 9 Career Readiness, Life Literacy, and Key Skills</p> <p>9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.</p> <p>Careers (Description of a career that relates to this unit)</p>	
Enduring Understandings/Goals	Essential Questions
<p>Students will understand that...</p> <ul style="list-style-type: none"> The graphic novel genre creates a unique narrative experience. Authors use a variety of literary devices to convey meaning. Story elements are represented in both still images and written form in graphic novels. Authors utilize different points of view for a desired effect on the reader. Authors develop themes in graphic novels with both writing and images. Authors use universal symbols, color, words, and background images to create feelings and emotions in the reader and characters in a text. Graphic artists vary panel shape to evoke different feelings and emotions. A graphic narrative includes literary elements such as a problem, solution, plot, setting, characters, a narrator, and theme. 	<ul style="list-style-type: none"> How can I use all I already know about narrative craft and graphic novels to draft and revise in pictures as well as words? How can I transfer over everything I've learned so far about narrative writing to this new medium? What special techniques can I use to make my graphic novels irresistible to readers? What is the value of creating a narrative utilizing both words and images?
Evidence of Learning (Assessments)	Accommodations and Modifications

Grade 4 Scope and Sequence

<p>Formative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Writing about reading • Writers' notebooks • Teacher-created performance assessment • Student reflections • Conferences and small group <p>Summative Assessments:</p> <ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Pre/Post-On-Demand Assessment <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • <i>Nonsense Words</i> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	<p>Special Education:</p> <ul style="list-style-type: none"> • Curricular Modifications and Guidance for Students Educated in Special Class Settings • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Differentiation:</p> <ul style="list-style-type: none"> • <i>Preview content and concepts</i> • <i>Behavior management plan</i> • <i>Highlight text</i> • <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clipping activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i> <p>Suggested Lessons for Differentiation with Small Groups:</p> <p>Bend I</p> <p>3- Creating Conflicts to Spark Stories</p> <p>6- Drafting a Graphic Novel Using All You Know</p> <p>8- Revising Drafts with the Narrative Checklist in Mind</p> <p>9- Editing Balloons for Clarity</p> <p>Bend II</p> <p>13- Planning Using More Complex Thumbnails</p> <p>14- Drafting in Cartooning Centers</p> <p>15- Revising: More Complex Speech Balloons</p> <p>16- Revising: Zooming-in to Highlight Importance</p> <p>17- Revising: Moving the Camera to Help the Reader</p> <p>18- Editing</p> <p>English Language Learners:</p> <ul style="list-style-type: none"> • Unit 4: Curriculum for ELL • ESL 3-5
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Grade 4 Scope and Sequence

	<ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students at Risk for Failure:</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modifications • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Subgroup Accommodations and Modification • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> • 2019-20 Teachers College Calendar • Revving up writing muscles Unit of Study Text by Lucy Calkins • 2019-20 Teachers College Calendar, Second Grade Revving up writing muscles Unit • Florham Park ELA PD Sharing Website • The Writing Strategies Book by Jen Seravallo • Writing Resources and Scope and Sequences • Units of Study Online Resources 	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> • <i>Any appropriate grade 4 novel as a read-aloud model to set up the routines</i> • <i>Stinky</i> by Eleanor Davis (Level K) • <i>El Deafo</i> by Cece Bells (Level X) • <i>Amulet Series</i> (Level S) • <i>Might Jack Series</i> (Level Q) • <i>Bone Series</i> by Jeff Smith (Level W) • Graphic novels by Raina Telgemeier (Level T)

Grade 4 Scope and Sequence

<p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Kits • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Writing Strategies Book - Jennifer Serravallo</i> • <i>Flip Your Writing Workshop: A Blended Learning Approach</i> by Dana Johansen and Sonja Cherry-Paul • <i>How's It Going? A Practical Guide to Conferring with Student Writers</i> by Carl Anderson • <i>Notebook Know-How: Strategies for the Writer's Notebook</i> by Aimee Buckner • Florham Park ELA PD Sharing Website • Conferring Menus • Conferring Curriculum 	<ul style="list-style-type: none"> • Teacher-selected books for book talks and modeling good reader behaviors <p>Supplemental Resources:</p> <ul style="list-style-type: none"> • Conferring Curriculum • Florham Park ELA PD Sharing Website • Conferring Menus • <i>Binky Series</i> by Ashley Spires (Level N) • <i>The Bots Series</i> by Russ Bolts (Level N) • <i>Big Nate Series</i> by Lincoln Peirce (Level O-P) • <i>The Bad Guys Series</i> by Aaron Blabey (Level -Q) • <i>The Breadwinner: A Graphic Novel</i> by Deborah Ellis (Level W) • <i>The Cardboard Kingdom</i> by Chad Sell (Level R) • <i>Sita's Ramayana</i> by Samhita Arni (Level W) <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Leveled Literacy Intervention Texts • Six Minute Solutions • Fountas and Pinell Guided Reading • Fountas and Pinell Shared Reading
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLS</p>
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Ongoing:</p> <ul style="list-style-type: none"> • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use document camera or overhead projector for shared reading of texts. <p>Other:</p> <ul style="list-style-type: none"> • Use Microsoft Word, Inspiration, or Smart Board Notebook software to write the words from their word sorts. • Use Inspiration to create a double timeline looking at plot events and character motivation.

Grade 4 Scope and Sequence

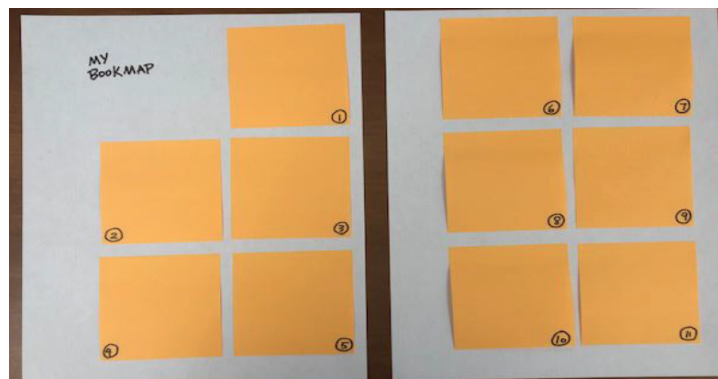
Integration of 21st Century Themes and Skills		Media Literacy Integration	
<ul style="list-style-type: none">Financial, Economic, Business, and Entrepreneurial LiteracyCivic LiteracyHealth LiteracySocial Justice LiteracyCreativity and InnovationCritical Thinking and Problem Solving Communication and Collaboration Information LiteracyMedia LiteracyLife and Career Skills		<ul style="list-style-type: none">Ask students to look for specific things when they view videos or read print material, and then ask questions about those itemsBuild on the intuitive knowledge students have gained from media about the story and characterClarify the distinction between fiction and nonfiction in different types of media reporting on the same topicUse print materials to practice reading and comprehension skills	
Career Education		Global Perspective	
<ul style="list-style-type: none">New Jersey Educational Field TripConnect With Rick RiordanAuthor Visit KitAuthors Who Skype		<ul style="list-style-type: none">National Hispanic-Latino Heritage MonthNational Disability Employment Awareness MonthNational American Indian Heritage MonthBlack History MonthNational Women’s History Month,National Irish-American Heritage MonthNational Italian American Heritage MonthAsian Pacific American HeritageOlder Americans’ MonthJewish American Heritage MonthWeek of RespectRed Ribbon WeekInternational Dot Day (September 16)	
Bend	Teaching Points		
Bend I: Writing a First Graphic Novel <i>(Session 1: What’s So Special About Graphic Novels, Anyway?)</i> 			

(Session 4: Planning a Graphic Novel: Bookmapping)

3. Add accessories and some props.
4. Think, “What motivates this character? What problems does this character face?”

- **(pg. 6) Today I want to teach you that another way writers spark ideas for stories is to create a misunderstanding between characters.**
 1. Think about friends or classmates and misunderstandings they could possibly have with each other.
 2. Tell your partner about one possible misunderstanding that you can think about.
 3. Jot some possible misunderstanding down in your writer's notebook.
- **(pg. 6) Today I want to teach you that graphic novelists create bookmaps. They do this by planning their story across pages.**
 1. Create a problem for your character.
 2. Think ahead--can this problem have a logical solution?
 3. How might this problem eventually be resolved?
 4. Tell the story "beginning, middle, and end" to your partner.
 5. Write your story across your bookmap.

- **Page 1-** (At the Park) Zainab sees cute puppies everywhere. She wants one.
- **Page 2-** (At home: in the kitchen) Asks Mom for a puppy. Mom says, “No way.” She pleads. Mom says, “No.”
- **Page 3-** (At home: in the kitchen) She says she has no one to play with. Mom says, “Go play with your three little brothers.” She’s angry. Thinks: Life is Unfair.

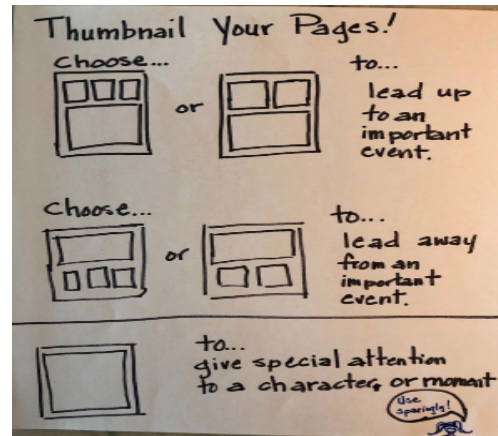


Grade 4 Scope and Sequence

(Session 5: Planning a Graphic Novel: Thumbnailing and Scripting)

- (pg. 8) Today I want to teach you that graphic novelists design the layout of each page to highlight what's important on that page. They do this by creating small, experimental page designs called thumbnails.

1. Look at a page from your bookmap.
2. Choose a panel layout for this page.
3. Create a tiny page plan in your writing notebook. Voila, a thumbnail!
4. Repeat.



(Session 6: Drafting a Graphic Novel Using All You Know)

- (pg. 8) Today I want to teach you that as you use your plans to draft, you'll recall and use all you know about graphic novels.



1. Fold your papers in half to create a booklet.
2. Number the pages in your booklet.
3. Refer to your thumbnails to sketch out the panel layout.

(Session 7: Drafting and Revising Like a Cartoonist)

- (pg. 9) Today I want to teach you that graphic novelists use cartooning techniques to show not tell.

1. Use your art strategically to "show-not-tell." For example, if your character is disappointed or angry, you might sketch him/her droopy shouldered and mad eyed, but you don't want him/her also saying, "I'm angry and disappointed."
2. Think about how you can give information with art, dialogue, feelings, and reactions.
3. Continue drafting.

Grade 4 Scope and Sequence

<p>(Session 8: Revising Drafts with the Narrative Checklist in Mind)</p> <p>(Session 9: Editing Balloons for Clarity)</p> <p>(Session 10: Editing Dialogue)</p>	<ul style="list-style-type: none"> • (pg. 10) Today I want to remind you that good writers revise their drafts keeping the narrative checklist in mind. <ol style="list-style-type: none"> 1. Review the narrative checklist. 2. Read your graphic novel and use the checklist as a tool to revise your draft. • (pg. 10) Today I want to teach you that graphic novelists, check their work for clarity before publishing. They specifically check placement of speech balloons. <ol style="list-style-type: none"> 1. Check the placement of your speech bubbles. Remember that a reader's eye moves from left to right and top to bottom. 2. Revise, following the "left-to-right, top-to-bottom" rule. 3. Continue to check your placement of speech bubbles throughout your graphic novel. <div style="display: flex; justify-content: space-around; align-items: flex-end;"> <div style="text-align: center;">  <p>Figure A</p> </div> <div style="text-align: center;">  <p>Figure B</p> </div> </div> • (pg. 10) Today I want to teach you that graphic novelist edit to bring their characters' dialogue to life, not just by improving spelling, punctuation, and grammar, but by using different lettering styles and bold words. Here are some editing tips: <ol style="list-style-type: none"> 1. Try using different lettering styles and sizes. 2. Write your dialogue lightly first and then create a balloon around it. 3. Create a "revision panel" by cutting a square of exactly the same size as the original panel and glue this on.
<p>Bend II: Power UYour Revisions in a Second Graphic Novel. (Session 11: Generating)</p>	

Grade 4 Scope and Sequence

<p>(Session 12: Planning)</p> <p>(Session 13: Planning Using More Complex Thumbnails)</p> <p>(Session 14: Drafting in Cartooning Centers)</p>	<ul style="list-style-type: none"> • (pg. 10) Today I want to teach you that graphic novelists are often world builders--when they start a new project, it might be from the same 'world' as a previous project: the same characters or settings. <ol style="list-style-type: none"> 1. As you generate story ideas consider your stories from the previous bend. 2. Consider the "world" of that story and imagine other stories in that world. 3. Share your ideas with your partner. 4. Write your ideas in your writer's notebook. • (pg. 11) Today I want to teach you that graphic novelists don't only <i>create</i> book maps, they <i>experiment</i> with them in order to find the best way for their story to unfold. <ol style="list-style-type: none"> 1. Develop a story arc. Create a problem or series of problems for your character to tackle. 2. Consider how your character resolves his/her problem or problems at the end of the book. 3. Flesh out the details in the story arc. • (pg. 11) Today I want to teach you that graphic novelists consider what's happening on each page to decide the best way to lay out the panels. <ol style="list-style-type: none"> 1. Decide on the number of panel 'tiers' you want to incorporate on each page. 2. Decide on the number of panels within each row you want to have on each page. 3. Lay out your panels remembering to keep in mind how much space you will need. • (pg. 11) Today I want to teach you that graphic novelists experiment with cartooning techniques to find the best ways to show feelings, action, and setting on their pages. <ol style="list-style-type: none"> 1. Think about all you know about narrative writing. 2. Think about how your cartooning choices affect the reader's understanding of your story. <p>(Some of the work taught explicitly at the cartooning centers includes:)</p> <ul style="list-style-type: none"> • Using Caption Boxes to transition to a new time and/or setting. • Drawing facial features and body language to reveal a character's mood or personality. • Drawing lines to show motion or movement. • Creating stick figures to represent a variety of poses and movement. • Adding flesh and features to a stick figure to reveal a character's personality. • Creating basic backdrops – indoor vs. outdoor – to reveal details of the setting. • Using basic perspective rules: smaller is further away, bigger is closer, to show distance. • Changing angles or perspective to help the reader identify with the main character. • Experimenting with fonts and also the shape and border of speech balloons to allow the reader to hear tone. • Using color strategically to help the reader feel the mood on that page. • Using a series of small panels to help the reader picture an action in slow motion.
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Grade 4 Scope and Sequence

<p><i>(Session 15: Revising: More Complex Speech Balloons)</i></p>	<ul style="list-style-type: none"> • (pg. 12) Today I want to teach you that graphic novelists experiment with the placement of speech balloons within a panel to show back-and-forth dialogue. <ol style="list-style-type: none"> 1. Mine through different graphic novels. 2. Notice the variety of shapes, placements, and complex ways that some speech balloons connect to each other. 3. Notice specific instances where the reader can ‘hear’ back and forth dialogue between two characters. 4. Imagine more strategic ways you could use dialogue in your writing. Revise your writing.
<p><i>(Session 16: Revising: Zooming-in to Highlight Importance)</i></p>	<ul style="list-style-type: none"> • (pg. 12) Today I want to teach you that graphic novelists highlight important parts by zooming in on moments, objects, or small actions, creating close up panels. <ol style="list-style-type: none"> 1. Mine through different graphic novels. 2. Zoom into a scene or character’s face to highlight an important emotion or thought. 3. Revise your writing.
<p><i>(Session 17: Revising: Moving the Camera to Help the Reader)</i></p>	<ul style="list-style-type: none"> • (pg. 12) Today I want to teach you that graphic novelists draw readers into the whole story by “moving the camera,” showing different angles: tops, bottoms, sides, insides and more. <ol style="list-style-type: none"> 1. Think about lettering, space is important. 2. Check that you do not have a huge swath of empty space by drawing tiny characters. 3. Draw big, experimenting lightly with a pencil until you get the strokes right.
<p><i>(Session 18: Editing)</i></p>	<ul style="list-style-type: none"> • (pg. 12) Today I want to teach you that graphic novelists improve the clarity of their story by embedding words within art. (This session could focus on environmental print & sound effects, outside balloons.) <ol style="list-style-type: none"> 1. Check your words in your speech bubbles. 2. Check your artwork. 3. Ask yourself, “Does my story make sense? Is it clear to the reader? Do the pictures and word match?” 4. Fix and edit for publishing.
<p><i>(Session 19: Final Touches)</i></p>	<ul style="list-style-type: none"> • (pg. 12) Note: <i>Using the first pages of Stinky/front and end matter dedication, title page.</i> Today I want to teach you that graphic novelists view their graphic novel as an artistic artifact, making decisions about the front and back cover, title page, and author page. <ol style="list-style-type: none"> 1. Craft your cover and back blurb. Make sure you have a bold title and the lettering should be equal and spaced out. No squeezing of letters. 2. Use light pencil strokes and then go over later with a pen.

Grade 4 Scope and Sequence

(Session 20: Artists' Alley Celebration)	<p>3. Think about the art that will grab your reader's interest.</p> <ul style="list-style-type: none"> • (pg. 12) Inquiry question: How do graphic novelists share the word of their graphic novels with their readers--how do graphic novelists get famous? <ol style="list-style-type: none"> 1. Classroom celebrations may vary. 2. Get creative and have fun.
Skills (Students will be able to...)	
<ul style="list-style-type: none"> • Analyze examples of literary devices for meaning and author's purpose. • Identify, interpret, evaluate, and synthesize the story elements within a graphic novel. • Identify, evaluate, and synthesize different points of view in a text and their purpose. • Define, identify and evaluate various story arcs. • Evaluate and synthesize the use of purposeful dialogue within a text and the manner in which it drives the plot of a story. • Comprehend and predict the plot of a story based on character interaction with the setting. • Interpret, analyze, and evaluate themes of a text as communicated through words and images. • Interpret various symbols, color, words, and background images to comprehend meaning. • Identify and analyze the use of panel size and shape and the different feelings and emotions they evoke. • Utilize literary elements for appropriate effect in a narrative piece. • Utilize still images along with literary techniques such as dialogue, sensory details, setting, and pacing of plot to enhance the narrative. • Use actions, thoughts, dialogue and still images to develop memorable and symbolic characters. • Select appropriate vocabulary to produce a clear and coherent graphic narrative. • Analyze a draft, revise the content as needed and recognize and correct grammar, usage, and conventional errors. 	

Writing Workshop	
Unit 6: Historical Fiction Writing (If... Then...)	
Unit Description:	
<p>This unit stands on the shoulders of all the narrative work done this year. The opportunity to return to a genre benefits writers enormously because it means drawing on old strategies with greater finesse and working with greater control. This unit asks students to write two historical fiction stories, taking both stories through the entire writing process. It is suggested that students write about a period they have already studied in social studies. In Bend 1, students will recall what they have learned about strong narrative writing and learn a few strategies for collecting and developing possible historical fiction ideas. In Bends II and III, students will choose a seed idea to develop into full stories. In Bend IV, students will select one of their stories to revise and edit for publication.</p>	
NJ Student Learning Standards	
RL.4.4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in literature.	

Grade 4 Scope and Sequence

- RL.4.6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.
- RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- RI.4.3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- RI.4.4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
- RI.4.5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
- RI.4.6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.
- RI.4.8. Explain how an author uses reasons and evidence to support particular points in a text.
- RI.4.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.
- RF.4.3. Know and apply grade-level phonics and word analysis skills in decoding and encoding words.
- RF.4.4. Read with sufficient accuracy and fluency to support comprehension.
- W.4.3. Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences.
- A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - B. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
 - C. Use a variety of transitional words and phrases to manage the sequence of events.
 - D. Use concrete words and phrases and sensory details to convey experiences and events precisely.
 - E. Provide a conclusion that follows from the narrated experiences or events.
- W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
- W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting
- W.4.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- A. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).
- W.4.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.
- SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
- L.4.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- A. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (*where, when, why*).
 - B. Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.
 - C. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.
 - D. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).
 - E. Form and use prepositional phrases. F. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. G. Correctly use frequently confused words (e.g., *to, too, two; there, their*).
- L.4.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- A. Use correct capitalization.
 - B. Use commas and quotation marks to mark direct speech and quotations from a text.
 - C. Use a comma before a coordinating conjunction in a compound sentence.
 - D. Spell grade-appropriate words correctly, consulting references as needed.
- L.4.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Grade 4 Scope and Sequence

<p>A. Choose words and phrases to convey ideas precisely.</p> <p>B. Choose punctuation for effect.</p> <p>C. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).</p> <p>L.4.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.</p> <p>A. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.</p> <p>B. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph</i>, <i>photograph</i>, <i>autograph</i>).</p> <p>C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.</p> <p>L.4.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>A. Explain the meaning of simple similes and metaphors (e.g., <i>as pretty as a picture</i>) in context.</p> <p>B. Recognize and explain the meaning of common idioms, adages, and proverbs.</p> <p>C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</p> <p>L.4.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., <i>quizzed</i>, <i>whined</i>, <i>stammered</i>) and that are basic to a particular topic (e.g., <i>wildlife</i>, <i>conservation</i>, and <i>endangered</i> when discussing animal preservation).</p> <p>NJSLS from other subject(s)</p> <p>Career Ready Practices</p> <p>Act as a responsible and contributing community member and employee.</p> <p>Demonstrate creativity and innovation.</p> <p>Utilize critical thinking to make sense of problems and persevere in solving them</p> <p>Model integrity, ethical leadership and effective management.</p> <p>Use technology to enhance productivity, increase collaboration and communicate effectively.</p> <p>Work productively in teams while using cultural/global competence.</p> <p>Standard 8 Computer Science</p> <p>8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.</p> <p>Standard 9 Career Readiness, Life Literacy, and Key Skills</p> <p>9.2.8.CAP.2: Develop a plan that includes information about career areas of interest.</p> <p>Careers (Description of a career that relates to this unit)</p>	
Essential Questions:	
<ul style="list-style-type: none"> How do fiction writers write in various genres? How is historical fiction different from other genre writing? 	<ul style="list-style-type: none">
Evidence of Learning (Assessments)	
<p>Formative Assessments:</p> <ul style="list-style-type: none"> <i>Learning Progressions (Grades 2-8)</i> Writing about reading Writers' notebooks Teacher-created performance assessment Student reflections Conferences and small group 	

Grade 4 Scope and Sequence

Summative Assessments:	
<ul style="list-style-type: none"> • <i>Learning Progressions (Grades 2-8)</i> • Pre/Post-On-Demand Assessment 	
Benchmark Assessments:	
<ul style="list-style-type: none"> • <i>Nonsense Words</i> • Teachers College Running Records • Letter Sound ID • High Frequency Word Assessment 	
Alternative Assessments:	
<ul style="list-style-type: none"> • F & P Running Records • Scholastic Running Records • BeBop Books for running records • G & T Assessments: Sages-2 Screening Assessment for Gifted Elementary: Mathematics/Science Language Arts/Social Studies • Reasoning • Yopp-Singer test of Phoneme Segmentation • Sentence-Writing Grade Placement Test • Linguistics Phonemic Awareness Screener • Linguistics Decoding Pre/Post Test • Dyslexia Screener • PRIM checklist • <i>LLI; Test Preparation Lesson Framework F&P levels</i> 	
Core Instructional and Supplemental Materials Professional Resources:	
Core Professional Resources:	
<ul style="list-style-type: none"> • 2019-20 Teachers College Calendar • Historical Fiction Unit of Study Text by Lucy Calkins • 2019-20 Teachers College Calendar, Fourth Grade Historical Fiction Unit • Florham Park ELA PD Sharing Website 	

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • <i>The Writing Strategies Book</i> by Jen Serravallo • Writing Resources and Scope and Sequences • Units of Study Online Resources 	
<p>Supplemental Professional Resources:</p>	
<ul style="list-style-type: none"> • Leveled Literacy Intervention Kits • Rubric for Assessing a Retell on a Reading Level Assessment - Levels A-Z (Teachers College) • <i>Primm Book</i> • <i>Prompting Guide Part 1 - For Oral Reading and Early Writing</i> • <i>Prompting Guide Part 2 - For Comprehension : Thinking, Talking, Writing</i> • <i>Writing Strategies Book - Jennifer Serravallo</i> • <i>Flip Your Writing Workshop: A Blended Learning Approach</i> by Dana Johansen and Sonja Cherry-Paul • <i>How's It Going? A Practical Guide to Conferring with Student Writers</i> by Carl Anderson • <i>Notebook Know-How: Strategies for the Writer's Notebook</i> by Aimee Buckner • Florham Park ELA PD Sharing Website • Conferring Menus • Conferring Curriculum 	
<p>Interdisciplinary Connections</p>	
<ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Understand what it means to “read close” in social studies, science, and foreign language. • Offer short, nonfiction picture books and nonfiction articles on science, social studies, and foreign language related activities to encourage building background knowledge and independent reading about topics of interest to students. • Encourage students to respond to texts in their specific subject area notebooks as they reflect on what they have been reading. • Highlight texts, themes, and reflections that connect to themes related to the Holocaust; i.e. power, bullying, empathy, and social activism. 	
<p>Integration of 21st Century Themes and Skills</p>	
<ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • Social Justice Literacy • Creativity and Innovation 	<ul style="list-style-type: none"> •

Grade 4 Scope and Sequence

<ul style="list-style-type: none"> • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills 	
<p align="center">Career Education</p>	
<ul style="list-style-type: none"> • New Jersey Educational Field Trip • Connect With Rick Riordan • Author Visit Kit • Authors Who Skype 	<ul style="list-style-type: none"> •
<p>Bend/Goals</p>	<p>Teaching Points</p>
<p>Bend 1: Collect, Select, and Develop Story Ideas <i>(Session 1: Rehearsing)</i></p> <p><i>(Session 2: Collecting Story Ideas)</i></p> <p><i>(Session 3: Developing Internal and External Characteristics for Characters)</i></p>	<ul style="list-style-type: none"> • (p. 72) Today I want to teach you that historical fiction writers rehearse differently because we aren’t just writing stories, we are writing historical fiction. We learn as much as we can about the time period in which our stories will be set, paying attention especially to the people and the issues that matter to them, and to the fabric of daily life—to the transportation, the clothes, the meals, the setting. As we read about the era, we’re thinking, “So how might MY story go?” and we collect details that could end up as part of our own stories. <i>(Note: Read Aloud selected books about 2 weeks prior to this lesson).</i> <ol style="list-style-type: none"> 1. Think about the Historical Fiction books we have been reading. 2. Think about some of the characters and the issues that mattered to them. 3. Tell your partner three ways that you think your story can go. • (p. 72) Today I want to teach you that historical fiction writers can collect possible story ideas by thinking of our own lives and how the desires and problems of our own lives might play out in another time period. We can think about what is at the core of our desires and problems (freedom, fitting in) and then think about what these might look like in the time period we are studying. <ol style="list-style-type: none"> 1. Think about something you want or a problem you may have to deal with. 2. Ask yourself, “Can I relate this to the time period I am learning about?” 3. Got down your idea in your writing notebook, include the setting and problem. • (p. 73) Today I want to teach you that historical fiction writers develop both the internal and external characteristics for characters that live in our chosen story idea. We do this work, remembering to draw on what we know about the time period and to make our character true to the times. <ol style="list-style-type: none"> 1. Think about your character and the time period. 2. Make a T chart and list your character’s internal traits on one side and external traits on the other side of the chart. 3. Make sure the characteristics make sense to the time period.

Grade 4 Scope and Sequence

<p><i>(Session 4: Considering the Struggles and Motivations of Characters)</i></p>	<ul style="list-style-type: none"> • (p. 74) Today I want to teach you that historical writers consider the struggles and motivations of their character, considering both those that are personal and those that come from the historical period. Sometimes these struggles and motivations are more universal in nature and could happen at any time (wanting friendship, needing food). Other times these motivations and struggles are unique to the time period (choosing which government to support, packing a trunk to go to the New World). We can explore both of these possible routes and write long about how our characters grapple with both. <ol style="list-style-type: none"> 1. Decide on what problem and motivation for your character. 2. Think about the traits you listed on the T-Chart to develop your character. 3. Write long about how your character deals with the problem and solves it. • (p. 75) Today I want to teach you that historical fiction writers plan our pieces thoughtfully, making sure to hold in our minds our characters' motivations, possible obstacles, and the historical time period. Using a combination of quick sketches and a few brief scenes in your notebook can help us keep in mind the action in our stories. Better still, we can write several brief scenes quickly so we can try lots of different ways our stories can go so we can make sure our best ideas are the ones that go towards our draft. <ol style="list-style-type: none"> 1. In your notebook, sketch and write a few brief scenes that include setting and problem. 2. Use the template, "[The character] wants...but...so..." 3. Share your scenes with your writing partner.
<p>Bend II: Select a First Seed Idea and Take a Piece Through the Writing Process <i>(Session 6: Drafting Inside the Time Period)</i></p> <p><i>(Session 7: Researching Alongside Our Writing)</i></p>	<ul style="list-style-type: none"> • (p.75) Today I want to teach you that historical fiction writers don't just draft any old sloppy way. Instead, we keep in mind everything we know about good writing and try to be right inside the time period, experience the events of each scene, and then go to draft while walking the character's shoes. <ol style="list-style-type: none"> 1. Think about everything you know about good writing. Remember writing a scene to include: dialogue, small actions, writing the external and internal story, making a movie in your mind, and story- telling, not summarizing. 2. Think about how each scene will play out during that time period. 3. Write a flash-draft. • (p. 76) Today I want to teach you that historical fiction writers continue researching alongside their writing. They are careful to check historical accuracy. They look at both their entire draft plan and the specific details they have been developing and ask questions like, "Does this feel true to the time period? Do I know a more specific way to describe this...piece of clothing, item in the house, person's name, etc.?" <ol style="list-style-type: none"> 1. Read your flash-draft and ask yourself, "Does this feel true to the time period? And "Can I describe things in a more accurate way?" Highlight areas where you could change or add to. 2. Review your notes. 3. Revise your story to include these changes.

Grade 4 Scope and Sequence

<p><i>(Session 8: Creating Clear and Historically Accurate Settings)</i></p> <p><i>(Session 9: Revising Our Endings)</i></p>	<ul style="list-style-type: none"> • (p.76) Today I want to teach you that historical fiction writers look to places in our stories where our readers might be asking. “Where is this happening?” and revise those places with more historically accurate descriptions of the setting. We can go back into our notes, return to artifacts and images, and read mentor texts to help us revise in order to make sure that the settings our stories are clear and historically accurate. <ol style="list-style-type: none"> 1. Reread your flash draft and look at your setting. 2. Use all your resources to make sure our stories are clear and accurate to the time period. 3. Add more description to your setting. • (p.77-78) Today I want to teach you that historical fiction writers are careful to revise your endings, making certain they are the kinds of endings our stories deserve. We know that there are different ways the character’s story can end, but that the historical context needs to remain true. <ol style="list-style-type: none"> 1. Try out different endings for your story. Remember to make sure they are realistic and the historical context remains true. We can’t change history. 2. Think: “Does your character learn a lesson?” Or “Change in some way?” 3. Write down a couple of different endings.
<p>Bend III: Take a Second Seed Idea Through the Writing Process, with Greater Attention to Bringing Out Historical Accuracy and Meaning</p> <p><i>(Session 10: Developing a Second Seed Idea)</i></p> <p><i>(Session 11: Planning and Rehearsing)</i></p> <p><i>(Session 12: Considering Setting)</i></p>	<ul style="list-style-type: none"> • (p.78) Today I want to teach you that historical fiction writers pick a second idea to develop into a full story. You will do everything you did the first time, only this time you will give even greater attention to narrative craft and to writing a story that brings out a particular meaning. <ol style="list-style-type: none"> 1. Ask yourself, “Does the character learn a lesson that the reader might learn, too? Does the writer have a particular feeling about this time period that she wants to convey through the character’s journey?” 2. Think more critically about the time period that the story takes place. 3. Tell your partner three possible story ideas. • (p. 78) Today I want to teach you that in addition to studying information about the events of a period, writers of historical fiction can also collect facts about the details of daily life, social issues, technology, and important places. <ol style="list-style-type: none"> 1. Look through books and take note of whatever sparks ways to develop your story. 2. Try jotting quick facts and ideas, write longer entries about what you imagine or envision, make sketches, or even paste photographs into your notebook. • (p. 79) Today I want to remind you to consider the setting again, just as you did the time around. Historical fiction writers use setting not only to orient readers to the particular time period in which a story is set, but also to convey the feelings surrounding a major historical event. If people are living in a time of unrest or having to make do with less food or fewer supplies, the writer might describe the setting in ways that paint it as bleak.

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<p><i>(Session 13: Using Dialogue to Convey Something About the Time Period)</i></p>	<ol style="list-style-type: none"> 1. Think about your setting and how it reflects the time period. 2. Remember to make sure it shows the feelings and mood that surrounds a major historical event. 3. Jot down a few ideas for setting and share them with your partner. <ul style="list-style-type: none"> • (p. 79) Today I want to teach you how historical fiction writers pay closer attention to how they depict the characters in their stories. One way they do this is through dialogue. Historical fiction writers use dialogue to convey something about the period in which their characters live. <ol style="list-style-type: none"> 1. Look at some mentor texts to see how dialogue is used to depict characters in stories. 2. Write a scene in your story to include dialogue. For example, a story might include characters who speak in code to cover a secret operation, such as hiding runaway slaves during the Civil War or Jews during World War II. 3. Share your scene with your partner.
<p><i>(Session 14: Using Period-Specific Terminology)</i></p>	<ul style="list-style-type: none"> • (p. 79) Today I want to teach you that historical fiction writers use technical terms from the historical time period in their stories. <ol style="list-style-type: none"> 1. Create a word bank of the technical words you see as you read time period texts. 2. Use these words in your writing, as this will give a greater sense of accuracy to your writing.
<p><i>(Session 15: Paying Attention to Story Scope and Believability)</i></p>	<ul style="list-style-type: none"> • (p. 80) Today I want to teach you that historical fiction writers base their characters on people they know or on themselves—that is, on their own observations and reflections. <ol style="list-style-type: none"> 1. Think about people you know and yourself and how you and others handle problems. 2. Make your writing realistic. For example, instead of making your character defeat the British soldiers all by himself, think about what could really happen in life. 3. Relate it to life. For example, usually when things get better in our school, it is not just one person who changed it, so in your story remember to include others in solving a problem. 4. Read and revise your writing to make it more believable.
<p><i>(Session 16: Integrating Setting into Drafts)</i></p>	<ul style="list-style-type: none"> • (p.80) Today I want to teach you that historical fiction writers integrate setting into their drafts. It's not just where the story takes place—the physical location—but also the time period, the mood, and all the historical details, big and small, that are the markers of that setting. <ol style="list-style-type: none"> 1. Ask yourself, “What would a home look like in this time period? Would it be different depending on the character’s class or role in the culture? What about the landscape? Roads? Weather?” 2. Include setting as either chunks of description, or weave it throughout your story, or both.
<p><i>(Session 17: Researching to Ensure Historical Accuracy)</i></p>	<ul style="list-style-type: none"> • (p. 80) Today I want to teach you that historical fiction writers continue researching alongside their writing, aiming to ensure historical accuracy.

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<p><i>(Session 18: Thinking Critically about Historical Fiction Endings)</i></p>	<ol style="list-style-type: none"> 1. Look over your entire draft plan and the specific details you have been developing. 2. Ask yourself, “Does this feel true to the time period? Do I know a more specific way to describe this piece of clothing, item, in the house, person’s name, and so on?” 3. Revise your story. <ul style="list-style-type: none"> • (p. 81) Today I want to teach you that historical fiction stories can end without having to resolve the historical struggle. Rather, the main character may make some small stride—or not. Perhaps, the story is simply about her learning something about the world in which she lives and resolving the life according to her own beliefs. <ol style="list-style-type: none"> 1. Think about all you know about good endings. 2. Read your ending and decide whether you think you have created a satisfying ending that is also historically accurate. 3. Make sure you tied up all the loose ends.
<p>Bend IV: Edit and Publish: Prepare the Historical Fiction Story For Readers <i>(Session 19: Using Historically Specific Vocabulary)</i></p> <p><i>(Session 20: Editing with Various Lenses)</i></p> <p><i>(Session 21: Time to Publish and Celebrate)</i></p>	<ul style="list-style-type: none"> • (p. 82) Today I want to teach you that historical fiction writers carefully reread our writing, looking for the words we choose to use to describe objects, places, or people, and then look back to our research to see if there are more historically specific ways to name them. <ol style="list-style-type: none"> 1. Reread your story. 2. Highlight the words you used to describe. 3. Look back at your resources, and try to make your story more historically specific. • (p. 82) Today I want to teach you that historical fiction writers can read our writing aloud, noting how words, punctuation, and other structures help to set the mood, tone, and content of their pieces. <ol style="list-style-type: none"> 1. Put the editing checklist next to your writing piece. 2. Read your piece slowly, looking through one lens at a time as you reread. 3. Stop at each sentence and ask yourself, “Did I do such-and-such correctly in this sentence?” 4. Make the necessary corrections. • (p. 83) Today I want to teach you that historical fiction writers publish and celebrate in ways that help our readers best get lost in the worlds we have created. Sometimes we might include illustrations or photographs within our writing, or we might even act out parts of our stories, trying to speak just people from that time period would. <ol style="list-style-type: none"> 1. Finish the final touches of your writing piece. 2. To celebrate, we will dress up as our characters from our stories. 3. We will read our stories, as our character to an audience.
<p>Skills (Students will be able to...) including Grammar</p>	
<ul style="list-style-type: none"> • Incorporate writing traits from past units into historical fiction. 	
<ul style="list-style-type: none"> • Focus on genre, characters and setting. 	

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<ul style="list-style-type: none">• Use specific terminology associated with the specific time period.
<ul style="list-style-type: none">• Draft, revise and edit stories that are believable and historically accurate