

READINGTON PUBLIC SCHOOL DISTRICT

Fourth Grade Literacy Curriculum

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I. PURPOSE AND OVERVIEW

The fourth grade language arts curriculum is designed to help children consolidate the skills and strategies they learned in the primary grades in order to become increasingly proficient, thoughtful, and independent readers and writers. Students employ their fluency, decoding and comprehending abilities in a reading workshop that features a mixture of fiction and informational texts. Students employ their composing, revising and editing skills to produce a variety of written products. Students employ their speaking and listening skills as they participate in literature circles, book clubs, guided reading groups, peer conferences, and class shares of writing.

The Readington School District literacy program provides a balanced instructional approach which includes four main categories: (1) reading, (2) writing, (3) phonics/spelling/word study, and (3) speaking and listening. Reading instruction centers around independent reading, literature circle discussion groups, book clubs, and guided reading (when necessary). Independent reading provides students with the opportunity to self-select books at their independent reading level, while teachers provide them with lessons on analyzing texts and reading more deeply into texts. Guiding reading is a venue for instructional students in specific comprehension strategies, particularly those related to reading informational text. Literature circles and book clubs become a key component of the reading instruction program as students apply their growing literary analysis skills in preparing for and participating in small group discussions.

The overall goal in readers workshop is for students to become life-long readers. Students will be reading all types of genres; fantasy, non-fiction, fiction, mysteries, dystopian, etc. The majority of books that students read will be on their independent level. This means that students will read books that they can read 96% accurately, with fluency and comprehension. Children will read books not only that they read during readers workshop, but that they can read across the day. Students will have long stretches of time to read daily. They will have opportunities to read high-interest, accessible books of their own choosing, as well as some books that are selected for them to read through a shared read-aloud, close reading, or a whole class read aloud. Students will be provided with explicit instruction in the process and skills of proficient reading. In readers workshop students are given the opportunity to talk and sometimes to write in response to texts.

By the end of fourth grade readers should be able to read automatically and understand a full range of genres, including biographies on less well-known subjects, more complex fantasy, and hybrid genres. They read both chapter books and shorter informational texts; also, they read special forms such as mysteries, series books, books with sequels, short stories, diaries, and logs. The fiction books that end-of-the-year fourth graders read are straight-forward but have elaborate plots and many complex characters who develop and change over time. As readers, fourth graders understand perspectives different from their own as well as settings and people far distant in time and space. Students can process sentences (some with more than fifteen words) that are complex, contain prepositional phrases, introductory clauses, lists of nouns, verbs, or adjectives, and they solve new vocabulary words, some defined in the text and others unexplained. Most reading done by a fourth grade reader who is on benchmark is silent. When a fourth grader reads aloud they do so with fluency and phrasing. An end-of-the-year fourth grader continues to be challenged by many longer descriptive words and by content-specific and technical words that require using embedded definitions, background knowledge, and readers' tools, such as glossaries. Students that are on benchmark as a reader can take apart multi-syllable words and use a full range of word-solving skills. Students read with understanding in a variety of texts and layouts as well as fonts and print characteristics.

In order to help fourth grade students with this goal teachers use research based strategies such as read aloud, shared reading, book clubs, independent reading, small-group discussion, word work and vocabulary instruction in order to develop students' skills. Reading instruction includes a read aloud, shared reading, close reading, independent reading, book clubs, and partner reading. Teachers use guided reading instruction, when necessary, to help readers build in already established reading behaviors. The chief structure for reading instruction is book clubs. Book clubs are the primary source of instruction in order to delve deep into conversations about texts. Book clubs (i.e., literature circles) are made up of no more than six students in a small group and are dynamic, with group membership changing as teachers assess student needs, focus on different strategies, or move students up the levels of text difficulty. Reading instruction focuses on developing comprehension strategies including establishing a purpose for reading, making predictions, making connections, visualizing, and self-correcting.

Writing instruction is organized around a workshop structure. Students write daily for a variety of writing experiences, generate ideas for writing through talking with the teacher and classmates, expanding their prewriting skills, drafting and editing strategies and learn more conventions of written language (mechanics) that are appropriate for their age and grade level. Students receive brief instruction in an important aspect of good writing, followed by time to discuss and write and conference with peers and the teacher, and time for sharing writing with the class or small group. In writers workshop students focus on specific text types: narrative, informative, and opinion. Students produce opinion, narrative, and information pieces of writing that demonstrate their growing knowledge of the structure of each genre. Students continue to refine their facility with the writing process to create a variety of written products. Students focus on writing with an audience and purpose in mind, making increasingly use of literary devices, elaborating on ideas, varying sentence length and construction, and writing in a distinct and personal voice. Teachers help students connect their reading and writing through the study of author's craft. Students are shown how they can apply the craft of professional authors to their own writing. Students are held responsible for editing their own work for correct spelling, mechanics and usage. Students are expected to use paragraphing in their writing. In writers workshop students focus on specific text types: narrative, informative, and opinion.

In order to help fourth grade students with these goals teachers use writers workshop structure with explicit teaching. Daily mini-lessons with targeted instruction, modeled techniques and strategies using their own writing, conferences with individual writers and in small groups, techniques showcased by mentor authors, and plenty of daily practice in independent writing time so students can develop as writers.

In the study of vocabulary students focus both on understanding words and their nuances and on acquiring new words through conversation and reading and by being taught them directly. Students will grow to understand the proper meanings of words, with the means (context, word analysis, and so on) so that they can select words based on the situation. Students are placed in spelling groups according to their scores on the Developmental Spelling Analysis. Most students at this grade level are working on multi-syllabic words, so word study focuses on structural analysis of words (prefixes, suffixes, roots). Students participate in a variety of spelling activities including, word walks, spelling games, and decoding strategies for longer words. Vocabulary is introduced in read-alouds, during readers workshop, and in specific content studies. Students are expected to use aids such as dictionaries, as well as on-line tools to verify spelling and meaning. Students acquire vocabulary by incremental, repeated exposure in a variety of contexts to the words they are trying to learn. Teachers help students make multiple connections between a new word and their own experiences, thereby developing a nuanced and flexible understanding of the word they are learning. Students learn not only what a word means, but also how to use that word in a variety of contexts, and they learn how to apply appropriate senses of the word's meaning in order to understand the word in different contexts. The instruction in vocabulary is empirically connected to reading comprehension. Purposeful and ongoing concentration on vocabulary happens in word study in order to build rich and flexible word knowledge. Students are able to experience the advantages of exploring words through a student-centered approach that is interactive and inquiry-based. Vocabulary is developed through independent reading and direct instruction in synonyms, antonyms, and use of context clues. The spelling and vocabulary instruction that students receive is grounded in research by Henderson, 1990; Templeton & Bear, 1992; & Kathy Ganske, 2000)

Speaking and listening instruction is integrated into the school day in a variety of instructional venues including morning meeting, guided reading, book clubs, writing workshop, peer conferencing and class and small group instruction. Students learn to listen and respond in a variety of instructional environments. Students learn that effective listeners and speakers can restate, interpret, respond and evaluate what others have said.

Our curriculum is designed to be responsive to the developmental stages. Our differentiated workshop approach allows students to be engaged with reading and writing experiences appropriate to their point in development, and our teachers assess students at regular intervals to inform their instructional decisions. Instruction focuses on assisting students to build independence as readers, writers, speakers, listeners, and language users. Students will build a base of knowledge across a wide range of subject matter by engaging with words of quality and substance. They will respond to the varying demands of audience, task, purpose, and discipline.

Overall, the literacy program in Readington Township Schools is a balanced approach to language arts, one that includes a responsible approach to the teaching of writing as well as of reading, word study and vocabulary enhancement.

II. COMPONENTS OF BALANCED LITERACY

The components of a successful balanced literacy program in the elementary school setting include the following:

- Reading Workshop
- Writing Workshop
- Speaking and Listening
- Spelling, Word Study and Vocabulary Instruction

Reading Workshop: (Approximately 40 minutes daily)

The reading workshop is one component of a balanced literacy program. The reading workshop is comprised of five parts; the mini-lesson, active engagement, independent and partner reading time, a mid-workshop teaching point, and finally a teaching share. The structure of the reading workshop stays the same, even when the unit changes from month to month and grade to grade. For example, every day in reading workshop, explicit instruction through a brief mini-lesson, long stretches of time to read just-right books (and sometimes books that are a tiny bit challenging) and individual assessment-based conferences and coaching. Most fourth graders will begin the year reading level P books, so they will be reading independently the majority of the time, then meeting with a partner at the end of reading workshop (and perhaps the middle of it too) to talk about their books. Some children may not yet be reading level P books, and their partnership work will look more like that in third-grade classrooms in partner clubs. Students will meet in small groups and book clubs within the reading workshop. Additional time for small group instruction is provided for students that are struggling readers. Once students are in fourth grade, the reading workshop lasts almost an hour every day, in addition to a daily read aloud.

Mini-Lesson- The mini lesson takes place at the beginning of the reading workshop and should last about 10 minutes (no longer than 15). Students should be gathered at a central location (like a carpet) for the mini-lesson. During this time, the teacher clearly states the teaching point for that lesson. The teacher then models the skill or strategy they are teaching and involves the students in thinking with them as the teacher demonstrates exactly what they want students to learn to do as readers. In fourth grade this might be generating predictions for the kind of text that is being read, tackling tricky words, monitoring for sense, using fix-up strategies when sense falls apart, marking places to share with partners, and so forth. Students then have an opportunity to practice the skill or strategy during the mini-lesson, while receiving support during the active engagement part of the mini-lesson. Later, readers will draw on this strategy independently or in book clubs while the teacher circulates to confer with readers.

Student Independent Reading Time with Conferring and Small Group Work- In most forty-five minute reading workshops, teachers divide the work time between private time, when students read quietly to themselves, (20 min.) and partner time, when students meet to talk with their reading partners (5-10 min.) or book clubs (5-10 min.). After the mini-lesson students read self-selected just-right books or book club books that match the specified unit of study being studied. Students read privately and quietly while the teacher moves around the classroom, conferring with individuals, or meeting with partnerships or clubs. The teacher might also be leading a strategy small group reading lessons during this time. Students are often jotting on Post-its or in a reading notebook as they read, but the written responses are usually kept brief because the real goal is for the children to have the entire time (as much as thirty minutes) for actual reading. Children are reading books they have selected from the classroom library or selected from choices provided by their teacher-- books that are in synchrony with members of a book club. Students build their stamina to read by having time to read and engaging with books. Teachers use a gradual release of responsibility so that students can practice in small groups and book clubs the reading strategies that were taught in mini-lessons. Time for students to read independently and practice using and applying strategies is a critical foundation of readers workshop. Students spend lots of time practicing reading. The length of independent reading time will grow as the year progresses with the goal for fourth grade readers to be able to sustain reading for at least sixty minutes in a reading workshop period. Independent reading is supported by the classroom library and the school media center.

Mid-Workshop Teaching Point- Many times as teachers are conferring with students, they notice that there is either a common difficulty students are having or that most students seem to grasp the concept and are ready to move on. Thus, the mid-workshop teaching point can be used either to clarify confusion, or to expand upon a strategy to push students to go further in their reading. It can also allow us to correct misconceptions, to remind students of a previous day's lesson that has special relevance, to instruct students about their upcoming partner work, or to rally readers to work harder or longer. The mid-workshop teaching point is most often decided during the workshop and comes as a result of teacher observation. This should take no more than a few minutes, during which students generally stay in their reading spots rather than reconvene in the meeting area.

Teaching Share/Partnerships/Book Clubs- At the end of a workshop, after reading time, the teacher takes a couple minutes to wrap up the day's work with a teaching share. Many times the point a teacher makes in the share comes from specific student work from that day's workshop. It's used to share ways in which students have incorporated that day's mini-lesson into their work and to share their new insights or discoveries. The teacher sometime retells a conference or asks a student to share his or her reading work. The share should last no more than a few minutes. This is also the time where students can meet in their partnerships to discuss the reading work they have been doing (anywhere from 5-15 minutes).

Small Group Instruction- Small group reading instruction fits into the reading workshop curriculum framework. Often as students read, teachers confer with a couple of readers and then meet with a small group. Teachers typically confer with a couple of readers and then meet with a small group, often at a kidney shaped, guided reading table or gathered closely together on the carpet. In some classrooms, however, teachers have a separate time blocked for additional work with small groups of readers. In a day, a teacher will move among many readers. Students might be involved with the teacher in a four-or-five minute conference individually, or with two or three other readers for a small group coaching session. It's important that small group work not substitute for reading workshop, but instead, offer additional opportunities for reading and instruction.

Guided Reading- At times fourth graders meet in small groups of two or three to participate in ten to fifteen minutes of individualized and/or small group instruction with the classroom teacher. As soon as possible, at the beginning of the school year all children should be participating in some guided reading or book clubs, with groups meeting two or three times per week. Groupings are based on teacher observations of individual children's developing literacy behaviors, literacy assessments, and anecdotal records. Based on assessment, the teacher brings a group of readers together who are similar enough in their reading development that they can be taught together or small groups of students that are ready to focus on the same reading strategy. The teacher might group students together by a strategy that needs to be developed and strengthened such as cross-checking, working through an unknown word, noticing or using punctuation for fluency. A teacher might also group students together by similar reading level in order to move students up a level of text difficulty. Students read independently at about the same level and can take on a new text selected by the teacher that is just a little more challenging. The teacher supports the reading in a way that enables students to read a more challenging text with effective processing, thus expanding their reading powers. During a guided reading small group lesson a teacher introduces the text; reinforces the effective use of systems of strategic actions; discusses the meaning; teaches for processing strategies; teaches aspects of word analysis and, at times, extends the meaning through extended talk. Usually by the spring of third grade, guided reading gives way to book clubs, but at times, specifically with students that are reading below a fourth grade benchmark, guided reading is necessary to offer further support to a reader in order to ensure advancement up the levels of text difficulty.

Reading Clubs (i.e., book clubs, literature circles) - Book clubs in the upper elementary school setting involve four or five readers who talk across a whole line of books. This structure allows a teacher to teach reading skills while small groups of students read, talk, and write about shared texts. Book clubs generally meet about two times a week to discuss a text they are reading in sync with one another, usually about 15-20 minutes at a time. Since the conversation relies heavily on students having read to the same point in their texts, students assign themselves several chapters a night. Book clubs provide teachers with another opportunity to push readers to read more. Usually there is an expectation that club members will prepare for conversations by doing some writing about the issue that is at the forefront of the conversation. Members of any one club are fairly well-matched by reading band. The group profits if the group members reflect diversity of gender and ethnicity.

Reading workshop still involves a mini-lesson, time to read, and time to talk, but approximately three times a week the conversations will be among book clubs members, and these are readers who are reading multiple copies of the same book in sync with each other. Usually the clubs across a classroom will all be engaged in a genre-based unit of study, as when all the clubs are reading from historical fiction books.

In order for Readers Workshop to be successful teachers should be mindful of the following, among other philosophies...

- Establish strong, consistent schedules and learning routines that teach children how to manage their time and activities.
- Form small group reading clubs based on observation/performance-based assessment of children's individual literacy behaviors and running record assessments.
- Individualize reading instruction with each small group of two or three children with similar instructional needs that may need extra support in reading strategies or who are not on benchmark as a reader
- Use instructional leveled books for each book club that match the reading band level of students if students are highly supported or independent level books for students that are reading predominately on their own with little scaffolding.
- Give as much choice as possible to the texts that students are reading independently.
- Maintain an atmosphere that is interactive, lively, and non-competitive to build children's confidence as language and literacy learners.
- Use observation/performance-based assessments to guide how often each group should meet.
- Continue to assess students throughout the year.
- Plan a system for keeping track of children's reading levels and growth and for moving readers along to more challenging texts when they are ready.
- Desks organized in clusters so that most children are sitting at tables in order to foster communication.
- Children have long-term reading partners who read the same books as they do and sit together during reading time.
- Have a large classroom library brimming with engaging books on a wide range of levels, topics, and genres.
- Use reading logs with each and every student to log for evidence of growth across time.
- Avoid rote worksheet activities.

Interactive Read-Aloud and Literature Discussion Read aloud in fourth grade consists of mentor texts that are selected by the teacher in order to demonstrate a reading strategy. Teachers schedule an "anchor experience" that is an interactive read aloud to introduce a series of lessons or work. Literature discussion is part of the shared reading experience. Students may discuss the books as a whole class but will also need to be engaged in more intimate routines like a "turn and talk" for a minute or two a few times within the larger discussion. Often students come to a central location in the classroom with readers notebooks in hand so that during the interactive read-aloud they are able to jot ideas, thoughts, and questions. This read-aloud time and book talk time is used to explicitly teach the skills of higher-level comprehension. Short texts often work well for these read alouds, or excerpts that are self-contained enough to illustrate and prompt for good reading and interpretation. When choosing read aloud texts, teachers aim to include a range of levels, genres, tones, and authors. Often the read aloud text is integral to many mini-lessons within a unit of study. In grade four interactive read-aloud and literature discussions develop the following:

- Genres and forms of texts
 - Genres
 - Poems; traditional literature (humorous twists, legends, tall tales, cultural variants of tales); fantasy; realistic fiction; science fiction; historical fiction; informational texts; biographies; autobiographies; memoir; hybrid texts; satire; parody; allegory; monologue;
 - Forms
 - Short stories; informational picture books; chapter books with some sequels; series books; texts utilizing forms (letters, diaries, journal entries); photo essays and news articles of human interest
- Text structure

- Informational books that present ideas in chronological sequence (biography, history), factual texts; argument and persuasive texts; factual texts with clearly defined categories and subcategories, defined by sections and headings; traditional literature with underlying characteristic motifs (for example, “three); texts with complex structures, such as flashback and story within a story; narrative structure in illustrated short stories (picture books) and longer texts
- Content
 - Topics that go well beyond listeners’ personal experiences; content requiring knowledge of cultural diversity; scientific and technical topics; historical settings that require content knowledge (history); fiction texts that require knowledge of content (geography, customs)
- Themes and ideas
- Language and literary features
 - Complex plots with one or more subplots; multiple characters; complex characters; long stretches of descriptive language important to understanding character and setting; use of symbolism; literary devices (for example, story within a story); complex narratives that are highly literary; complex fantasy elements; settings distant in time and space from students’ experience
- Sentence complexity
 - Vocabulary and literary uses of language that increase sentence complexity; many long sentences with embedded clauses
- Vocabulary
- Illustrations
- Book and print features
- Thinking within the text
- Thinking beyond the text
- Thinking about the text

Teachers use on-going performance based assessment to inform decisions around which literacy skills to emphasize. Quality literature from different genres is shared to explore concepts, functions of print, and the reading process. Authentic literature should be shared. Teachers promote interest, enjoyment, and motivation by emphasizing classroom conversations through shared reading. Familiar stories are revisited along with regular introduction of new written material.

Close Reading- Another method of read aloud is to do a close reading session. Students do not do close reading all the time, but rather when the teacher wants them to closely examine the specific strategies of a writer or to mull over and rethink what a text is saying to them as a reader. In fourth grade close readings are often done as a class on a poem, primary document, book, article, etc. that is central to the theme of a unit. Teachers prompt students to look closely at one specific text noticing the words that they author used in the text or examining how punctuation plays a role in the meaning of a sentence or a group of sentences and connect the work with the larger work of studying the author’s craft.

Accountable Talk- Accountable talk is a set of research based techniques that enable student to participate in meaningful academic conversations. (Michaels, O’Connor, & Resnick, 2008) Some examples of accountable talk that could be used effectively by students are revoicing (i.e., repeating back a comment from an audience member and verifying whether the writer has interpreted the feedback correctly) and allowing adequate wait time for answers to questions.

In fourth grade the following skills in readers workshop are spotlighted (along with others that teachers deem appropriate for their students:

- Stamina
- Fluency
- Monitoring for sense
- Envisionment (building a mental model)
- Advocating and using prior knowledge
- Prediction
- Empathy
- Inference
- Decoding
- Reading critically
- Growing theories about characters
- Intratextuality (connections within a text)
- Intertextuality (connections across texts)
- Determining Importance
- Using text structures
- Synthesis
- Summary
- Interpretation
- Critical reading
- Use the knowledge of story structure or text structure to conduct meaning

In fourth grade teachers are also teaching life habits to readers. Habits such as:

- Reading with stamina
- Talking and thinking in response to reading
- Learning about a subject through reading
- Noticing and learning from an author's craftsmanship
- Developing relationships that support reading
- Developing and revising theories as one reads
- Talking and writing about theories in persuasive ways
- Developing an understanding of literary terms and concepts

A suggested schedule for an 80 block of literacy; 40 minutes in Readers Workshop is as follows:

Monday	Tuesday	Wednesday	Thursday	Friday
Read-Aloud and Accountable Talk (about 20 minutes)	Mini-lesson (about 10 min)	Read-Aloud and Accountable Talk (about 20 min)	Mini-lesson (about 10 min)	Independent Reading (about 45 min; 10 minute mini-lesson and 30 minutes reading)
Independent Reading (about 25 minutes)	Independent Reading (about 25 minutes)	Independent Reading (about 25 min)	Independent Reading (about 25 min)	
	Share and/or Book Clubs (about 10 min)		Share and/or Book Clubs (about 10 min)	Small-Group Work (about 10 minutes)

Writing Workshop: (Approximately 40 minutes daily)

Like reading workshop, the writing workshop is comprised of 4 parts; (1) the mini-lesson, (2) independent writing time & conferring, (3) mid-workshop teaching point, and (4) share and partnerships. Writers workshop begins with a mini-lesson and is followed by independent writing within a specific genre of writing. Writing is taught like any other basic skill, with explicit instruction and ample opportunity for practice. Students write for real; they write all kinds of texts just like the ones they see in the world. Writing workshop gives students an opportunity to express themselves as storytellers, authors, and illustrators. Students write daily in writers workshop. Teachers set the stage for writers workshop by using familiar shared reading selections, along with everyday reasons for writing. During independent writing time students write about self-selected topics as the teacher conferences or pulls together small groups of writers who need the same type of support. Frequently the teacher meets with individual students. Teachers use mentor texts to help students refine their writing and make it more interesting. At the end of the writing workshop, there is a teaching share led by the teacher, which often sets up partnership sharing. The four main goals of writing workshop are for students to find and develop his or her own voice as a writer (i.e. translate what he or she knows, thinks, and feels into oral and written, illustrated stories), develop a piece of writing, from choosing topics to starting and ending a piece of writing, learn how to revisit and make changes to a piece, and understand that writing has everyday purposes.

By the time students are fourth graders they are accustomed coming up with ideas for writing and planning for pieces of writing. They use a wide repertoire of strategies effectively, if necessary to write. In addition to being able to generate ideas for writing quickly children show a willingness to grapple with one idea across multiple entries. The writer is willing to write and rewrite about ideas. Students are able to generate abstract entries that are about larger, more complex ideas as well as write entries that show the idea concretely in more precise details. The writer can shift between writing these types of entries. A child at this level is able to write fast and furiously each time h/she writes, producing two pages a day in school, ten pages a week or more in total, and the same amount at home if asked. The writer can remain engaged in writing talking, planning, and drafting for sixty minutes. They can sit and type three pages of text in a single setting. Many children in fourth grade continue to show great initiative in their writing lives and work on both independent and unit-based projects for longer periods of time than required. Fourth graders not only continue to write drafts on notebook paper, but also writing notebook entries, choosing to find ways to ratchet up their own work using strategies they have learned, mentor texts, and talks with partners.

In order to have a successful writers workshop teachers should consider (among many other ideas)...

- Establish consistent writing workshop procedures (i.e., include your name and date on all pieces of writing; using a writer's notebook to collect, draft, and revise; publish; and share work with peers).
- Writing needs to be taught like any other basic skill, with explicit instruction and ample opportunity for practice. Almost every day, children in fourth grade need between fifty and sixty minutes for writing instruction and writing.
- Youngsters deserve to write for real, to write the kinds of texts that they see in the world--- nonfiction chapter books, persuasive letters, stories, lab reports, review, poems—and to write for an audience of readers, not just for the teacher's red pen.
- Writers write to put meaning on the page. Young people will especially invest themselves in their writing if they write about subjects that are important to them. The easiest way to support investment in writing is to teach children to choose their own topic most of the time.
- Children deserve to be explicitly taught how to write. Instruction matters—and this includes instruction in spelling and conventions as well as qualities and strategies of good writing.
- Children deserve the opportunity and instruction necessary for them to cycle through the writing process as they write; rehearsing, drafting, revising, editing, and publishing their writing.
- Writers read. For children to write well, they need opportunities to read and to hear texts read, and to read as insiders, studying what other authors have done that they could try too.
- Children need clear goals and frequent feedback. They need to hear ways their writing is getting better and to know what their next steps might be. Conference with some children every day to support and scaffold their writing.
- Systematically collect and analyze children's work to inform instruction.

Mini-Lesson- The mini lesson takes place at the beginning of the writing workshop and should last about 10 minutes (no longer than 15). Mini-lessons are meant as intervals for explicit, brief instruction in skills and strategies that then become part of a writer's ongoing repertoire, to be drawn upon as needed. While the mini-lesson sets the tone of for the writing workshop and provides students with another teaching point to add to their repertoire of writing strategies, the main work of the day happens during writing time, when students are bent intently over their work, hands flying down the page or alternating been writing something, rereading it, drawing a line and trying that again, then again. Mini-lessons are only ten to twelve minutes long, yet within in those fleeting minutes there are four component parts: Connection, Teaching, Active Engagement, and Link. During this time, the teachers clearly state the teaching point for that day. The teacher then models the skill or strategy they are teaching through his/her own writing. The modeled writing should be written 70% of the time using a topic/scenario that is relevant to the age of the student and 30% of the time using a topic/scenario that is relevant to the age of the teacher. For example, in fourth grade teachers are modeling their own writing with topics that are relevant, and in the moment for fourth graders. During the mini-lesson students are usually gathered in a meeting area alongside a long-term partner, clustered as close to the teacher as possible. Anchor charts are often created as a tool to further model the teaching point. Students are given a chance to practice the skill or strategy in their own independent writing while the teacher circulates around the room supporting student and conferencing/conferring with individual students to support and scaffold their writing.

Independent Writing Time/Conferring- At this time, students are working independently, most often practicing the skill or strategy that has been taught in that day's mini-lesson. During this time, the teacher is conferencing with students about the work they are doing as writers. This time is a very important time in writers workshop. Students are most often dismissed to write in clusters after being gathered together for the mini-lesson. Of course, children are encouraged to work companionable alongside one another, talking quietly as they work. The independent writing time is also time for small group strategy lessons.

In order for conferring with writers during writers workshop to be successful teachers should consider the following as well as other important ideas...

- Teach children that when a writing conference is happening the teacher doesn't expect other children to interrupt the conference.
- Create systems of dealing with daily occurrences that don't require your intervention.
- Concentrate on teaching the writing process, not on making every child's piece the best it can be.
- Create the expectation of a lot of writing work getting done each workshop time.
- Keep conference records of individual conferences and small group work.
- The conferring conferences do not have to be tightly connected to that day's minilesson. Think when conferring, "*What does the writer need?*" This pushes teaching to determine students' needs and teach responsively, in many cases, inventing strategies on the spot.

Mid-Workshop Teaching Point- Many times as teachers are conferring with students, they notice that there is either a common difficulty students are having or that most students seem to grasp the concept and are ready to move on. Thus, the mid-workshop teaching point can be used either to clarify confusion, or to expand upon a strategy to push students to go further in their writing. The mid-workshop teaching point is most often decided during the workshop and comes as a result of teacher observation. This should take no more than 5 minutes.

Interactive Read-Alouds – Units of study sometimes begin with immersion using picture books or text excerpts as a strategy tool. Interactive read-aloud lessons provide writers with models of fluent reading, thinking about a text, questioning, content, text type, purpose, and genre characteristics. Frequently students are writing about the reading from an interactive read-aloud. Students learn different ways to share their thinking about reading in explicit mini-lessons. Using modeled or shared writing, the teacher may demonstrate the process and engage the students in the construction of the text. Often, the teacher and students read several examples of a form, identify its characteristics, and try out the type of response. Then, students can select from a range of possible forms when responding to reading (usually in a reader's notebook). Students might write about reading using functional writing such as sketches, drawings to represent a text and provide a basis for discussion of writing or respond to a text by means of a personal response, interpretation, character analysis description, or critique. Students might also respond to reading through information writing. This might be through drawings or illustrations with labels or legends illustrating information from a text or outlines that include headings, subheadings, and sub-subheadings to reflect the organization of the text.

Share/Partnerships - At the end of a workshop, the teacher takes a couple minutes to wrap up the day's work with a teaching share. Many times the point a teacher makes in the share comes from specific student work from that day's workshop. The share should last no more than 5 minutes. This is also the time where students can meet in their partnerships to discuss the work they are doing as writers.

Research Teaching Roundtables: Roundtables are a format for research discussions. A classroom community is able to learn from each other about a specialized topic. Teaching roundtables are most often informally constructed where one student from a group comes together and share new understandings. This is usually done quickly and informally. Some teachers opt for students to bring some of their favorite texts to the teaching roundtable to share important facts and pages; others might opt for students to prepare a short index card's worth of information to share to the roundtable; with others prefer to have students bring a reading notebook of preplanned writing to the group to share. Either way students share a bit of their newly acquired expertise with peers and reinforce what was learned in order to retain new information.

A suggested schedule for an 80 block of literacy; 40 minutes in Writers Workshop is as follows:

Monday	Tuesday	Wednesday	Thursday	Friday
Read-Aloud and Accountable Talk (about 20 minutes)	Mini-lesson (about 10 min)	Read-Aloud and Accountable Talk (about 20 min)	Mini-lesson (about 10 min)	Independent Writing (about 30 min; about 30 minutes total; 10 minute mini lesson and 20 minutes of writing)
Writing About Reading (about 25 minutes)	Independent Writing (about 30 minutes total; 10 minute mini lesson and 20 minutes of writing)	Independent Writing (about 30 minutes total; 10 minute mini lesson and 20 minutes of writing)	Independent Writing (about 30 minutes total; 10 minute mini lesson and 20 minutes of writing)	Small-Group Work (about 10 minutes)
	Share and/or Partner Talk (about 5 min)		Share and/or Partner Talk (about 5 min)	

Speaking and Listening

Students reveal their thinking about books through discussion with others. Their talk is a prelude to writing. They learn language for a variety of purposes. In the fourth grade literacy curriculum we intentionally develop the kind of oral language skills that students need to take them into the future. We focus on three goals:

- Listening and Speaking- Listening and understanding (listening with attention and remembering details), social interaction (social conventions that make conversation work), extended discussions (Sustain a thread of discussion and respond to others), and content (substantive ideas, be able to explain and describe their thinking).
- Presentation of Knowledge and Ideas- The ability to speak effectively to a group; voice (a speaker's personal style), conventions (enunciate words clearly, talk at an appropriate volume, and use an effective pace), word choice (using specific words that match the content), and ideas/content (substantive ideas and content). The ability to report on a topic or text sequencing ideas logically and using appropriate facts and relevant, descriptive details to support the main idea or themes. Use multi-media components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- Comprehension and Collaboration- The ability to effectively engage 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.

Phonics/Spelling/Vocabulary/Word Study:

Vocabulary instruction is part of a balanced literacy program where vocabulary is focused on and specifically taught. It is a component for each grade and every level of reader and writer. In grade 4, this instruction can be limited to 15-20 minutes. Students will acquire new words through interactive language use, including informal talk, discussion, and responding to text as well as being taught words directly. This includes a continuing focus on "Tier 2" word and phrases (those that most commonly appear in spoken language), "Tier 3" words and phrases (those that are specific and important to particular disciplines). It is important for word study and vocabulary development to transfer into students' independent reading and writing. To do this, teacher coach students to draw on what they've learned during word study as they read or write on their own.

Students in grade 4 participate in a spelling and vocabulary exploration program developed by the Kathy Ganske, the author of *Word Journeys*. Students engage in word study activities that are challenging, interactive, and inquiry based. Students explore words and develop an enduring interest in savoring, puzzling over, and coming to know the language we call English. During word study, students activity engage in thinking and questioning, as they increase their awareness of how words are spelling and what they mean. They look for common characteristics to help them generalize understandings to other words. The vocabulary/word study program in 4th grade is a continuation of the K-3 elementary word study program. Fourth graders still have a lot to learn about spelling and vocabulary, so word study happens every day in the classroom.

During word study, students' engage in thinking and questioning, as they increase their awareness of how words are spelled and what they mean. They look for common characteristics to help them generalize understandings to other words. The phonics, spelling, and word study part of the literacy curriculum in fifth grade continues to focus on spelling patterns, high frequency words, word meaning, vocabulary development, word structure, and word solving actions. At the beginning of the year students take a Word Feature Inventory. The Word Feature Inventory enables teachers to assess the full range of a child's word knowledge to insure that students begin learning how to spell words at their level of learning. The Word Feature Inventory also allows teachers to gather comprehensive data twice a year to document overall progress. Students are placed into small word study learning groups to begin instruction in word knowledge. Small group instruction in spelling provides a time in the day to enable students to explore the spelling features they are beginning to use, but are using inconsistently---those within their zone of proximal development. The vocabulary/word study program in fourth grade is a continuation of the K-3 elementary word study program.

The fourth grade curriculum continues to focus on phonics, spelling and word study principles which are organized into broad categories of learning.

- Spelling Patterns
- High Frequency Words- Employing self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words (working toward automatic knowledge of the five hundred most frequent)
- Word Meaning and Vocabulary- Vocabulary instruction is part of a balanced literacy program where vocabulary is focused on and specifically taught.
- Word Structure
- Word-Solving Actions- Strategic moves readers and writers make using their knowledge of the language. "In-the-head" actions to read and write.

Letter/Sound Relationships: Students continue to learn about letters and sounds. The sounds of oral language are related in both simple and complex ways to the twenty-six letters of the alphabet. Learning the connection between letters and sounds is the basic to understanding the written language.

- Recognize and use letters that represent no sound in words (*lamb, light*)
- Understand that some consonant letters represent several different sounds and can be silent (*ch-: cheese, school, machine, choir, yacht*)
- Understand that some consonant sounds can be represented by several different letters or letter clusters (final *-k* by *-c, -que, -ke, -k, -ck*, final *f* by *ff, gh*)
- Recognize and use vowel sounds in open syllables (CV: *ho-tel*)
- Recognize and use vowel sounds in closed syllables (CVC: *lem-on*)
- Recognize and use vowel sounds in closed syllables (CVC: *cab-in*)
- Recognize and use vowel sounds with *r* (*car, first, hurt, her, corn, floor, world, near*)
- Recognize and use letters that represent a wide variety of vowel sounds (long, short)

Spelling Patterns:

- Recognize and use a large number of phonograms
- Notice and use frequently appearing short vowel patterns that appear in multi-syllable words (other than most frequent)
- Notice and use frequently appearing syllable patterns in multisyllable words
- Understand that some words have double consonants in the pattern

High Frequency Words: Employ self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words (working toward automatic knowledge of the five hundred most frequent)

Word Meaning and Word Structure: The words one knows in oral and written language. For comprehension and coherence, students need to know the meaning of the words in the texts they read and write.

Word Meaning

- Compound Words
 - Recognize and use a variety of complex compound words and hyphenated compound words
- Synonyms and Antonyms
 - Recognize and use synonyms and antonyms
- Homographs and Homophones
 - Recognize and use homographs, homophones, and words with multiple meanings
- Nouns
- Verbs
- Adjectives
- Figurative Language
- Portmanteau Words (words that are blended together *brunch*)
- Idioms
 - Recognize and use metaphors that have become traditional sayings in which the comparisons are not evident (*raining cats and dogs*)

Word Structure

- Syllables
 - Recognize and use syllables: open syllable (*ho-tel*), closed syllable (*lem-on*), syllables with a vowel and silent *e* (*hope-ful*), syllables with vowel combinations (*poi-son*, *cray-on*), syllables with a vowel and *r* (*corn-er*, *cir-cus*), syllables in words with the V-V pattern (*ri-ot*), syllables with double consonants (*lad-der*)
- Plurals
- Verb Endings
- Endings for Adjectives
- Adverbs
- Suffixes
- Contractions
- Possessives
- Prefixes
- Abbreviations

Word-Solving Actions: Related to all the categories previously described. Word solving focuses on the specific strategies that readers and writers make when they use their knowledge of the language system while reading and writing continuous text.

- Break words into syllables to read and to write them
- Use known words and word parts (onsets and rimes) to help in reading and spelling new words (*br-ing*, *cl-ap*)
- Add, delete, change letters (*in/win*, *bat/bats*), letter clusters (*an/plan*, *cat/catch*), and word parts to base words to help in reading or spelling words
- Use the context of the sentence, paragraph, or whole text to help determine the precise meaning of a word
- Use word parts to derive the meaning of a word
- Use known words and word parts (onsets and rimes) to help in reading and spelling new words (*br-ing*, *cl-ap*).
- Notice patterns and categorize high-frequency words to assist in learning them quickly.
- Recognize base words and remove prefixes and suffixes to break them down and solve them.
- Use the pronunciation guide in a dictionary
- Connect words that are related to each other because they have the same base word or root word (*direct*, *direction*, *directional*)

An alternative readers/writers workshop schedule for a 90 minute block of literacy while incorporating time for vocabulary/word study instruction is as follows:

Monday	Tuesday	Wednesday	Thursday	Friday
30 minutes Extended Read Aloud with Whole Class Discussion/Accountable Talk	10 minute mini- lesson 30 Minutes Independent Reading	30 minutes Extended Read Aloud with Whole Class Discussion/Accountable Talk	10 minutes mini- lesson 25 Minutes Independent Reading	10 minutes mini- lesson 25 Minutes Independent Reading
30 minutes Independent Reading	35 minutes Writing (10 minute mini lesson and 25 minutes of writing)	25 minutes Independent Reading	40 minutes Writing (10 minute mini lesson and 25 minutes of writing)	40 minutes Writing (10 minute mini lesson and 25 minutes of writing)
15 minutes Writing about Reading	5-10 minutes Vocabulary/Word Exploration	20 minutes Writing about Reading	10 minutes Vocabulary/Word Exploration	10 minutes Vocabulary/Word Exploration
5-10 minutes Vocabulary/Word Exploration		5-10 minutes Vocabulary/Word Exploration		

III. RESOURCES (District supplied resources for instruction)

Teacher Resource Books:

Guiding Readers and Writers, Grades 3-6 by Fountas and Pinnell

Strategies That Work: Teaching Comprehension to Enhance Understanding by Harvey and Goudvis

Mosaic of Thought: Teaching Comprehension in a Readers Workshop by Keene and Zimmerman

Word Journeys by Kathy Ganske

Word Sorts and More by Kathy Ganske

Mindful of Words by Kathy Ganske

Notebook Connections Strategies for the Readers Notebook by Aimee Buckner

Notebook Know-How Strategies for the Writers Notebook by Aimee Buckner

Write Like This Teaching Real World Writing Through Modeling and Mentor Texts by Kelly Gallagher

How's It Going by Carl Anderson

Units of Study for Opinion, Information, and Narrative Writing Grade 4 by Lucy Calkins

Benchmark Assessment System Levels L-Z by Fountas and Pinnell

IV. GOALS (Linked to Core Curriculum Content Standards)

Reading Standards for Reading Literature:

Key Ideas and Details:

CCSS.ELA-LITERACY.RL.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.4.2

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

CCSS.ELA-LITERACY.RL.4.3

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

Craft and Structure:

CCSS.ELA-LITERACY.RL.4.4

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

CCSS.ELA-LITERACY.RL.4.5

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

CCSS.ELA-LITERACY.RL.4.6

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

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RL.4.7

Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

CCSS.ELA-LITERACY.RL.4.8

(RL.4.8 not applicable to literature)

CCSS.ELA-LITERACY.RL.4.9

Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RL.4.10

By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range

Reading Standards for Reading Informational Text:

Key Ideas and Details:

CCSS.ELA-LITERACY.RI.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RI.4.2

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

CCSS.ELA-LITERACY.RI.4.3

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure:

CCSS.ELA-LITERACY.RI.4.4

Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a *grade 4 topic or subject area*.

CCSS.ELA-LITERACY.RI.4.5

Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

CCSS.ELA-LITERACY.RI.4.6

Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RI.4.7

Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

CCSS.ELA-LITERACY.RI.4.8

Explain how an author uses reasons and evidence to support particular points in a text.

CCSS.ELA-LITERACY.RI.4.9

Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Reading Standards for Foundational Skills

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RI.4.10

By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Phonics and Word Recognition:

CCSS.ELA-LITERACY.RF.4.3

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

CCSS.ELA-LITERACY.RF.4.3.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.

Fluency:

CCSS.ELA-LITERACY.RF.4.4

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA-LITERACY.RF.4.4.A

Read grade-level text with purpose and understanding.

CCSS.ELA-LITERACY.RF.4.4.B

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

CCSS.ELA-LITERACY.RF.4.4.C

Use context to confirm or self-correct word recognition and understanding, rereading as necessary

Writing Standards:

Text Types and Purposes:

CCSS.ELA-LITERACY.W.4.1

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

CCSS.ELA-LITERACY.W.4.1.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.

CCSS.ELA-LITERACY.W.4.1.B

Provide reasons that are supported by facts and details.

CCSS.ELA-LITERACY.W.4.1.C

Link opinion and reasons using words and phrases (e.g., *for instance*, *in order to*, *in addition*).

CCSS.ELA-LITERACY.W.4.1.D

Provide a concluding statement or section related to the opinion presented.

CCSS.ELA-LITERACY.W.4.2

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

CCSS.ELA-LITERACY.W.4.2.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.

CCSS.ELA-LITERACY.W.4.2.B

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

CCSS.ELA-LITERACY.W.4.2.C

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

CCSS.ELA-LITERACY.W.4.2.D

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

CCSS.ELA-LITERACY.W.4.2.E

Provide a concluding statement or section related to the information or explanation presented.

CCSS.ELA-LITERACY.W.4.3

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

CCSS.ELA-LITERACY.W.4.3.A

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

CCSS.ELA-LITERACY.W.4.3.B

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

CCSS.ELA-LITERACY.W.4.3.C

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

CCSS.ELA-LITERACY.W.4.3.D

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

CCSS.ELA-LITERACY.W.4.3.E

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

Production and Distribution of Writing:

CCSS.ELA-LITERACY.W.4.4

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

CCSS.ELA-LITERACY.W.4.5

With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 4 [here](#).)

CCSS.ELA-LITERACY.W.4.6

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

Research to Build and Present Knowledge:

CCSS.ELA-LITERACY.W.4.7

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

CCSS.ELA-LITERACY.W.4.8

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

CCSS.ELA-LITERACY.W.4.9

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

CCSS.ELA-LITERACY.W.4.9.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]").

CCSS.ELA-LITERACY.W.4.9.B

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

Range of Writing:

CCSS.ELA-LITERACY.W.4.10

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

Speaking and Listening Standards:

Comprehension and Collaboration:

CCSS.ELA-LITERACY.SL.4.1

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

CCSS.ELA-LITERACY.SL.4.1.A

Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

CCSS.ELA-LITERACY.SL.4.1.B

Follow agreed-upon rules for discussions and carry out assigned roles.

CCSS.ELA-LITERACY.SL.4.1.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.

CCSS.ELA-LITERACY.SL.4.1.D

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

CCSS.ELA-LITERACY.SL.4.2

Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.SL.4.3

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

Presentation of Knowledge and Ideas:

CCSS.ELA-LITERACY.SL.4.4

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

CCSS.ELA-LITERACY.SL.4.5

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

CCSS.ELA-LITERACY.SL.4.6

Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 [here](#) for specific expectations.)

Language Standards:

Conventions of Standard English:

CCSS.ELA-LITERACY.L.4.1

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

CCSS.ELA-LITERACY.L.4.1.A

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

CCSS.ELA-LITERACY.L.4.1.B

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

CCSS.ELA-LITERACY.L.4.1.C

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

CCSS.ELA-LITERACY.L.4.1.D

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

CCSS.ELA-LITERACY.L.4.1.E

Form and use prepositional phrases.

CCSS.ELA-LITERACY.L.4.1.F

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

CCSS.ELA-LITERACY.L.4.1.G

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

CCSS.ELA-LITERACY.L.4.2

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

CCSS.ELA-LITERACY.L.4.2.A

Use correct capitalization.

CCSS.ELA-LITERACY.L.4.2.B

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

CCSS.ELA-LITERACY.L.4.2.C

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

CCSS.ELA-LITERACY.L.4.2.D

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

Knowledge of Language:

CCSS.ELA-LITERACY.L.4.3

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

CCSS.ELA-LITERACY.L.4.3.A

Choose words and phrases to convey ideas precisely.*

CCSS.ELA-LITERACY.L.4.3.B

Choose punctuation for effect.*

CCSS.ELA-LITERACY.L.4.3.C

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

Vocabulary Acquisition and Use:

CCSS.ELA-LITERACY.L.4.4

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

CCSS.ELA-LITERACY.L.4.4.A

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

CCSS.ELA-LITERACY.L.4.4.B

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

CCSS.ELA-LITERACY.L.4.4.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.

CCSS.ELA-LITERACY.L.4.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.4.5.A

Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context.

CCSS.ELA-LITERACY.L.4.5.B

Recognize and explain the meaning of common idioms, adages, and proverbs.

CCSS.ELA-LITERACY.L.4.5.C

Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

CCSS.ELA-LITERACY.L.4.6

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., *quizzed*, *whined*, *stammered*) and that are basic to a particular topic (e.g., *wildlife*, *conservation*, and *endangered* when discussing animal preservation).

V. ASSESSMENT

Student learning will be assessed through:

- Student/ teacher conferences

- Fountas and Pinnel Reading Level Assessment conducted *at least* three times a year for students beginning in September/October and then again in Feb./March and in May/June. Students not on benchmark in September/October have an additional reading level assessment in November/December. Any student that is not on benchmark in Feb/March has an additional reading level assessment in April.
- Teacher's College Scored Common Assessment Student Writings in Narrative, Opinion, and Information
- Writing samples and student writing portfolios
- Student presentations
- Writing Notebooks
- Readers Workshop Notebooks
- Student Performance Checklists for Writing
- Standards Based Writing Rubrics
- Writing Pathways Performance Assessments
- Learning Progressions
- Rubrics
- Spelling Developmental Analysis (Screening and Inventory) The inventory is given two times a year; in September/October and again in January.

VI. SCOPE AND SEQUENCE

See attached tables on subsequent pages.

	Writer's Workshop	Reader's Workshop
Unit 1 6-7 weeks Sept./ Oct.	Raising the Level of Narrative Writing Writing Realistic Fiction	Building a Reading Life; <i>Stamina, Fluency, and Engagement</i>
Unit 2 6-7 weeks Nov./Dec.	Personal and Persuasive Essays (Opinion Writing)	Following Characters into Meaning: <i>Building Theories, Gathering Evidence, Investigating Social Issues</i>
Unit 3 6 weeks Jan./Feb.	Informational Writing: <i>Building on Expository Structures to Write Lively, Voice-Filled Nonfiction</i>	Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction
Unit 4 2-3 weeks Late February	Test Prep--Writing to a Prompt; <i>The Literary Essay</i>	Reading Like a Detective; <i>Preparation for a Reading Test</i>
Unit 5 March/April 6 weeks	The Literary Essay; Writing About Fiction (Opinion Writing)	Fiction Reading
Unit 6 May/June 3 weeks	Celebrating My Success as a Writer! Re-teaching Narrative/Information/Opinion	Setting Up Summer Reading Through Multiple Genres

4th GRADE READING
Readers Workshop: Unit 1 Building a Reading Life: Stamina, Fluency, and Engagement
(6-7 weeks September/October)
First Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: Students will develop their reading life for the school year with the ultimate goal of turning kids into avid, lifelong readers. Reading partnerships will be formed which will lead to book clubs later in the year. Students will work on building up their autonomy as readers, as well as their reading identities. In part one of this unit students will select books that they can read smoothly, with expression, and most of the words without stumbling, and hold onto the story. They will begin to recognize the moments where they have gotten confused as readers. By the end of the unit students will have begun to take hold of their reading lives.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Select just-right books with words students can read, and stories they can hold onto. • Retell what happened so far and think about what might happen next in texts. • Share with a reading partner(s) • Summarize in big steps across an entire story, rather than retell in a fashion that includes inches across the text. • Read smoothly, with expression, most of the words without stumbling, and above all, be able to hold onto the story. • Establish a reading portfolio; a reading log, readers notebook; a place to accumulate items that characterize them as a reader. • Stop-and-jot to record thinking while reading. Establish partnerships that will support conversation across the year • Read with accuracy and fluency so that comprehension is the main focus of the work that the reader is doing. • Read grade level text with purpose and understanding. • Set explicit goals for one's self as a reader. • Read with accuracy, appropriate 	<p>Bend 1: Making Reading Lives—Creating Reading Resolutions, Finding Just Right Books, Reading Faster, Stronger, Longer and Awakening Ourselves to Text Getting to know ourselves as readers and setting up our own independent reading lives Studying ourselves as readers Getting to know our reading partners Sharing books and possibly book swapping</p> <p>Bend 2: Making Texts Matter—Holding Tight to Meaning, Building Relationships with Books, Creating a Buzz about Books, and Choosing Texts that Matter</p> <p>Bend 3: Bringing Together Reading Lives, Texts That Matter, and Partners</p> <p>Spelling/Word Study/Vocabulary: Letter Sound Relationships:</p> <ul style="list-style-type: none"> ○ Recognize and use vowel sounds with <i>r</i> (<i>car, first, hurt, her, corn, floor, world, near</i>) ○ Recognize and use letters that represent a wide variety of vowel sounds (long, short) ○ Recognize and use a large number of phonograms (VC, CVC, CVCe, VCC, VVC, VVCC, VCe, VCCC, VVCCC; vowels plus <i>r</i>; and <i>-oy</i> and <i>-ow</i>) <p>High Frequency Words: Employ self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words</p> <p>Word Meaning and Vocabulary:</p> <ul style="list-style-type: none"> ○ Compound Words ○ Synonyms and Antonyms ○ Homographs and Homophones ○ <p>Word Structure:</p> <ul style="list-style-type: none"> ○ Syllables 	<p>Mentor Texts (Instructional Read Aloud):</p> <p><i>Fireflies</i> by Julie Brinkloe</p> <p>Teachers are encouraged to choose a mentor text chapter book read-aloud that has strong character(s) that change and develop over time. (i.e., <i>Rules</i> ; <i>Because of Winn Dixie</i> ; <i>The Lion, The Witch, and The Wardrobe</i>; <i>The Sign of the Beaver</i></p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p>Fiction texts listed on the district approved book list of titles.</p> <p>Teacher Resources: <i>What Really Matters For Struggling Readers</i> by Richard Allington <i>A Curricular Plan for the Readers Workshop</i>, Teachers College Electronic PDF, 4th Grade 2011-2012 Unit 1: Building a Reading Life September (Available on the shared drive) <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <i>Building a Reading Life</i> from the <i>Units of Study for Teaching Reading: Grades 3-5</i> by Lucy Calkins <i>Daily Café</i> by Gail Boushey and Joan Moser <i>Conferring with Readers</i> by Jennifer Serravallo <i>The Art of Teaching Reading</i> by Lucy Calkins <i>Reading with Meaning Teaching Comprehension in the Primary Grades</i> by Debbie Miller <i>Word Journeys Assessment Guided Phonics, Spelling, and Vocabulary Instruction</i> by Kathy Ganske <i>Strategies That Work</i> by Anne Goudvis and Stephanie Harvey</p>

<p>rate and phrasing, and expression.</p> <ul style="list-style-type: none"> • Read often for a really long time every single day. • Read at home. • Make choices about what to read and how to read it. • Establish a reading workshop time where a reader reads the entire time, a little bit longer each day. • Read in three-or four-word phrases, with appropriate intonation and preservation of the author's syntax. • Keep a reading log; recording the author, title, and start and end pages, and start and end time. 	<ul style="list-style-type: none"> o Plurals 	<p>Fountas and Pinnell Beginning of the Year Assessment Expectations: Below Expectations: (Level N or below) Meets Expectations: (Level O) Exceeds Expectations: (Level P) Far Exceeds Expectations: (Level Q or above) Note: Readers in level K should be reading eight to ten books per week, while readers in levels L/M, four to six per week, and in N/O/P/Q, two to three books per week. Either way—students should be reading a lot--- and this matters more than anything else in the curricular calendar.</p> <p>Reading Rate 115-140 words per minute by the end of the academic school year. (*Any student that enters 4th grade with a sight vocabulary less than 150 words needs to direct focus paid towards increasing their sight-word fluency which will therefore increase their reading rate.)</p> <p><u>Word Study Assessments:</u></p> <ul style="list-style-type: none"> • Word Journeys Screening Inventory (for any new to the district student) <p>Word Journeys Feature Inventory (Based on previous year's assessments in Letter Name, Within Word, Syllable Juncture, or Derivational Constancy)</p>
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Readers Workshop Unit 2 ~ Following Characters into Meaning Building Theories, Gathering Evidence
(6-7 weeks November/December)
First/Second Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: Students will be challenged to think deeply about their characters—making inferences, building theories, and learning life lessons. In the first part of the unit students will step into characters’ shoes, using the skills of envisionment, prediction, and inference to get to know characters. While engrossed in their fiction texts they will be assisted to notice characters’ personality quirks and habits, infer to develop ideas about characters’ traits, motivations, troubles, changes and lessons. Students will grow as readers from inferring about characters to growing theories about them. In the second part of the unit students will build upon what they have learned about characters, creating complex theories about their characters and following these theories throughout the text, gathering evidence to support their theories as they read. They will be engaged in the consistent habit of reading, reading, and reading more fiction books. Students will develop their expertise to describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. In the final part of the unit students will move toward interpretation. The unit aspires to develop that “lost-in-the-book feeling in every reader.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Develop skills at predicting. • Launching book partnerships. • Develop skills at envisioning. • Read with fluency. • Read deeply with nuance about characters. • Consider what characters hold close. • Think between books, noticing characters who play similar roles across several books. • Compare and contrast characters across texts. • Discussions with partners about characters; what kind of person 	<p>See individual unit plans for reading from the Curricular Plan for the Readers Workshop, Teachers College on the shared drive.</p> <p>Bend 1: Envisioning, Prediction, and Inference Imagining the world of the story and identifying with the main character Highlighting personal response, envisioning, and empathy that strengthen the connection between readers and characters Use close reading to inform mental pictures Noticing what’s going on around a character by asking questions</p> <p>Bend 2: Building Theories and Gathering Evidence About Characters Read closely interpreting evidence an inferring to grow theories about the character then altering theories according to incoming information Paying attention to what a character does and how the character does these things Paying attention to the way characters talk and think Gleaning information from every possible source Noticing changes in characters Growing grounded, accountable, and precise ideas about characters Inferring specific meaning by noticing specific character actions Use precise language to describe characters Developing theories that are complex and analytical Use boxes-and-bullets to prepare for partner conversations</p> <p>Bend 3: From Inference toward Interpretation Moving from inference work to interpretation Synthesize thinking about books and characters to push to develop big ideas that can be supported with inferences</p>	<p>Mentor Texts (Instructional Read Aloud): Teachers are encouraged to choose a mentor text that has strong character(s) that change and develop over time. (i.e., <u>Rules</u> ; <u>Because of Winn Dixie</u> ; <u>The Lion, The Witch, and The Wardrobe</u>; <u>The Sign of the Beaver</u>; <u>Wonder</u>; <u>Stone Fox</u>)</p> <p>Picture Books: <u>The Black Snowman</u> by Phil Mendez <u>An Angel for Solomon Singer</u> by Cynthia Rylant <u>Enemy Pie</u> by Derek Munson <u>The Hard Times Jar</u> by Ethel Footman Smothers <u>Your Move</u> by Eve Bunting <u>A Day’s Work</u> by Eve Bunting <u>Tight Times</u> by Barbara Shook Hazen</p> <p>Unit Texts (Texts for students to read in book clubs): Fiction texts listed on the district approved book list of titles.</p> <p>Teacher Resources: <u>A Curricular Plan for the Readers Workshop</u>, Teachers College Electronic PDF, 4th Grade 2011-2012 Unit 2: “Following Characters into Meaning Envision, Predict, Synthesize, Infer, and Interpret (Available on the shared drive) <u>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</u> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <u>Following Characters into Meaning Volume 1</u> from the series <u>Units of Study for Teaching Reading, Grades 3-5</u> by Lucy Calkins Published by Heinemann</p> <p>http://readingandwritingproject.com</p> <p>Core Curriculum Content Standards</p>

<p>he/she is, what things she/he might do, how he responds to changing situations & lessons learned.</p> <ul style="list-style-type: none"> • Use reading logs to track reading volume. • Use post-its and jots in readers notebook to reflect ideas about reading • Meet with a partner to talk about reading • Predict by relying on story structure when reading books at the K/L/M level • Predict text by noticing how subplots come together into something cohesive at the end of a text at a U/V/W level • Understand characters by making a movie in our mind and envisioning character(s) experiences • Use own experiences to help one to walk in the character's shoes, inferring what the character is thinking, feeling, and experiencing. • Revise mental movies as one reads on, getting new details from the text • Revise initial mental movie as one takes in new information 	<p>made earlier in the text</p> <p>Revising thinking as one reads</p> <p>Consider central questions about a character (i.e., <i>What does the character want? What are some of the obstacles getting in the way? How does the character respond to different obstacles?</i>)</p> <p>Articulating the lessons characters are learning in stories</p> <p>Evaluate the things that reoccur in reading that turn out to be symbolic</p> <p>Think deeply about characters</p> <p><u>Spelling/Word</u></p> <p><u>Study/Phonics/Vocabulary:</u></p> <ul style="list-style-type: none"> ○ Letter Sound Relationships: Understand that some consonant sounds can be represented by several different letters or letter clusters (final <i>-k</i> by <i>-c, -que, -ke, -k, -ck</i>, final <i>f</i> by <i>ff, gh</i>) ○ Recognize and use vowel sounds in open syllables (CV: <i>ho-tel</i>) <p><u>Spelling Patterns:</u></p> <ul style="list-style-type: none"> ○ Recognize and use a large number of phonograms (VC, CVC, CVCe, VCC, VVC, VVCC, VCe, VCCC, VVCCC; vowels plus <i>r</i>; and <i>-oy</i> and <i>-ow</i>) <p>High Frequency Words: Employ self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words (working toward automatic knowledge of the five hundred most frequent)</p> <p>Word Meaning and Vocabulary:</p> <ul style="list-style-type: none"> ○ Compound Words ○ Synonyms and Antonyms ○ Homographs and Homophones <p>Word Structure:</p> <ul style="list-style-type: none"> ○ Contractions ○ Verb Endings ○ Endings for Adjectives 	<p>http://www.corestandards.org/the-standards/english-language-arts-standards</p> <p>Assessment:</p> <p>Fountas and Pinnell Running Record (For any student that was below benchmark in September. However expect that students might be moving up the level of text difficulty.)</p> <p>Use First Interval Assessment Expectations:</p> <p>Below Expectations: (Level O or below)</p> <p>Meets Expectations: (Level P)</p> <p>Exceeds Expectations: (Level Q)</p> <p>Far Exceeds Expectations: (Level R or above)</p> <p>Note: Readers in levels K should be reading eight to ten books per week; L/M should be reading four to six books per week, and in N/O/P/Q, two to three books per week. Either way—students should be reading a lot--- and this matters more than anything else in the curricular calendar.</p> <ul style="list-style-type: none"> • Reading Rate <p>Text levels C-I: 60-90 words per minute</p> <p>Text levels J-L: 85-120 words per minute</p> <p>Text levels: L-O: 115-140 wpm</p> <p>Text levels: P-R: 140-170 wpm</p> <p>Text levels: S-U: 170-195 wpm</p> <p>Text levels: T-V: 195-220 wpm</p> <p>Text levels: V-W: 215-245 wpm</p> <p>(*Any student that enters 4th grade with a sight vocabulary less than 200 words needs to direct focus paid towards increasing their sight-word fluency which will therefore increase their reading rate.)</p>
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**Readers Workshop Unit 3 ~ Nonfiction Reading: Using Text Structures to Comprehend
Expository, Narrative, and Hybrid Nonfiction
January/February (8 weeks Second Marking Period)**

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: Students will focus on determining importance, finding the main ideas and supporting details, summarizing information, and reading to learn. Students will learn to increase their expertise with interpretation, cross-text comparisons, synthesis, research, and nonfiction projects, as asked for in the Common Core State Standards. Students begin the unit by reading expository nonfiction texts noting the structure of the text. By about the third week of the unit students will be introduced to narrative nonfiction, again noting the difference between the structure of expository and narrative nonfiction.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Ascertain big ideas in nonfiction text • Summarize text • Think critically • Grasp a text's infrastructure of ideas and supporting details • Use text features, white space, and cuing systems such as transitional phrases to help to discern infrastructure • Decide what matters most in a nonfiction text • Read a narrative nonfiction text differently than an expository nonfiction text • Develop decoding strategies to decode content-specific vocabulary • Recognize inanimate objects as protagonists within a narrative text structure • Read with volume both narrative and expository nonfiction texts • Maintain a reading log of all reading both at school and at home to track reading progress and volume of reading • Make inferences by reading between the lines to determine the message of the author • Continue to read just-right chapter books and novels in fiction for independent reading <i>in addition to</i> informational nonfiction texts 	<p>Units of study are divided into bends, or parts, with each offering a new portion of the journey.</p> <p>Bend 1: Determining Importance and Synthesizing in Expository Non-Fiction</p> <ul style="list-style-type: none"> ✓ Paying attention to expository text features such as the table of contents, diagrams, charts, graphic organizers, photos, and captions to develop a sense of text content ✓ Take in new information on a page, thinking, "What's this page (or two page spread, or chapter) likely to be about?" ✓ Activate prior knowledge of the topic ✓ Orient selves to predict the likely subheadings and content-specific vocabulary one will encounter while reading ✓ Being alert to the visual features of expository texts and anticipating content ✓ Reading to learn by approaching a text in a serious, intellectual manner ✓ Confirm, revise, and adding to initial expectations about a text ✓ Chunking a text to say back the important information <p>Bend 2: Navigating Narrative and Hybrid Nonfiction Texts</p> <ul style="list-style-type: none"> ✓ Read narrative nonfiction text with attentiveness to structure ✓ Use story grammar to synthesize and determine importance across long stretches of text ✓ Recognize that narrative nonfiction texts focus on the goals and struggles of a central character—that text conveys an underlying idea, and that many narrative nonfiction text structures culminate in an achievement or a disaster ✓ Make sense of narrative nonfiction text structure by following the events and details on the page ✓ Hold on to information so that it is memorable ✓ Draw on what one's knows when 	<p>Mentor Texts (Instructional Read Aloud): A variety of nonfiction texts such as: <i>Cactus Hotel</i> by Brenda Guiberson</p> <p>Unit Texts (Texts for students to read in book clubs): Expository non-fiction texts listed on the district approved book list of titles, as well as narrative non-fiction texts.</p> <p>Texts that have a clear infrastructure of headings and subheadings</p> <p>Teacher Resources: <i>A Curricular Plan for the Readers Workshop</i>, Teachers College Electronic PDF, 4th Grade 2011-2012 Unit 3: "Nonfiction Reading Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction" <i>A Curricular Plan for the Readers Workshop</i>, Teachers College PDF 4th Grade 2011-2012 Unit 4: "Nonfiction Research Projects Teaching Students to Navigate Complex Nonfiction Text Sets Using Critical Analytical Lenses (Available on the shared drive)" <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> Written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <i>Navigating Nonfiction in Expository Texts Volume 1</i> from the series <i>Units of Study for Teaching Reading, Grades 3-5</i> by Lucy Calkins Published by Heinemann <i>What Really Matters for Struggling Readers</i> by Richard Allington</p> <p>Teachers College Running Record Assessment for any student not on benchmark in October.</p> <ul style="list-style-type: none"> • Reading Rate (105-140 wpm is benchmark for 4th grade at this time of year.) • Comprehension • Fluency

<ul style="list-style-type: none"> • Read texts that are at difficulty levels where students can read with fluency, comprehension, and accuracy • Read texts that are highly engaging • Read texts that span a variety of topics, including history, social studies, and science • Answer, “What is the one big thing that this text is teaching and how to all the other details connect with this?” • Develop an eye for expository text structures in order to take in, synthesize, learn from, and respond to large swaths of nonfiction texts • Read for the “gist” of the text • Provide a general recitation of the text • Point out details in pictures or diagrams that highlight thinking • Link previous learning to new information 	<p>reading narrative nonfiction</p> <ul style="list-style-type: none"> ✓ Read for more than character development and plot in narrative nonfiction but also read for information and ideas ✓ Become prepared to read narrative nonfiction by expecting to be taught something about a subject ✓ Keeping track of ideas by using post-its and boxes-and-bullets structure of note taking <p><u>Spelling/Word Study/Phonics/Vocabulary:</u></p> <ul style="list-style-type: none"> ○ Letter Sound Relationships: Recognize and use vowel sounds in closed syllables (CVC: <i>lem-on</i>) ○ Recognize and use vowel sounds in closed syllables (CVC: <i>cab-in</i>) <p>Spelling Patterns:</p> <ul style="list-style-type: none"> ○ Notice and use frequently appearing short vowel patterns that appear in multi-syllable words (other than most frequent) (<i>-a, -ab, -ad, -ag, -age, -ang, -am, -an, -ant, -ap, -ent, -el(l), -ep, -es, -ev, -id, -ig, -il(l), -ob, -oc(k), -od, -ol, -om, -on, -op, -ot, -ub, -uc(k), -ud, -uf, -ug, -up, -um, -us, -ut, -uz</i>) <p>High Frequency Words: Employ self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words (working toward automatic knowledge of the five hundred most frequent)</p> <p>Word Meaning and Vocabulary:</p> <ul style="list-style-type: none"> ○ Nouns ○ Verbs ○ Adjectives <p>Word Structure:</p> <ul style="list-style-type: none"> ○ Adverbs ○ Suffixes 	<p>Teachers College Running Records</p> <p>(Reading Benchmark: Level Q or R) (Approaching Expectations: Level P) (Does not meet expectations: Level O or below)</p> <p>Reading Rate: Text levels C-I: 60-90 words per minute Text levels J-L: 85-120 words per minute Text levels: L-O: 115-140 wpm Text levels: P-R: 140-170 wpm Text levels: S-U: 170-195 wpm Text levels: T-V: 195-220 wpm Text levels: V-W: 215-245 wpm</p> <p>(*Any student that has a sight vocabulary less than 250 words needs to direct focus paid towards increasing their sight-word fluency which will therefore increase their reading rate.)</p> <ul style="list-style-type: none"> • Reader’s Notebook Responses
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Readers Workshop Unit 4 ~ Reading Like a Detective *Preparation for a Reading Test*
(Preparation for the PARCC Exam)
Late February (2-3 weeks)
Second/Third Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: The major aim of this unit is to support students in bringing forward strategies for each genre that they have been taught during the year. This unit is also about supporting students in thinking logically and flexibly and in transferring all they know to their test-taking. Fourth grade students will have a reading/test-prep workshop, in which they practice how to read, talk about and answer questions about short test-like texts, as well as multiple-choice strategies. Most children who struggle on state tests are readers who read too slowly, children who keep their noses so close to the ground that they can only retell in a very literal, bit-by-bit fashion, often without even grasping the sequence of the whole story line. Therefore, in this unit children will work on using retelling to help grasp the whole of the story, to see the big picture of the story, describing in depth and both explain what the characters are like and determine the story's theme.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> Practice with PARCC-like test questions. Holding onto meaning of passages while reading longer texts Review of strategies already known for each genre Identification strategies to identify each genre and predictable questions for each type Reading flexibly across multiple genres Marking up of texts, writing answers, and matching answers to choices. Previewing texts to ascertain the subject and structure, making a quick reading plan and breaking the text into manageable chunks. Synthesized retellings. 	<p>Bend 1: Stamina, Resilience, and Rate with Reinforcement of Reading Strategies</p> <ul style="list-style-type: none"> Predictable Questions Strategies for answering multiple-choice questions Strategies for reading too-hard texts; skimming, summarizing, underlining, jotting, and using pictures and headings Reading question stems and predicting answers before looking at the answer choices. Writing answers to questions before seeing the answers Determining meaning of contextual vocabulary words Determining main idea or theme by referring to a big lesson the character learns Together, the class works on reading one text and answering the questions. The teacher leads the class by providing the students with prompts and strategies that will help them navigate and hold on to the text, as well as demonstrating think-alouds. Underline important places where information is learning and annotate when they learn something about a character, jot in margins any problems the character may face, note instances when characters change, identify big ideas of article sections. <p>Bend 2: Narrative</p> <ul style="list-style-type: none"> ✓ Main problem or struggle in a story ✓ Character traits ✓ Compare and contrast characters ✓ Conclusions drawn about characters ✓ Minor characters and their effect 	<p>Mentor Texts (Instructional Read Aloud):</p> <p>Short texts that are stories, poems, articles from multiple sources:</p> <p><i>Highlights</i> <i>Cricket</i> <i>Cobblestone</i> <i>Read and Rise</i> <i>Story Works</i> <i>Sports Illustrated for Kids</i> <i>Fox</i> by Margaret Wise Brown <i>"Marble Champ"</i> by Gary Soto <i>"Eleven"</i> by Sandra Cisneros <i>Fireflies</i> by Julie Brinkloe <i>The Other Side</i> by Jacqueline Woodson <i>"Gloria Who Might Be My Best Friend"</i> and other stories from <i>The Stories Julian Tells</i> by Ann Cameron <i>Spaghetti</i> by Cynthia Rylant <i>Journey</i> by Patricia MacLachlan</p> <p>Unit Texts (Texts for students to read in book clubs):</p> <p>Fiction or Non-fiction texts listed on the district approved book list of titles.</p> <p>Teacher Resources:</p> <ul style="list-style-type: none"> www.achievethecore.org A Curricular Plan for Readers Workshop, Teachers College Units of Study Unit 7 Test Preparation, 2011-2012 <p>Fountas and Pinnell Running Record Assessment for all students.</p> <ul style="list-style-type: none"> Reading Rate (90-125wpm is benchmark for 4th grade) Comprehension Fluency <p>Reading Rate: Text levels C-I: 60-90 words per minute Text levels J-L: 85-120 words per minute</p>

	<p>on the plot</p> <ul style="list-style-type: none"> ✓ Determining point of view of the narrator or character telling the story ✓ Determining how the setting fits with the story ✓ Moral/lesson taught by the passage ✓ Characters' achievements ✓ Lessons learned after reading ✓ Infer character's point of view or perspective ✓ Paying attention and inferring about characters ✓ What do characters want and what are the challenges they face <p>Bend 3: Non-Narrative/Expository</p> <ul style="list-style-type: none"> ✓ Informational texts ✓ Advertisements ✓ Interviews ✓ Paying attention to and inferring from the structure, heading, and topic sentences ✓ Providing evidence to support the author's argument ✓ Differentiating between fact and fiction ✓ Determining the meaning of vocabulary words from the context of a sentence ✓ Determining next items in a step after reading how-to texts ✓ Articulating the main purpose of an article, as well as the most important part <p>Bend 4: Poetry</p> <ul style="list-style-type: none"> ✓ Paying attention to the big meaning of a poem ✓ Understanding what a poem is mostly about, or what it demonstrates or teaches ✓ Imagery and meaning of symbols ✓ Figurative language such as personification, simile, or metaphor ✓ Reading for the author's purpose ✓ Tone of a poem ✓ Determining who is talking in a poem 	<p>Text levels: L-O: 115-140 wpm Text levels: P-R: 140-170 wpm Text levels: S-U: 170-195 wpm Text levels: T-V: 195-220 wpm Text levels: V-W: 215-245 wpm</p> <p>(*Any student that has a sight vocabulary less than 350 words needs to direct focus paid towards increasing their sight-word fluency which will therefore increase their reading rate.)</p> <p>Teachers College Running Records</p> <p>(Reading Benchmark: Level P)</p> <p>(Level O : Approaching Expectations)</p> <p>(Level N or below: Does not meet expectations.)</p> <p>PARCC To Do Items: Explore training and support materials designed specifically for the PARCC Try out sample test questions on the technology platform Gain familiarity with the computer based tools and features that will appear on the PARCC assessments. Have students try out a full length practice test with a buddy. Test headphones to make sure the fit with a laptop and student can hear audio.</p>
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Readers Workshop Unit 5 ~ Fiction Reading
(6 weeks April/May)
Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This six week unit helps fourth graders develop the reading strategies to read critically and to think deeply about characters and ideas in a text. Through the unit students will improve their skills of critical reading and interpretation of text. Readers continue to read for plot but lean towards reading for ideas. In previous years students have focused on sequential retelling. This unit moves readers to help them develop one lens for determining importance in a story. Students will be reading texts, first to read for story, for what happens, and then read asking, “<i>What does this story teach me about x?</i>” (with x being homelessness, or bullying, or losing someone, etc.).</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Write detailed Post-its in response to texts • Predict elaborately • Envision the details of scenes in a book • Make sense of text by connecting several parts of a text • Examine story elements • Identify and interpret character development, character relationships, conflicts • 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) • Read and comprehend texts in the grade 4-5 text complexity band proficiently • Use clues in a text to understand what is not explicitly stated in a text (inference) • Use clues in the text to draw conclusions about the author’s intended and unintended messages (critical reading, interpretation) 	<p>Bend 1: Reading Can Teach Us about Issues that Exist in the World and in Our Lives</p> <ul style="list-style-type: none"> ✓ Struggles that characters face ✓ Asking questions while reading such as “<i>Which issues seem important in this story?</i>” “<i>What are the character’s reactions to these issues?</i>” “<i>How do the characters deal with these issues?</i>” “<i>What perspective does each character have on this issue?</i>” ✓ Determining which scenes are important in our texts to think about what the scenes are really telling us about what the book is really about ✓ Choosing a lens from which to read a text ✓ Using prompts in book clubs to think about a book critically; “<i>I think that is fair because...</i>” or “<i>I think this unfair because...</i>” or “<i>This fairness/unfairness matters because...</i>” ✓ Answering, “<i>What does this book teach us about an issue?</i>” ✓ Using nonfiction articles to build on to our knowledge about issues in books ✓ Studying a character’s desires <p>Bend 2: Reading with a Lens and Talking Back to the Text</p> <ul style="list-style-type: none"> ✓ Talking about issues that people face ✓ Using non-fiction text articles to learn about issues we are unfamiliar with ✓ Reading nonfiction with a lens and noticing the lens of the author <p>Bend 3: Bringing Our Lenses to Our World</p> <ul style="list-style-type: none"> ✓ Using our reading notebooks to think through new ideas and concerns about issues studied across in books ✓ Thinking deeply about characters ✓ Synthesizing within and across nonfiction, strategies for 	<p>Mentor Texts (Instructional Read Aloud): Teachers are encouraged to choose a mentor text chapter book read-aloud that has strong character(s) that change and develop over time. (i.e., <i>Rules</i> ; <i>Because of Winn Dixie</i> ; <i>The Lion, The Witch, and The Wardrobe</i>; <i>The Sign of the Beaver</i>; <i>Esperanza Rising</i>; <i>Dear Mr. Henshaw</i>; <i>Becoming Naomi Leon</i>; <i>The Dreamer</i>; <i>Stone Fox</i>)</p> <p>Picture Books: <i>Creativity</i> by John Steptoe & E.B. Lewis <i>My Best Friend</i> by Mary Ann Rodman <i>Courage</i> by Benard Waber3333 <i>Freedom on the Menu: The Greensboro Sit-Ins</i> by Carole Boston Weatherford <i>Fly Away Home</i> by Eve Bunting <i>Uncle Willie and the Soup Kitchen</i> by Dyanne Disalvo-Ryan <i>One Green Apple</i> by Eve Bunting Nonfiction texts that have a variety of angles and cover many sides to a social issue (i.e., nonfiction article about what it is like to be an immigrant and not speak the language which mirrors the social issue brought up in <i>One Green Apple</i>)</p> <p><i>Change the World for Ten Bucks: small actions x lots of people=big change</i> by Chronicle Books <i>101 Ways You Can Save the Planet before You’re 12</i> by Joanne O’Sullivan</p> <p>Unit Texts (Texts for students to read in book clubs): Fiction texts listed on the district approved book list of titles. Some suggestions are: <i>Amber Brown is Not a Crayon</i> by Paula Danziger (Level O) <i>Amber Brown Goes Fourth</i> by Paula Danziger (Level O) <i>Dear Mr. Henshaw</i> by Beverly Cleary (Level Q) <i>Tales of a Fourth Grade Nothing</i> – (Level Q) <i>How to Eat Fried Worms</i> by Thomas Rockwell- (Level R) <i>Midnight Fox</i> by Betsy Byars- (Level R) <i>Pigs Might Fly</i> by Dick King-Smith- (Level R) <i>Shiloh</i> by Phyllis Reynolds Naylor- (Level R) <i>Brian’s Winter</i> by Gary Paulsen- (Level R) <i>Hatchet</i> by Gary Paulsen –(Level R) <i>Johnny Hangtime</i> by Dan Gutman- (Level R)</p>

<ul style="list-style-type: none"> • Reveal characters by studying their relationships to individuals and to groups (interpretation, critical reading) • Understand characters by looking at characters' desires and asking ourselves why he or she might desire those things • Collect details from a story on Post-its to support thinking about why a character wants what he or she wants • Maintaining reading volume 	<p>understanding what text is <i>really</i> about</p> <ul style="list-style-type: none"> ✓ Continuing to ask questions and thinking about characters <p>Spelling /Vocabulary:</p> <p>Letter Sound Relationships:</p> <ul style="list-style-type: none"> ○ Recognize and use letters that represent no sound in words (<i>lamb, light</i>) ○ Understand that some consonant letters represent several different sounds and can be silent (<i>ch: cheese, school, machine, choir, yacht</i>) <p>Spelling Patterns:</p> <ul style="list-style-type: none"> ○ Notice and use frequently appearing syllable patterns in multi-syllable words (<i>-en, -ago, -ar, -at, -it, -in, -is, -un, -be, -re, -or, -a, -y, -ey, -ble, -l, -ur, -um, -ic(k), -et, -im</i>) <p>High Frequency Words: Employ self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words (working toward automatic knowledge of the five hundred most frequent)</p> <p>Word Meaning and Vocabulary:</p> <ul style="list-style-type: none"> ○ Figurative Language ○ Portmanteau Words ○ Idioms <p>Word Structure:</p> <ul style="list-style-type: none"> ○ Possessives ○ Prefixes 	<p><i>Poppy</i> by Avi- (Level S) <i>Borrowers</i> by Mary Norton- (Level S) <i>Broccoli Tapes</i> by Jan Slepian- (Level S) <i>Esperanza Rising</i> by Pam Munoz Ryan (Level V) <i>The Dreamer</i> by Pam Munoz Ryan (Level V) <i>Becoming Naomi Leon</i> by Pam Munoz Ryan (Level V) <i>Stargirl</i> by Jerry Spinelli (Level V) <i>The Higher Power of Lucky</i> by Susan Patron (Level W)</p> <p>Teacher Resources: <i>A Curricular Plan for the Readers Workshop</i>, Teachers College Electronic PDF, 4th Grade 2011-2012: Unit 9 Social Issues <i>A Curricular Plan for the Readers Workshop</i>, Teachers College Electronic PDF, 4th Grade 2011-2012: Unit 6: Interpretation Text Sets <i>Following Characters into Meaning Volume 1</i> from the series <i>Units of Study for Teaching Reading, Grades 3-5</i> by Lucy Calkins Published by Heinemann <i>The Art of Teaching Reading</i>, the chapter "Reading for Justice and Power: A Social Issues Book Club Unit" by Mary Coakley</p> <p>Teachers College Running Record Assessment for all students.</p> <ul style="list-style-type: none"> • Reading Rate (105-145wpm is benchmark for 4th grade at this time of year.) • Comprehension • Fluency <p>Teachers College Running Records (Reading Benchmark: Level R) (Level Q : Approaching Expectations) (Level P or below: Does not meet expectations.)</p> <p>Reading Rate: Text levels C-I: 60-90 words per minute Text levels J-L: 85-120 words per minute Text levels: L-O: 115-140 wpm Text levels: P-R: 140-170 wpm Text levels: S-U: 170-195 wpm Text levels: T-V: 195-220 wpm Text levels: V-W: 215-245 wpm (*Any student that has a sight vocabulary less than 350 words needs to direct focus paid towards increasing their sight-word fluency which will therefore increase their reading rate.)</p> <p>Reader's Response Notebook Entries</p>
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Readers Workshop Unit 6 ~ Setting Up Summer Reading Through Multiple Genres
(2-3 weeks June)
Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This unit of study sets students up to continue the habits they have set up this year and maintain their stamina by reading long and strong. During the last three weeks of school students will be selecting texts to read over the summer and getting started in these texts in small book clubs. The real job of this unit is motivating students to read all through the summer. Favorite authors and series books will be reintroduced in order to create book buzz and excitement around newly accessible books.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Demonstrate familiarity with everyday text. • Define new vocabulary essential to informational text comprehension. • Summarize and identify central theme of the story. • Establish summer reading habits to continue to read over the summer. • Self-select books based on interest and readability. • Meeting with book clubs to talk about favorite moments, sentences, and words • Discussing decisions that an author must have made into developing a plotline • Complete a summer reading log of titles read 	<p>Bend 1: When Readers Read More Than One Book by an Author, We Come to Know That Author</p> <ul style="list-style-type: none"> ✓ Selecting books to read over the summer ✓ Becoming an expert on an author by reading many books by that author ✓ Reading and rereading favorite parts, underlining the lines that make us laugh aloud or stop to think again ✓ Studying closely books looking for author's fingerprints (i.e., "<i>What does Kate diCamillo do in her writing that is familiar from one book to the other?</i>") ✓ Readers marvel at the craft and the story ✓ Stopping to take notice when we find ourselves laughing out loud, gasping with excitement, brushing away a tear, or other ways of being impressed with an author's work ✓ Readers pay attention to the settings the author creates in his or her book; "<i>What is the world of the story? Does this author always create this same world? Is this hero or heroine in this book like the hero/heroine in another book?</i>" ✓ Collecting our favorite parts in our readers notebooks to visit over and over ✓ Moving past retelling a story to asking analytical questions about a text <p>Bend 2: When We Read Many Books by an Author We Love, We Appreciate Ourselves to that Author's Craft</p> <ul style="list-style-type: none"> ✓ Noting and noticing specific craft moves favorite authors make (i.e., Roald Dahl, Kate diCamillo vs. Jon Scieszka) ✓ Noticing the ways authors use repetition and symbolism, how they select specific words in their books, and how they might start or end their books or chapters in similar or different ways ✓ Analyzing short sections of a favorite author's text in our reading notebook to study for sentence variation, punctuation, and word choice <p>Bend 3: Making Future Reading Plans Setting students up to read two, or even more, books by their favorite authors this summer. Thinking about an author's style while reading this summer; <i>Does the author write</i></p>	<p>Mentor Texts (Instructional Read Aloud): Favorite read-alouds</p> <p>Unit Texts (Texts for students to select to read for summer reading): Summer reading titles for 4th grade or revisit favorite titles from previous units</p> <p>Teacher Resources:</p> <p>Assessment:</p> <ul style="list-style-type: none"> • Teachers College Running Record Assessment for all students. • Reading Rate (110-145 wpm is benchmark for 4th grade) • Comprehension • Fluency <p>Reading Rate: Text levels C-I: 60-90 words per minute Text levels J-L: 85-120 words per minute Text levels: L-O: 115-140 wpm Text levels: P-R: 140-170 wpm Text levels: S-U: 170-195 wpm Text levels: T-V: 195-220 wpm Text levels: V-W: 215-245 wpm</p> <p>Teachers College Running Records (Reading Benchmark: Level S) (Level R : Approaching Expectations) (Level Q or below: Does not meet expectations.)</p> <p>Reader's Response Notebook Entries</p>

	<p><i>about relationships between friends and family members or about something in society at large—a social issue? Does the main character lose one thing but find something of deeper value—and what is this newfound thing exactly? Is every book a battle between good and evil, or is it about growing up? Or finding the courage within? Or about being resilient and fighting challenges? What is the main character’s journey of growth?</i></p> <p><u>Spelling/Word Study/Phonics/Vocabulary:</u></p> <p>Letter Sound Relationships:</p> <ul style="list-style-type: none"> ○ Recognize and use letters that represent no sound in words (<i>lamb, light</i>) ○ Understand that some consonant letters represent several different sounds and can be silent (<i>ch-: cheese, school, machine, choir, yacht</i>) <p>Spelling Patterns:</p> <ul style="list-style-type: none"> ○ Understand that some words have double consonants in the pattern (<i>coffee, address, success, accident, mattress, occasion</i>) <p>High Frequency Words: Employ self-monitoring strategies for continually accumulating ability to read and write accurately a large core of high-frequency words (working toward automatic knowledge of the five hundred most frequent)</p> <p>Word Meaning and Vocabulary:</p> <ul style="list-style-type: none"> ○ Figurative Language ○ Portmanteau Words ○ Idioms <p>Word Structure:</p> <ul style="list-style-type: none"> ○ Abbreviations 	
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Fourth Grade Book List Arranged by Genre and Guided Reading Level

(Texts are available in Holland Brook's book closet in blue bins. The Humanities Curriculum office continues to add texts to the collection. At time of curriculum publication the following books were located in the book closet, along with many, many others.)

Fiction

Junie B. Jones is Captain Field Day- Level M
The Littles Go Exploring- Level M
Amber Brown is Feeling Blue- Level N
Be a Perfect Person in Just Three Days- Level N
Lily and Ms. Liberty- Level N
Blossom Promise- Level O
Ms. Rumphius- Level O
Pippi Longstocking- Level O
Skinny Bones – Level O
Boxcar Children: The Animal Shelter Mystery- Level O
The World According to Humphrey – Level O
The Iron Giant by Ted Hughes- Level O
Felita by Nicolasa Mohr- Level P
The Spoon in the Bathroom Wall by Tony Johnston- Level P
Stone Fox – Level P
The Hundred Penny Bos – Level P
Wanted... Mud Blossum – Level P
Jim Ugly – Level Q
Spiderwick Chronicles: Book 1 The Field Guide by Holly Tony & Black Diterlizzi- Level Q
Tales of a Fourth Grade Nothing - Level Q
How to Eat Fried Worms by Thomas Rockwell- Level R
Midnight Fox by Betsy Byars- Level R
Pigs Might Fly by Dick King-Smith- Level R
Shiloh by Phyllis Reynolds Naylor- Level R
Brian's Winter by Gary Paulsen- Level R
Everest: Book 1 The Contest by Gordon Korman- Level R
Hatchet by Gary Paulsen –Level R
Johnny Hangtime by Dan Gutman- Level R
Poppy by Avi- Level S
Borrowers by Mary Norton- Level S
Broccoli Tapes by Jan Slepian- Level S
Tales of Blackberries by Buchanan Smith- Level S
From the Mixed up Files of Mrs. Basil E. Frankweiler by E.L. Koningsburg- Level S
Sleepers Wake by Paul Samuel Jacobs- Level U
The Summer of Swans by Betsy Byars – Level U
The View from Saturday – by E.L. Koningsburg- Level U
My Side of the Mountain by Jean Craighead George- Level U
The Music of Dolphins by Karen Hesse- Level V
The Dreamer by Pam Munoz Ryan- Level V
Black Beauty by Anna Sewell – Level Z

Fantasy

Dragonbreath by Ursula Vernon- Level L
My Father's Dragon by Ruth Stiles Gannett- Level M
The Littles Go Exploring- Level M
The Secrets of Droon: The Hidden Stairs and The Magic Carpet by Tony Abbot- Level M
Catwing's Return by Ursula Leguin- Level N
The Iron Giant by Ted Hughes- Level O

Fantastic Mr. Fox by Roald Dahl- Level P
Shoebag by Mary James- Level P
The Spoon in the Bathroom Wall by Tony Johnston- Level P
Help, I'm Trapped : In the First Day of Summer Camp by Todd Strasser- Level Q
Spiderwick Chronicles: Book 1 The Field Guide by Holly Tony & Black Diterlizzi- Level Q
Charlie and the Chocolate Factory by Roald Dahl- Level R
Guardians of Ga-Hoole Book 1: The Capture by Kathryn Lasky- Level R
Poppy by Avi- Level S
Borrowers by Mary Norton- Level S
Where the Moon Meets the Mountain by Lin Grace- Level T
The Emerald Atlas by John Stephens- Level S/T
Tuck Everlasting by Natalie Babbitt- Level V
The Guardians of Ga'Hoole Series, Book 1 The Capture by Kathryn Lasky Level: V
The Guardians of Ga'Hoole Series, Book 2 The Journey by Kathryn Lasky Level: V
The Phantom Tollbooth by Norton Juster- Level W
Walk Two Moons by Sharon Creech- Level W
Redwall by Brian Jacques- Level X

Historical Fiction

Molly Pilgrim by Barbara Cohen –Level M
I Survived: The Bombing of Pearl Harbor by Lauren Tarshis- Level N
Bound for Oregon by Jean Van Leeuwen- Level P
Plain Girl by Virginia Sorensen- Level Q
Sarah Plain and Tall by Patricia MacLachlan- Level R
Snow Treasure by Marie McSwigan- Level R
Family Under the Bridge by Natalie Savage Carlson- Level R
Ben and Me by Robert Lawson – Level S
In the Year of the Boar and Jackie Robinson by Bette Bao Lord- Level S
The Star Fisher by Laurence Yep- Level S
Wonder Struck by Brian Sleznick- Level S
Bonanza Girl by Patricia Beatty- Level T
Dear America: The Girl Who Chased Away Sorrow by Ann Turner- Level T
Mickey and Me by Dan Gutman- Level T
Souder by William H. Armstrong- Level T
Ballad of Lucy Whipple by Karen Cushman- Level T
Moon Over Manifest by Clare Vanderpool – Level U
The True Confessions of Charlotte Doyle by Lauren Tarshis Level: V
Jacob's Rescue by Michael Malka & Halperin Drucker- Level Y
Sour Land by William H. Armstrong– Level Z

Mystery

Wanted....Mud Blossom by Betsy Byars- Level P
Encyclopedia Brown: Carries on by Donald J. Sobol- Level P
Bunnicula by James Howe–Level Q
Chasing Vermeer by Blue Balliett- Level S
Wonderstruck by Brian Sleznick- Level S
Something Upstairs by Avi- Level T
Flossie and the Fox by Patricia C. McKissack- Level O
American Tall Tales by Mary Pope Osborne- Level Q
Favorite Medieval Tales by Troy Howell & Mary Pope Osborne- Level Q
Folktales from China by Barbara Lawson- Level Q
The Tortoise Shell and Other African Stories by Geoff Smith- Level R

The Tall Tale of John Henry by David Nuefeld- Level T

Folktales/ Fables/ and Tall Tales

American Tall Tales by Mary Pope Osbourne- Level Q

Non-fiction

Power Passers by K. C. Kelley Level: Unleveled

What's the Big Idea, Ben Franklin? By Jean Fritz- Level O

Look what came from Mexico Level O

Desert life Level O

The Story of Ruby Bridges Level O

The Emperor's Egg. Level O

Growing Crystals Level O

Burp! The Most Interesting Book You'll Ever Read about Eating by Diane Swanson Level P

Exploring the Titanic Level Q

Octopuses, Squids, and Cuttlefish Level R

Extreme Sports Fast Track Level R

Crickets Level R

The Tortoise Shell Level R

Ben Franklin From Wit to Wisdom by Alan Schroeder- Level S

The Discovery of Americas Level S

Cuts, scrapes, and Scabs Level S

Hiroshima Level S

The Chicago Fire Level S

Earthquake Level S

Christopher Columbia Level S

The Librarian Who Measured the Earth Level S

Weather Level S

The Amazing Impossible Erie Canal Level S

Super Trucks The Biggest, Fastest, Coolest Trucks Published by DK Level: S/T

Deadly Animals Meet the World's Most Dangerous Creatures Published by Tick Tock Level: S/T

My Dog is a Hero Published by Scholastic Level- S/T

Lady liberty a biography level T

The Amazing Life of Benjamin franklin Level T

Frozen Man Level T

Earthquakes Level T

The Big Lie Level T

The Story is Levi's Level T

Black Holes Level T

Rainforests level T

Land Predators of North America Level T

Where are the Wolves? Level T

Volcano Level T

Cornerstone of freedom Level T

The Double Life of Pocahontas Level T

Geysers When Earth Roars Level T

The Life and Death of Stars Level T

Fast and Furious On Land, In the Air, and on the Water by Octopus Publishing Level: T/U

The Tarantula Scientist Level U
Extreme Machines Level U
A place called heartbreak Level U
Dear Benjamin Banne Level U
Remember the Ladies Level U
Sea Otter Rescue Level V
And frank life in Hiding Level V
Feats and Failures Level V
Chew on This by Eric Schollosser and Charles Wilson- Level Y
The Great Fire Level Y
Immigrant kids (Level X/Y/Z)
Disasters The Biggest Disasters in History from Salt in the Indus Valley to Hurricane Sandy by K. Connolly-Level Y/Z
The Revolutionary War by John Malam Level: X/Y/Z
Civil War The Conflict that Created Modern America by Peter Level: X/Y/Z
Bomb The Race to Build and Steal the World's Most Dangerous Weapon by Steve Sheinkin Level: Y/Z

Mentor Texts for Readers and Writers Workshop:

(Books are available in each classroom in a mentor text blue bin. The Humanities Curriculum office continues to add texts to the collection. At time of publication of the curriculum the following books were located in each teachers' collection.)

Fireflies by Julie Brinkloe (Part of the Units of Study in Narrative, Information and Opinion Writing)
The Revolutionary War by Josh (Part of the Units of Study in Narrative, Information and Opinion Writing)
Pecan Pie by Jacqueline Woodson (Part of the Units of Study in Narrative, Information and Opinion Writing)
Fox by Margaret Wild and Ron Brooks (Part of the Units of Study in Narrative, Information and Opinion Writing)
Poppy by Avi
Sarah, Plain and Tall by Patricia MacLachlan
Charlotte's Web by E.B. White
Every Living Thing by Cynthia Rylant
The Paperboy by Dav Pilkey
Stellaluna by Janell Canon
Verdi by Janell Canon
Wonder by R.J. Palacio
Pippy Goes on Board by Astrid Lindgren
Poppy by Avi
Sarah, Plain and Tall by Patricia MacLachlan
Charlotte's Web by E.B. White
Every Living Thing by Cynthia Rylant
The Paperboy by Dav Pilkey
Stellaluna by Janell Canon
Verdi by Janell Canon
Fireflies by Julie Brinckloe
Pecan Pie Baby by Jacqueline Woodson
Fox by Margaret Wise Brown
"Marble Champ" by Gary Soto
"Eleven" by Sandra Cisneros
Fireflies by Julie Brinkloe
The Other Side by Jacqueline Woodson
"Gloria Who Might Be My Best Friend" and other stories from The Stories Julian Tells by Ann Camero
Should We Have Pets? A Persuasive Text by Sylvia Lollis

4th GRADE WRITING
Writers Workshop Unit 1~ Raising the Level of Narrative Writing
(The Arc of Story Writing Realistic Fiction)
(6-7 weeks September/October)
First Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: In this unit the class goes through the writing process of collecting, rehearsing, drafting, revision, editing, and publishing of personal narratives. Teachers may make use of storytelling techniques and software to help students generate ideas. Revision lessons play with time, perspective-taking, balancing narrative elements and expanding thoughts through description. Students are also encouraged to edit their work by reading through it several times with a new focus each time (such as spelling, capitalization, etc.). The teacher may construct his/her own personal narrative along with the students and make use of it in mini-lessons and conferring. This unit is meant to help students craft personal narratives and/ or a fictional piece of writing. The main focus of the unit is on craft and getting students to write with clear and focused storylines and complex characters.</p> <p>Outcomes</p> <ul style="list-style-type: none"> • Participate in writing workshop through listening, writing and sharing • Generate ideas for writing based on collections in a writers notebook • Expand a small moment into a full narrative • Plan or revise a lead and ending • “Show don’t tell” through scenes not summaries • Edit by re-reading with a different focus each time • Write an important part of an event bit by bit and take out unimportant parts. • Write a lead/beginning that shows what is happening and where. • Use transitions words such as “just then”, “suddenly” “after a while” and “a little later” to show how much time has gone by. • Write an ending with action, dialogue, or feeling that connects to the beginning or middle of the story. 	<p>Bend 1: Creating and Developing Stories and Characters that Feel Real</p> <ul style="list-style-type: none"> ✓ Imagining stories from ordinary moments ✓ Imagining stories we wish existed in the world ✓ Giving characters struggles and motivations ✓ Plotting a story with a story arc <p>Bend 2: Drafting and Revising with an Eye toward Believability</p> <ul style="list-style-type: none"> ✓ Show, Don’t Tell: Planning and Writing Scenes ✓ Feeling and Drafting the Heart of Your Story ✓ Studying Published Texts to Write Leads ✓ Orienting Readers with Setting ✓ Writing Powerful Endings <p>Bend 3: Preparing for Publication with an Audience in Mind</p> <ul style="list-style-type: none"> ✓ Revision: Rereading with a Lens ✓ Making Space for Writing ✓ Using Mentor Texts to Flesh Out Characters ✓ Editing with Various Lenses <p>Bend 4: Embarking on Independent Fiction Projects</p> <ul style="list-style-type: none"> ✓ Launching Independent Projects ✓ Planning and Drafting Stories with Agency ✓ Mining the Connections Between Reading and Writing Fiction ✓ Focusing on the Reader’s Gaze ✓ Choosing Punctuation for Effect <p>Celebrating: Selecting a piece, or pieces of writing that represent my best piece of work to place in student folder.</p> <p>Punctuation and Grammar (Using punctuation to make sentences</p>	<p>Mentor Texts (Instructional Read Aloud): <i>Pippppy Goes on Board</i> by Astrid Lindgren <i>Poppy</i> by Avi <i>Sarah, Plain and Tall</i> by Patricia MacLachlan <i>Charlotte’s Web</i> by E.B. White <i>Every Living Thing</i> by Cynthia Rylant <i>The Paperboy</i> by Dav Pilkey <i>Stellaluna</i> by Janell Canon <i>Verdi</i> by Janell Canon <i>Fireflies</i> by Julie Brinckloe <i>Pecan Pie Baby</i> by Jacqueline Woodson</p> <p>Teacher Resources: http://readingandwritingproject.com/</p> <p><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><i>Units of Study for Narrative, Opinion, and Information Writing Crafting True Stories</i> Unit 1 The Arc of Story: Writing Realistic Fiction By Lucy Calkins and M. Colleen Cruz Grade 4 Published by Heinemann</p> <p>http://www.corestandards.org/the-standards/english-language-arts-standards</p> <p>Assessment: Narrative Essay scored with Teachers College Rubric (Scores recorded into Genesis)</p> <p>Checklist for Narrative Writing for 3rd, 4th, and 5th grade</p> <p>Learning Progressions</p>

<ul style="list-style-type: none"> • Use paragraphs to separate different parts of the story or show a new person is speaking. • Elaborate with thoughts and feelings, focusing on the heart of the story. • Show characters' motivation by including their thinking. • Slow down time at important parts of the story and speed up unimportant parts. • Use precise language, such as figurative language (simile, metaphor, personification) to craft writing. • Use a storytelling voice and convey emotion/tone of the story through description, phrases, dialogue, and thoughts. • Use spelling rules, dictionaries, and word walls to help spell and edit. • Use commas to set off introductory parts of sentences ("One day at the park,...") and to show someone directly talking to another person ("Are you mad, Mom?"). 	<p>easier to understand, as well as to have an effect on how their readers engage with the text.)</p> <p>Use commas to set off introductory parts of sentences Ellipses to build tension Dashes to chop a sentence up Using quotation marks for dialogue</p> <p>Fixing run-on sentences by separating a sentence with more than one subject and predicate into two parts with a conjunction (<i>and, or, but</i>) linking the two different parts.</p>	
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Writers Workshop Unit 2~ Personal and Persuasive Essays
(8 weeks October/November)
First/Second Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: Students will work on conveying their ideas precisely. Students will demonstrate an ability to organize support for their opinion in sequential steps using transitional words such as <i>for instance, in order to, consequently and specifically</i>. In the dynamic society that we live in today, we are constantly being exposed to different viewpoints and opinions. Students need to learn from a young age how to speak up, express their views and effectively support them with evidence, and tolerate the views of all. Opinion writing encourages students to generate logical arguments, use persuasive techniques and present their position to a specific audience. This particular unit of study is very important in the fourth grade curriculum in order to build experience for essay writing in the future grades.</p> <p>Outcomes</p> <ul style="list-style-type: none"> • Introduce topics clearly to readers through sophisticated strategies. • Provide reasons to support their opinions and facts and details to elaborate on these reasons. • Create writing pieces that are more cohesive by incorporating more sophisticated transition words. • Argument that is presented in an organized way is most effective. • Make a claim about a topic or text that is supported with reasons. • Write sentences to hook readers. • State a claim. • Use words and phrases to glue parts of the piece together. • Write an ending in which the claim is restated and reflected upon. • Suggest an action or response based on the writing. • Separate sections of the writing using paragraphs. • Give reasons to support opinion. • Include examples and information to support the stated reasons. • Make deliberate word choices to convince the reader. • Include precise facts and details to make a point. • Write with a convincing tone. 	<p>Bend 1: Writing to Learn</p> <ul style="list-style-type: none"> ✓ Essay Structure Boot Camp ✓ Collecting Ideas as Essayists ✓ Writing to Learn ✓ Using elaboration Prompts to Grow Ideas ✓ Mining our Writing ✓ Boxes and Bullets: Framing Essays <p>Bend 2: Raising the Level of Essay Writing</p> <ul style="list-style-type: none"> ✓ Composing and Sorting Mini Stories ✓ Creating Parallelism in Lists ✓ Organizing for Drafting ✓ Building a Cohesive Draft ✓ Becoming Our Own Job Captains ✓ Writing Introductions and Conclusions ✓ Revising Our Work with Goals in Mind <p>Bend 3: Personal to Persuasive</p> <ul style="list-style-type: none"> ✓ Moving from Personal to Persuasive ✓ Persuasive Inquiry into Essay ✓ Broader Evidence ✓ Collecting Evidence, Reason, and Thesis ✓ Getting Ready to Put Our Opinions into the World ✓ Sharing Our Opinions Loudly and Proudly <p>Celebrating: Selecting a piece, or pieces of writing that represent my best piece of work to place in student folder.</p> <p>Punctuation and Grammar</p> <ul style="list-style-type: none"> ✓ Figurative Language, Metaphor, Similes ✓ Using commas to write complex sentences ✓ Use periods to fix run-on sentences. 	<p>Mentor Texts (Instructional Read Aloud): <i>No Uniforms!</i> <i>My Father is My Most Important Teacher</i> <i>Sample student essays</i> <i>Should We Have Pets? A</i> <i>Persuasive Text</i> by Sylvia Lollis</p> <p>Teacher Resources: The Opinion/Argument Writing Learning Progressions Rubric for Fourth Grade on Opinion Writing Opinion Writing Checklist for grades 3, 4, 5</p> <p>Assessment: See page viii in <i>Boxes and Bullets</i> Teachers College Units of Study for teaching persuasive and personal essays. Assess student writing at the end of the unit. Use the rubric for Opinion Writing Fourth Grade (available on the Grade 4 CD-ROM from Units of Study) to provide a score for each student's writing on a scale of 0-4. Record scores on Genesis.</p> <p>Assessment: Opinion writing scored with Teachers College Rubric (Scores recorded into Genesis) Reference <i>Writing Pathways Performance Assessments and Learning Progressions</i> by Lucy Calkins pgs. 82-123</p> <p>Checklist for Opinion writing Grades 3, 4, and 5</p>

Writers Workshop Unit 3 ~
Informational Writing: Building on Expository Structures to Write Lively, Voice Filled Non-Fiction
6-8 weeks January/February Marking Period 2 - 3

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: Students will cultivate their curiosity as they explore non-fiction and learn interesting ways to communicate informational non-fiction. Students will be immersed in reading about topics that interest them as readers and writers. Writers will write, revise, and publish a piece of informational nonfiction about a self-selected topic. They will learn research skills such as taking notes and organizing information by topic, and they learn about features of expository text (such as tables of contents, indexes, maps, diagrams, and captions) that they can include in their writing.</p> <p>Outcomes</p> <ul style="list-style-type: none"> • Introduce a topic and elaborate with facts, definitions, and details. • Develop a plan for a writing project • Structure their writing and use the structure to research and take notes • Use information writing to teach the reader about a topic • Add details to writing that help a reader understand the content • Research to find facts to develop and support an idea(s) • Develop a research plan in order to write a piece of informational writing • Draft a new informational non-fiction picture book or write an essay of a topic of their choice • Organize information and ideas in a chapter or section and use text features to highlight information • Add quotations to accentuate a central idea • Use previous learning about how-to writing, narrative, and essay to craft chapters for an informational book • Set goals for writing work • Edit writing • Share writing with an audience to convey all that they have learned about a topic • Break big topics into several subtopics • Write an ending to remind readers of subject 	<p>Bend 1: Informational Books: Making a Conglomerate of Forms</p> <ul style="list-style-type: none"> ✓ Getting the sense of Informational Books ✓ Planning the Structure of Writing ✓ Planning and Writing with Independence ✓ Teaching as a Way to Rehearse for Informational Writing ✓ Elaboration ✓ Bringing Information Alive: Stories inside Nonfiction Texts ✓ Essays within Informational Texts <p>Bend 2: Writing With Great Independence</p> <ul style="list-style-type: none"> ✓ Writers Plan for Their Research ✓ The Intense Mind-Work of Note-Taking ✓ Drafting is Like Tobogganing: First the Preparation and then the Whoosh! ✓ Developing a Logical Structure Using Introductions and Translations ✓ Text Features: Highlighting Important Information ✓ Quotations: Accentuate the Importance: Voices Chime in to make a point ✓ Using all that we know to craft essay and narrative sections ✓ The Other Side of the Story ✓ Self-Assessment and Goal Setting: Taking on New Challenges <p>Bend 3: Building Ideas in Informational Writing</p> <ul style="list-style-type: none"> ✓ Information Writing Gives Way to Idea Writing ✓ Digger Deeper: Interpreting the Life Lessons that History Teaches ✓ Using Confusions to Guide Research ✓ Questions without a Ready Answer ✓ Editing <p>Celebrating: Selecting a piece, or pieces of writing that represent my best piece of work to place in student folder.</p> <p>Punctuation and Grammar:</p> <ul style="list-style-type: none"> ✓ Use quotation marks in writing to mark quotations from a text ✓ Use commas in the three most common places; informational writing: between the day and year in a date, between a city and a state in a location, and to separate items in a list ✓ Use commas to act like a spotlight saying, 'Hey! This information is important!' 	<p>Mentor Texts (Instructional Read Aloud): <u><i>Liberty! How the Revolutionary War Began</i></u> by Lucille Recht Penner <u><i>The Eve of the Revolution</i></u> by Barbara Burt <u><i>What's the Big Idea, Ben Franklin?</i></u> By Jean Fritz <u><i>Can't You Make Them Behave, King George</i></u> by Jean Fritz <u><i>The Revolutionary War</i></u> by Josh Gregory <u><i>Disasters The Biggest Disasters in History from Salt in the Indus Valley to Hurricane Sandy</i></u> by K. Connolly-Level <u><i>My Dog is a Hero</i></u> Published by Scholastic</p> <p>Teacher Resources: <u><i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i></u> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann <u><i>Units of Study for Narrative, Opinion, and Information Writing Crafting True Stories</i></u> Unit 3 Information Writing <u><i>Bringing History to Life</i></u> By Lucy Calkins and Anna Gratz Cockerille Grade 4 Published by Heinemann <u><i>A Curricular Plan for the Writers Workshop</i></u> PDF electronic document Written by Lucy Calkins Published by Heinemann <u><i>The Revolutionary War Bringing History to Life</i></u> published by Scholastic. (Included with the Units of Study Heinemann Writing) The Progression of Writing from <u><i>Pathways</i></u> The information writing checklists for grades 3, 4, & 5 Assessment: See page viii Unit 3 Information Writing <u><i>Bringing History to Life</i></u></p>

Writers Workshop Unit 4 ~ Writing Like a Detective: Preparation for a Writing Test (PARCC Test Prep)

Last two weeks in February (2-3 weeks) Marking Period 2-3

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: The major aim of this unit is to support students in bringing forward strategies for each genre that they have been taught during the year. This unit is also about supporting students in thinking logically and flexibly and in transferring all they know to their test-taking. Students will need to maintain focus and use a repertoire of strategies across many texts over sixty to seventy minutes. Students will be asked to read longer texts with the average of one to two full pages in grade 4. Students will be asked to accumulate and synthesize information and ideas across these longer texts. Fourth grade students will have a reading/test-prep workshop, in which they practice how to read, talk about and answer questions about short test-like texts, as well as multiple-choice strategies.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Practice with PARCC-like test questions. • Holding onto meaning of passages while reading longer texts • Review of strategies already known for each genre • Identification strategies to identify each genre and predictable questions for each type • Reading flexibly across multiple genres • Marking up of texts, writing answers, and matching answers to choices. • Previewing texts to ascertain the subject and structure, making a quick reading plan and breaking the text into manageable chunks. • Accurate and full comprehension of central ideas expressed in a text and references the texts refers to • Address a prompt and show effective development of a topic and/or narrative elements by using reasoning, details, text-based evidence, and/or description • Develop a writing that is largely appropriate to the task and purpose • Purposeful and controlled introduction and conclusion • Demonstrate command of the conventions of Standard English consistent with effectively edited writing. 	<p>Bend 1: Literary Analysis Task Read complex text closely to carefully consider literature and compose an analytic essay.</p> <p>Bend 2: Narrative Task Convey experiences or events, real or imaginary. Students will write a story, detail a scientific process, write a historical account of important figures, or describe an account of events, scenes, or objects.</p> <p>Bend 3: Research Simulation Task Students will evaluate evidence across a series of text types to analyze an informational topic presented through several articles or multimedia stimuli. Students will read a text that will serve as an anchor text that introduces the topic then engage with the text by answering a series of questions and synthesize information from multiple sources to write two analytic essays.</p> <p>Reinforcement of reading strategies</p> <ul style="list-style-type: none"> • Predictable Questions • Strategies for answering multiple-choice questions • Writing answers to questions before seeing the answers • Underline important places where information is learning and annotate when they learn something about a character, jot in margins any problems the character may face, note instances when characters change, identify big ideas of article sections. 	<p>Short texts that are stories, poems, articles from multiple sources:</p> <p><i>Highlights</i> <i>Cricket</i> <i>Cobblestone</i> <i>Read and Rise</i> <i>Story Works</i> <i>Sports Illustrated for Kids</i> Mentor texts from previous units of study</p> <p>Mentor Texts: <u><i>Should We Have Pets?</i></u> <i>A Persuasive</i> Text by Sylvia Lollis <u><i>Fox</i></u> by Margaret Wise Brown <u><i>“Marble Champ”</i></u> by Gary Soto <u><i>“Eleven”</i></u> by Sandra Cisneros <u><i>Fireflies</i></u> by Julie Brinkloe <u><i>The Other Side</i></u> by Jacqueline Woodson <u><i>“Gloria Who Might Be My Best Friend”</i></u> and other stories from <u><i>The Stories Julian Tells</i></u> by Ann Cameron <u><i>Spaghetti</i></u> by Cynthia Rylant <u><i>Journey</i></u> by Patricia MacLachlan</p> <p>Teacher Resources:</p> <ul style="list-style-type: none"> • www.achievethecore.org • http://practice.parcc.testnav.com/# <p>PARCC To Do Items: Explore training and support materials designed specifically for the PARCC Try out sample test questions on the technology platform Gain familiarity with the computer based tools and features that will appear on the PARCC assessments. Have students try out a full length practice test with a buddy. Test headphones to make sure the fit with a laptop and student can hear audio.</p>

Writers Workshop Unit 5 ~ The Literary Essay; Writing About Fiction
March/April (6 weeks) Third/Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This six week unit of study aims to make reading a more intense, analytical experience for young writers and readers. Students will be equipped with the tools they need to write expository essays that advance an idea about a piece of literature. The Common Core State Standards are clear that students must be able to write opinion pieces not only on topics, but also on texts. This unit is designed so that students get repeated practice on writing arguments about texts. Children will learn to compare and contrast themes and topics in literature, write to analyze the similarities and differences the two texts take.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Read literature closely—and to write about the literature they are reading • Notice the details in a text • Appreciate the author's use of setting in a text • Appreciate author's decisions on objects, word choices, metaphors, and characters • Analyze texts for ideas and interpretations • Read texts with attentiveness, noticing what the author has done • Draw evidence-based theories about text • Write structured, compelling essays in which one makes and supports a claim • Analyze, unpack, and incorporate evidence into a well-developed essay • Develop theories about characters • Use boxes and bullets to draft • Write an effective introduction & conclusion • Talk about texts in book clubs • Compare and contrast themes and topics in literature, writing to analyze the differences and similarities in the approaches two texts take • Learn to write in ways that balance subject of a text and author's treatment of that subject • Write more about point of view, emphasis, and interpretations of the craft moves authors make • Learn ways to structure a compare and contrast essay and to cite evidence from two texts in a seamless, purposeful way • Learn complex ways of structuring an essay and nuanced ways to mine a text for evidence • Write compare-and-contrast essays, noting different texts' approaches to the same theme or issue 	<p>Bend 1: Writing about Reading: Literary Essays</p> <ul style="list-style-type: none"> ✓ Close reading to generate ideas about a text ✓ Gathering writing by studying characters ✓ Elaborating on written ideas using prompts ✓ Using stories as evidence ✓ Citing textual evidence ✓ Using lists as evidence ✓ Putting it all together: Constructing Literary Essays <p>Bend 2: Raising the Quality of Literary Essays</p> <ul style="list-style-type: none"> ✓ Writing to discover what a story is really about ✓ Adding complexity to our ideas ✓ Flash-drafting literary essays ✓ Beginnings and endings ✓ Using descriptions of an author's craft as evidence ✓ Editing <p>Bend 3: Writing Compare-and-Contrast Essays</p> <ul style="list-style-type: none"> ✓ Building the muscles to compare and contrast ✓ Comparing and Contrasting familiar texts ✓ Using Yesterday's learning, today and always ✓ Developing Distinct Lines of Thought ✓ Exploring Commas ✓ A celebration <p>Celebrating: Selecting a piece, or pieces of writing that represent my best piece of work to place in student folder.</p> <p>Punctuation and Grammar: Comma usage</p>	<p>Mentor Texts (Instructional Read Aloud):</p> <p><i>Fox</i> by Margaret Wise Brown <i>"Marble Champ"</i> by Gary Soto <i>"Eleven"</i> by Sandra Cisneros <i>Fireflies</i> by Julie Brinkloe <i>The Other Side</i> by Jacqueline Woodson <i>"Gloria Who Might Be My Best Friend"</i> and other stories from <i>The Stories Julian Tells</i> by Ann Cameron <i>Spaghetti</i> by Cynthia Rylant <i>Journey</i> by Patricia MacLachlan</p> <p>Teacher Resources: <i>The Continuum of Literacy Learning Grades PreK-8 A Guide to Teaching</i> written by Gay Su Pinnell and Irene C. Fountas and Published by Heinemann</p> <p><i>Units of Study for Narrative, Opinion, and Information Writing Crafting True Stories</i> Unit 4 Opinion Writing <i>The Literary Essay Writing About Fiction</i> By Lucy Calkins and Kathleen Tolan and Alexandra Marron Grade 4 Published by Heinemann</p> <p>The Progression of Writing from <i>Pathways</i></p> <p>The argument checklist for grades 3, 4, & 5</p> <p>Assessment:</p> <p>Common Assessment in Opinion Writing Scored with Teachers College Argument Rubric</p> <p>See page viii in <i>The Literary Essay Writing About Fiction</i> for assessment prompt.</p>

Writers Workshop Unit 6 ~ Celebrating My Success as a Writer! Reflecting on Myself as a Writer
May/June (3 weeks)
Fourth Marking Period

Understandings	Teaching Points (Possible Mini-Lessons)	Mentor Texts/Resources
<p>Goals: This unit of study is a time for re-teaching a particular unit of study in narrative, opinion, and/or information writing dependent upon what the students need most as writers. This unit of study gives students and teachers time to place emphasis upon a unit of study that needs additional reinforcement. The final unit of study in writers workshop is a celebratory unit to celebrate all that has become of our writers. In the writers workshop unit of study students will have the opportunity to become even more skilled and fluent in writing across genres. They will reflect on their growth as writers and return to previous work with a new vigor to lift the level of their previous work. Students will end the year with a collection of finished work that represents their writing for the entire year.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Step back and reflect on what writers have done and then dive back into previous work with new vigor, making shapely and significant changes • Look over one's entire collection of written work to think about how one might make work they wrote earlier even stronger. • Work independently on projects to revise • Support the goal of living writerly lives throughout the summer • Focus on story arc, pacing, sequence, character development, setting, leads, and endings in narrative writing • Focus on structural clarity, paragraphing, sequencing, and following the thread of a unifying thesis statement (in the case of essays) or a heading/subheading (in the case of informational writing) in expository writing 	<p>Bend 1: Revise and Build Up a Basic Revision Toolkit</p> <ul style="list-style-type: none"> ✓ Review best pieces of work and choose one worthy of revision ✓ Trim down writing to the clearest and strongest words, add details where elaboration is necessary, and write with a sense of audience <p>Bend 2: Deep Revising within a Community of Writers</p> <ul style="list-style-type: none"> ✓ Revise one piece of writing from the collection of work folder ✓ Consider the questions “<i>What is the big thing I am trying to say?</i>” “<i>What message will readers take away from this?</i>” to revise in more meaningful ways. ✓ Develop core meaning in pieces <p>Bend 3: Revising Narrative Or Expository Writing</p> <ul style="list-style-type: none"> ✓ Revise one piece of narrative writing with an emphasis on the qualities that has been learned. ✓ Focus on story arc, pacing, sequence, character development, setting, leads, and endings. ✓ Study mentor narrative texts to find inspiration for revising toward a specific effect. ✓ Examine work through a critical, revisionist lens. <p style="text-align: center;">Or</p> <p>Revise Expository Writing</p> <ul style="list-style-type: none"> ✓ Revise one piece of expository writing produced earlier ✓ Focus on structural clarity, paragraphing, sequencing, and following the thread of a unifying thesis/heading/subheading ✓ Revise to use transitions or linking phrases within writing. ✓ Examine work through a critical, revisionist lens. <p>Bend 4: Celebrating</p> <ul style="list-style-type: none"> ✓ Edit for final publication. ✓ Focus on revising spelling, mechanics, punctuation ✓ Share before and after pieces 	<p>Mentor Texts: Mentor texts from across the year</p> <p>Resources: <u><i>Units of Study for Narrative, Opinion, and Information Writing</i></u> <i>If... Then...</i> Revision pg. 40- 56 By Lucy Calkins Grade 4 Published by Heinemann</p> <p><u><i>Writing Tools: 50 Essential Strategies for Every Writer</i></u> by Roy Peter Clark</p> <p><u><i>The Craft of Revision</i></u> by Don Murray</p> <p><u><i>A Writer Teaches Writing</i></u> by Don Murray</p> <p>Checklists for Opinion, Narrative, and Informational writing</p>

Bibliography

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Units of Study in Opinion, Information, and Narrative Writing Written by Lucy Calkins with Colleagues from The Reading and Writing Project

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