4th Grade ELA-Writing Curriculum

Course Description:
The fourth-grade curriculum familiarizes students with the genres they will regularly encounter throughout school—essays and research reports. Students learn that the lenses they bring to reading fiction can also be brought to writing fiction, as they develop believable characters with struggles and motivations and rich stories to tell. Students learn the value of organization and form as they gather evidence to support and express an opinion on topics they know well. They tackle historical research in which they collect evidence and use details to vividly describe people and events long ago and far away. Students build on their learning of essay writing and apply it with increasing sophistication to a unit on literary essays—that is, writing about fiction.

Scope and Sequence:

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Unit 1: Getting to Know Ourselves as Writers

**Subject:** Writer’s Workshop  
**Grade:** 4  
**Name of Unit:** Getting to Know Ourselves as Writers  
**Length of Unit:** two weeks, middle to end of August

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

**Getting Ready for the Unit:**

- Questions for the teacher to consider for routines and procedures:
  - What will the system be for homework?
  - What will your system be for reading and collecting student work? Will you collect the work from one table one day, and another table the next day? Or will you devote one evening a week to reading all student work?
  - Will partners sit beside each other in the meeting and work area?
  - Will you ask partners to find their own meeting space?
  - Where will paper and tools be kept? What system will be in place to ensure students have access to the supplies they need without coming to you?

- Read Lucy Calkins’ If...Then...Raising the Level of Personal Narrative Writing

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

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

**Priority Standards for Unit:**

- W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- L.4.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
- L.4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
• 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.

Supporting Standards for unit:
• 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.
• W.4.3.b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.
• W.4.3.c: Use a variety of transitional words and phrases to manage the sequence of events.
• W.4.3.d: Use concrete words and phrases and sensory details to convey experiences and events precisely.
• W.4.3.e: Provide a conclusion that follows from the narrated experiences or events.

• 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.)
• L.4.1.a: Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
• L.4.1.b: Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
• L.4.1.c: Use modal auxiliaries (i.e. helping verbs) (e.g., can, may, must) to convey various conditions.
• L.4.1.d: Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
• L.4.1.e: Form and use prepositional phrases.
• L.4.1.f: Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*
• L.4.1.g: Correctly use frequently confused words (e.g., to, too, two; there, their).*

• L.4.2.a: Use correct capitalization.
• L.4.2.b: Use commas and quotation marks to mark direct speech and quotations from a text.
• L.4.2.c: Use a comma before a coordinating conjunction in a compound sentence.
• L.4.2.d: Spell grade-appropriate words correctly, consulting references as needed.

• 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).
- 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.
- SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
- 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.
- SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
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</thead>
<tbody>
<tr>
<td>W.4.3</td>
<td>narratives, real or imagined experiences or events, effective technique, descriptive details, and clear event sequences</td>
<td>write, develop, use</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>W.4.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td>L.4.1</td>
<td>command of conventions of standard English grammar and usage when writing or speaking</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
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<tr>
<td>L.4.2</td>
<td>command of the conventions of standard English capitalization, punctuation, and spelling</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
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<tr>
<td>SL.4.1</td>
<td>effectively in a range of collaborative discussions (one-on-one, in groups, teacher-led) with diverse partners on grade 4 topics and texts.</td>
<td>engage</td>
<td>apply</td>
<td>3</td>
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<tr>
<td></td>
<td>on each other’s ideas</td>
<td>build</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>own ideas clearly</td>
<td>express</td>
<td>apply</td>
<td>3</td>
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</table>
**Essential Questions:**
1. How can I identify who I am as a writer and work to write faster, longer, stronger in a variety of situations?
2. How can I plan and develop writing pieces that hold meaning to myself and the reader?
3. How can I think about and use language in an authentic way when writing?

**Enduring Understanding/Big Ideas:**
1. When students identify who they are as writers, they set attainable goals for themselves, specific to their individual needs and can be applied to any writing situation they are asked to perform in.
2. Knowing and understanding the phases of the writing process and applying those when necessary will allow students to develop meaningful pieces of writing.
3. Understanding the complexity of language and its uses will allow students to analyze how to apply it authentically to their writing.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>write</td>
<td>narratives</td>
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<td>demonstrate</td>
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<td>write</td>
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<td>spelling</td>
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<td></td>
<td>language</td>
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**Topic 1: Establishing a Writing Community**

**Engaging Experience 1**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** N/A
- **Supporting:** N/A
Detailed Description/Instructions:

- **One way you can do this** is by creating a “Bill of Writes” where you establish student and teach non-negotiables. (Chapter 3 of *A Guide to the Common Core Writing Workshop: Intermediate Grades* provides an outline of teacher non-negotiables for writing instruction.) You could have a pre-made anchor chart broken up into “Student” side and “Teacher” side, with the teacher side filled in with the ideas outlined in Chapter 3 in student-friendly language. Then work with your students to think about what their non-negotiables should be. You might say something like, “If this is the promise I am making to you, what are you going to promise me in return?” Build this together to really foster that idea of community and “we’re all in this together” mentality.

- **Another way you can do this** is by creating an anchor chart of writing non-negotiables, much like you did for reading. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher”.
  - Student: quiet, writes in bubble space, gets started right away, writes every day, and stays in one spot.
  - Teacher: confers individually with students, meets with writing groups

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

- **Transitions**: Also note this is a great time for students to practice transitions like coming to the area and sitting next to their partner, turning and talking to a partner, going off to write independently, effectively finding a workspace with a partner, etc.

- **Stamina**: As you send students off to practice the agreed upon procedures you should work to begin building stamina. Start at 3-5 minutes and challenge students to add 2-5 minutes to their stamina a day. If you choose to track this goal on a graph, simply use the same one you are using for reading, tracking writing in a different color. This can be a concrete, enlightening tool for students to see how their reading stamina is comparing to their writing stamina. Once again, it’s important for students and teachers to remember that if the group expectations are broken during the “Practice and Application” component, you join back together as a class, talk about it, and try that minute increment again. You should not move up your minute goal until the previous one has been reached by all students committing to the classroom agreement made as a community of readers.

- Start a “Good Writers…” anchor chart. Add the first bullet: value each other as writers

Bloom’s Levels: N/A
Webb’s DOK: N/A
Engaging Experience 2
Teaching Point: “Writers, today is such an exciting day! Can I tell you why? Today, each of you are going to get your very own writing notebooks, just like the one you’ve seen me using and carrying around. This is going to store all your thoughts and ideas for your writing pieces throughout the year. Today, I’m going to teach you the power of brainstorming as the fuel behind all strong writing.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.3; W.4.4
  Supporting: W.4.3.a-e; L.4.6
Detailed Description/Instructions:
  ● **One way you can do this** is by passing out student composition notebooks and allowing them to decorate the covers. They can do this with pictures from their life, or magazine pictures or words. Tell them that what they put on the cover represents who they are as a person and sparks ideas for their writing.

  ● **Another way you can do this** is by passing out student notebooks and having them brainstorm the following:
    ■ 13 best times in my life
    ■ 9 things I’ll never do again
    ■ 5 things I’d fight or die for
    ■ 3 bucket list items
    ○ Note: Only allow students a couple of minutes to start their list each time. The point is not to get it completed, but to think quickly and get ideas down. When you finish have them go back and circle the three they are most excited about. Send them off to begin writing about those moments or ideas to see which ones can be developed into a strong writing piece.

  ● Add to “Good Writers…” anchor chart. Add: brainstorm to get ideas for writing

  Bloom’s Levels: apply/create/apply; create
  Webb’s DOK: 3/2/3; 2

Engaging Experience 3
Teaching Point: “Writers, today I want to tell you that writing is far too complex of an art to try to accomplish on your own. Two days ago we talked about becoming a community of writers. Today we are going to establish writing partnerships as part of building that writing community.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: SL.4.1
  Supporting: SL.4.1.b-d; W.4.5; L.4.6
Detailed Description/Instructions:


- **One way you can do this** is by introducing to students the narrative discussion cards. Model a partnership for them with a teacher or student using these cards. Show students the story you have begun to draft and process through these questions aloud with your kids. In the interest of time you may choose to only do a few of the cards, and not the whole set. Let students know that around the room they will see a note card with their name on it. They should go sit in that place with their partner, whose note card will be right next to theirs. Remind them to sit knee-to-knee, just like we do in reading. Have them share what they began writing about the day before and then use the discussion cards to think about their writing with someone else at a deeper level. It is probably a good idea to have a set of the cards in a baggie with the note cards for partnerships. That way they have all the supplies they need when they arrive at their spot. Also, make sure students bring their notebooks to the meeting area today.

- Add to “Good Writers…” anchor chart. Add: talk with others to think about their writing in new ways

**Bloom’s Levels:** apply/create/apply

**Webb’s DOK:** 3/2/3

**Engaging Experience 4**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.3; W.4.4; L.4.1; SL.4.1
- **Supporting:** W.4.3.a-e; W.4.5; L.4.1.f; L.4.6; SL.4.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by having students draw a map of their neighborhood. You should encourage them to use the neighborhood they have lived in the longest so they will have more memories and stories to document. Use mentor texts that show a map such as, *Chasing Vermeer* by Blue Balliet, *The Lion, The Witch, and the Wardrobe* by C.S. Lewis, or *Marshfield Dreams* by Ralph Fletcher.

- Model for students how you have drafted your neighborhood in your writer’s notebook.
  - Label streets, houses of friends and family, places they played, stores, special trees or ponds, etc.
  - After labeling, recall details—people, hiding spots, shortcuts, scenes of childhood injuries, haunted houses, scary events, smells, tastes
Identify 5 places from the sketch that hold special meaning. Number and describe them on a different page.

- Share with writing partners

- Add to “Good Writers…” anchor chart. Add: use visuals to develop writing ideas

**NOTE:** As a mid-workshop teaching point you will address Standard L.4.1.f with the following anchor chart on complete vs run-on or fragmented sentences. After this, students will go off to begin writing on their own, having already talked with their partners about their work.

**Bloom’s Levels:** apply/create/apply; create; apply; apply/create/apply

**Webb’s DOK:** 3/2/3; 2; 1; 3/2/3

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**Engaging Experience 5**

**Teaching Point:** “Writers, today I am going to teach you the power of details as you revise your work. I want you to remember that revision does not have to come at the end when you are finished. In fact, it shouldn’t. Revision should happen throughout as you monitor how your piece is coming together. Adjectives and descriptive details can play a large role in this revision work.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.3; W.4.4; L.4.1; SL.4.1
- **Supporting:** W.4.3.a-e; W.4.5; L.4.1.d; L.4.6; SL.4.1.a-d

**Detailed Description/Instructions:**

- **One way you can do this** is by bringing out the narrative piece you have been working on. Read through it, looking for places you could add more detail and using adjectives to do so when appropriate. Tie in Standard L.4.1.d by talking to kids about how to order adjectives. You might create together or show them an anchor chart that outlines how to order adjectives.

- Add to “Good Writers…” anchor chart. Add: add important details to pull the reader in

**Bloom’s Levels:** apply/create/apply; create; apply; apply/create/apply

**Webb’s DOK:** 3/2/3; 2; 1; 3/2/3

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**Engaging Experience 6**

**Teaching Point:** “Writers, you have been doing so much work in your partnerships over the last several days and it has been exciting to see those come alive in our writing community. You’ll remember back on the first day, when we discussed roles, that I would be conferring with you as well. Today, I am going to teach you what student-teacher conference looks like so we can always make the most of our time together.”

**Suggested Length of Time:** 1 mini-lesson
Standards Addressed

**Priority:** W.4.3; W.4.4; L.4.1; SL.4.1  
**Supporting:** W.4.3.a-e; W.4.5; L.4.1.a/e; L.4.6; SL.4.1.a-d

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

- **NOTE:** Mid-workshop Teaching Point: tie in Standard L.4.1.a and L.4.1.e by talking to kids about the purpose of pronouns and adverbs in their writing. You might create together or show them an anchor chart that outlines the difference between pronouns and adverbs, and the purpose of prepositional phrases.

**Bloom’s Levels:** apply/create/apply; create; apply; apply/create/apply  
**Webb’s DOK:** 3/2/3; 2; 1; 3/2/3

**Engaging Experience 7**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.3; L.4.1; SL.4.1  
**Supporting:** W.4.3.a-e; W.4.5; L.4.1.b-c; L.4.6; SL.4.1.a-d

**Detailed Description/Instructions:**
- **One way you can do this** is by reviewing the verb tenses--past, present, and future. Show students an anchor chart that shows the difference between helping ([modal auxiliaries](#)) and progressive verbs. Remind students that progressive verbs are used to show something is happening for more than an instant, meaning it is ongoing or happening over a period of time (e.g. *I will be writing my essay today and tomorrow* or *I am running some errands*). Additionally, show them how modal auxiliaries, or helping verbs, show the condition of the verb (e.g. *He may go to the store* or *I must wash the dog today*).
• Read a piece of text where students can see examples of both of these at work in actual writing and talk about their purpose in those sentences. Send students off, reminding them to use them appropriately in their writing when necessary.

**Bloom’s Levels:** apply/create/apply; apply; apply/create/apply  
**Webb’s DOK:** 3/2/3; 1; 3/2/3

**Engaging Experience 8**  
**Teaching Point:** “Writers, today I am going to tell you something you probably already know--the English language is a tricky one. There are many words that sound the same, but are spelled differently and have different meanings. These words are called homophones. Today, I am going to teach you a few of these words that we use often so we can make sure they are used correctly in our writing.”

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.4.3; L.4.1; SL.4.1  
**Supporting:** W.4.3.a-e; W.4.5; L.4.1.g; L.4.6; SL.4.1.a-d

**Detailed Description/Instructions:**  
• **One way you can do this** is by creating an anchor chart of homophones you want to address. Some common ones students miss are as follows: to, two, too; their, there, they’re; your, you’re; be, bee; by, buy; for, four; here, hear; know, no; one, won; right, write; see, sea; some, sum; where, wear). You can add or reduce the list as you see fit. Work through the first few together, determining the meaning of each word and writing it on the anchor chart. For the remaining ten, assign them to partnerships, and have students determine the difference in meaning between the two words. Have a few share out their findings or thinking, adding those word meanings to the chart. (In the interest of time, you can fill out the rest of the chart after the lesson to keep the mini-lesson short).

**Bloom’s Levels:** apply/create/apply; apply; apply/create/apply  
**Webb’s DOK:** 3/2/3; 1; 3/2/3

**Engaging Experience 9**  
**Teaching Point:** “Writers, today I am going to teach you critical information about capitalization, spelling, commas and quotations that are going to help you as you edit your piece today. Editing is different that revising, and we need to treat it as such. When I edit my work I am looking at the specific grammatical and mechanical components of the piece, not the craft and structure of the writing. Editing is going to be our main focus today.”

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.4.3; L.4.2; SL.4.1  
**Supporting:** W.4.3.a-e; W.4.5; L.4.2.a-d; L.4.6; SL.4.1.a-d

**Detailed Description/Instructions:**
**One way you can do this** is by showing students a piece of text that shows capitalization, commas for quotations and compound sentences, quotation marks, and spelling. It may be in best to develop a text of your own, so you can teach into these things by having made a few mistakes. Pass this same text out to students, assigning one group to look at capitalization, one group to look at comma usage, and so on. Give students time to do this work with the text you’ve provided and bring them back together for a discussion about each. Remind them this is important information to keep in mind as they edit their pieces today.

**Bloom’s Levels:** apply/create/apply; apply; apply/create/apply

**Webb’s DOK:** 3/2/3; 1; 3/2/3

**Engaging Experience 10**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.3; L.4.1; L.4.2; SL.4.1

**Supporting:** W.4.3.a-e; W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.6; SL.4.1.a-d

**Detailed Description/Instructions:**

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

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

**Bloom’s Levels:** apply/create/apply; apply; apply; apply/create/apply

**Webb’s DOK:** 3/2/3; 1; 1; 3/2/3
Post Assessment

N/A for this unit

Engaging Scenario

**Engaging Scenario**
Situation: publishing their work  
Challenge: determining the feedback to use from PQP to make their writing the strongest piece it can be.  
Specific roles: writer, feedback partner  
Audience: peers  
Product: finished writing piece

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

**Rubric for Engaging Scenario:**
Establishing a Writing Community

Engaging Experience

“Today, I want to teach you that writers have to work really hard when developing a piece of text. In order to do this well, we need to make sure we have built a community of writers in our classroom. It’s important for us to know and value who we each are as a writer. For us to do this we are going to develop some

Description

One way you can do this is by creating a “Bill of Writes” where you establish student and teach non-negotiables. (Chapter 3 of A Guide to the Common Core Writing Workshop: Intermediate Grades provides an outline of teacher non-negotiables for writing instruction.) You could have a pre-made anchor chart.

Suggested Length of Time

1 mini-lesson
agreements today on ways we can make our classroom the best writing environment it can be.”

broken up into “Student” side and “Teacher” side, with the teacher side filled in with the ideas outlined in Chapter 3 in student-friendly language. Then work with your students to think about what their non-negotiables should be. You might say something like, “If this is the promise I am making to you, what are you going to promise me in return?” Build this together to really foster that idea of community and “we’re all in this together” mentality.

**Another way you can do this** is by creating an anchor chart of writing non-negotiables, much like you did for reading. It can be a T-chart with one side labeled “Student” and one side labeled “Teacher.” Fill in each side with agreed-upon expectations.

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

**One way you can do this** is by passing out student composition notebooks and allowing them to decorate the covers. They can do this with pictures from their life, or magazine pictures or words. Tell them that what they put on the cover represents who they are as a person and sparks ideas for their writing.

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

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Another way you can do this is by passing out student notebooks and having them brainstorm the following:

- 13 best times
- 9 things I’ll never do again
- 5 things I’d fight or die for
- 3 bucket list

Send them off to begin writing about those moments or ideas to see which ones can be developed into a strong writing piece.

One way you can do this is by introducing to students the narrative discussion cards. Model a partnership for them with a teacher or student using these cards. Show students the story you have begun to draft and process through these questions aloud with your kids. In the interest of time you may choose to only do a few of the cards, and not the whole set. Let students know that around the room they will see a note card with their name on it. They should go sit in that place with their partner, whose note card will be right next to theirs. Remind them to sit knee-to-knee, just like we do in reading. Have them share what they began writing about the day before and then use the discussion cards to think about their writing with someone else at a deeper level. It is probably a good idea to have a set of the cards in a baggie with the note

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“Writers, today I want to tell you that writing is far too complex of an art to try to accomplish on your own. Two days ago we talked about becoming a community of writers. Today we are going to establish writing partnerships as part of building that writing community.”
<p>| “Writers, today I am going to teach you the important role that the power of place plays in our lives. I know each of you are excited about the writing you have started. I love that. Today we are going to get an opportunity to think about new ideas that can either strengthen that writing, or maybe even give us an idea for creating a whole new piece.” | <strong>One way you can do this</strong> is by having students draw a map of their neighborhood. You should encourage them to use the neighborhood they have lived in the longest so they will have more memories and stories to document. |
| “Writers, today I am going to teach you the power of details as you revise your work. I want you to remember that revision does not have to come at the end when you are finished. In fact, it shouldn’t. Revision should happen throughout as you monitor how your piece is coming together. Adjectives and descriptive details can play a large role in this revision work.” | <strong>One way you can do this</strong> is by bringing out the narrative piece you have been working on. Read through it, looking for places you could add more detail and using adjectives to do so when appropriate. Tie in Standard L.4.1.d by talking to kids about how to order adjectives. |
| “Writers, you have been doing so much work in your partnerships over the last several days and it has been exciting to see those come alive in our writing community. You’ll remember back on the first day, when we discussed roles, that I would be conferring with you as well. Today, I am going to teach you | <strong>One way you can do this</strong> is by modeling a conference for the class with student. Have that student share their writing with you as you pose questions to them about it. |</p>
<table>
<thead>
<tr>
<th>what student-teacher conference looks like so we can always make the most of our time together.”</th>
<th><strong>One way you can do this</strong> is by reviewing the verb tenses—past, present, and future. Show students an anchor chart that shows the difference between helping (<strong>modal auxiliaries</strong>) and progressive verbs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Writers, today I am going to teach you that it’s important to pay attention to verbs in your writing. Not only do we want them to be descriptive, but we also want to make sure they say in the same tense. That’s what we’ll work on today.”</td>
<td><strong>One way you can do this</strong> is by creating an anchor chart of homophones you want to address. Some common ones students miss are as follows: to, two, too; their, there, they’re; your, you’re; be, bee; by, buy; for, four; here, hear; know, no; one, won; right, write; see, sea; some, sum; where, wear. You can add or reduce the list as you see fit. Work through the first few together, determining the meaning of each word and writing it on the anchor chart. For the remaining ten, assign them to partnerships, and have students determine the difference in meaning between the two words. Have a few share out their findings or thinking, adding those word meanings to the chart. (In the interest of time, you can fill out the rest of the chart after the lesson to keep the mini-lesson short).</td>
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</tbody>
</table>
“Writers, today I am going to teach you critical information about capitalization, spelling, commas and quotations that are going to help you as you edit your piece today. Editing is different that revising, and we need to treat it as such. When I edit my work I am looking at the specific grammatical and mechanical components of the piece, not the craft and structure of the writing. Editing is going to be our main focus today.”

One way you can do this is by showing students a piece of text that shows capitalization, commas for quotations and compound sentences, quotation marks, and spelling. It may be in best to develop a text of your own, so you can teach into these things by having made a few mistakes. Pass this same text out to students, assigning one group to look at capitalization, one group to look at comma usage, and so on. Give students time to do this work with the text you’ve provided and bring them back together for a discussion about each. Remind them this is important information to keep in mind as they edit their pieces today.

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

One way you can do this is by looking at the piece of writing you worked on together yesterday. Assign a different colored post-it for praise, question, and polish. For instance, praise-green, question-yellow, and polish-pink. Using these three post-it colors ask students to offer a praise to the piece, a question they have, and a way to polish it (you can refer back to the editing work they did yesterday). As students offer up feedback this is a great time to talk about effective, specific feedback, rather than the general, “I liked it” or “Great job!” that may make the writer feel good, but doesn’t help them become a stronger writer. Once students have done this in
the meeting area with the writing you provided, send them off with nine post-its total, three of each color. Today they will put their work out on their desk, and students will go around offering feedback on the pieces they read. This will give everyone a chance to read nine other pieces, gathering ideas that they can apply to their own and giving feedback to people other than their partner.
Unit 2: The Arc of a Story

Subject: Writer’s Workshop
Grade: 4
Name of Unit: The Arc of a Story
Length of Unit: approximately 5 weeks; September- early October

Overview of Unit: In this unit, students will be crafting realistic fiction stories as a form of narrative writing. This is the first time in their elementary education that narrative writing isn’t about a personal narrative, so while you will lean on that experience to guide the teaching of this unit, students will be thinking about narrative writing in a whole new way.

Topic 1 (Bend 1): Creating and Developing Stories and Characters that Feel Real
The goal of this bend is for students to collect many story ideas and trying a few of them out to see if they can become possible stories. They will practice storytelling to a partner in order develop rich language to embed within the story, understanding the power of voice. They will then work to develop strong characters who can carry the story.

Topic 2 (Bend 2): Revising and Drafting with an Eye toward Believability
In this bend students will create story arcs that plan out their story in two to three scenes. Using this tool they will begin to draft their story in a story book to give them an authentic feel.

Topic 3 (Bend 3): Preparing for Publication with an Audience in Mind
In this bend, students will prepare their piece for an audience through focused drafting, revising, and editing. Students will pay great attention to the power of place, the character’s struggle, how the problem is dealt with, and a quality resolution. Because of this, revision work will happen early on while many are still drafting. However, due to the length of the piece in conjunction with the craft and structural elements they have to think through, early revision will be necessary so they can be doing it early on.

Topic 4 (Bend 4): Preparing for Publication with an Audience in Mind
In this bend, students conceive, develop, plan and carry out their own independent fiction projects, taking what they have learned in the previous three bends and applying it to a new story on their own.

Getting Ready for the Unit:
- Immerse yourself in realistic fiction, such as picture books and short stories in anthologies that will mirror the expectations of your students. Look for clear plot lines, few central characters, and strong writing.
- Select a mentor text--refer to CD-ROM for list (Recommendation: Fireflies! by Julie Brinkloe)
- Create a demonstration text by writing a narrative piece of your own in order to practice your own fiction writing skills and create a powerful teaching tool for the unit.
- Read Lucy Calkins’ The Arc of a Story unit
Pre-Assessment (given prior to starting the unit):
- n/a--already given before launching unit

Priority Standards for unit:
- W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- L.4.3: Use knowledge of language and its conventions when writing, speaking, reading or listening.

Supporting Standards for unit:
- 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.
- W.4.3.b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.
- W.4.3.c: Use a variety of transitional words and phrases to manage the sequence of events.
- W.4.3.d: Use concrete words and phrases and sensory details to convey experiences and events precisely.
- W.4.3.e: Provide a conclusion that follows from the narrated experiences or events.
- 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.)
- 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 setting.
- L.4.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
- L.4.1.a: Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
- L.4.1.b: Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
- L.4.1.c: Use modal auxiliaries (i.e. helping verbs) (e.g., can, may, must) to convey various conditions.
- L.4.1.d: Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
- L.4.1.e: Form and use prepositional phrases.
• L.4.1.f: Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*
• L.4.1.g: Correctly use frequently confused words (e.g., to, too, two; there, their).*
• L.4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
• L.4.2.a: Use correct capitalization.
• L.4.2.b: Use commas and quotation marks to mark direct speech and quotations from a text.
• L.4.2.c: Use a comma before a coordinating conjunction in a compound sentence.
• L.4.2.d: Spell grade-appropriate words correctly, consulting references as needed.
• L.4.3.a: Choose words and phrases to convey ideas precisely.
• L.4.3.b: Choose punctuation for effect.
• 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).
• SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
• SL.4.1.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.
• SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
• 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.
• SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.4.3</td>
<td>narratives</td>
<td>write</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>real or imagined experiences or events</td>
<td>develop</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>effective technique, descriptive details, and clear event sequences</td>
<td>use</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>W.4.4</td>
<td>clear and coherent writing in which the development and organization are</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
</tbody>
</table>
L.4.3 | knowledge of language and its conventions | when reading, writing, speaking, and listening use | apply | 1

**Essential Questions:**
1. How can I be a writer of fiction through the collection of ideas through the development of strong characters to write a story worth reading?
2. How can I study the work of published authors to develop a story that has meaningful scenes, including dialogue, thought, and action, as well as strong leads and endings?
3. How can I use all that I know about revising and editing to prepare my piece for publication?
4. How can I apply all that I have learned about narrative and fiction writing to write my own piece, independently, from start to finish?

**Enduring Understanding/Big Ideas:**
1. Students see stories in everyday life and develop those into a text that has complex characters and a focused analysis of setting by using a story arc to plan their story.
2. Acting out and planning with a partner, as well as revising along the way and studying a multitude of mentor texts can help me gain a vision for my own.
3. When students look at their paper through a variety of lenses they learn the complexities of writing, how to make theirs stronger, and the many layers required to build a story.
4. Planning the project and applying acquired skills without teacher support develops writers with stamina, critical thinking and problem-solving skills to build student writers with strong writing identities.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>write produce demonstrate write read speak listen</td>
<td>narratives technique details event sequences organization task purpose audience conventions standard English grammar capitalization punctuation spelling language</td>
</tr>
</tbody>
</table>
Topic 1: Creating and Developing Stories and Characters that Feel Real

Engaging Experience 1 (Session 1)
Teaching Point: “Today is an important day because you're going to begin collecting ideas for fictional stories in your new writer’s notebooks, and I want to teach you where writers look to find those ideas. And the most important thing I can teach you is this: writers get ideas for fiction, just as they get ideas for almost all kinds of writing, by paying attention to small moments in their own lives.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.3; W.4.4
  Supporting: W.4.3.a-e; W.4.5; L.4.6; SL.4.1
Detailed Description/Instructions:
  • One way you can do this is by sharing with students that fiction writers get their idea from their real lives. Show students what you mean by writing a Small Moment story from your life that could be turned into a fiction story.
  • Allow students time to think of a small moment story that you’ve had as a class since the first day of school. Have them share this moment with a partner verbally. After a few minutes of giving students time to share, allow one student to demonstrate how he or she used a small moment story to come up with fiction story ideas.
Bloom’s Levels: apply/create/apply; create
Webb’s DOK: 3/2/3; 2

Engaging Experience 2 (Session 2)
Teaching Point: “Today I want to teach you that writers collect ideas for stories not only by finding bits of life or entries that could grow into whole stories, but also by paying attention to the stories they wish existed in the world. Sometimes they get ideas for stories by thinking, ‘How can I write a story for people like me, so we can see ourselves in books?’”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.3; W.4.4
  Supporting: W.4.3.a-e; W.4.5; L.4.6; SL.4.1
Detailed Description/Instructions:
  • One way you can do this is by explaining to students how we often hope to find ourselves in stories as we look for ways to identify with the characters. Or even
when we choose our own books, we often look for scenarios or characters who are similar to ourselves because we can relate to them.

- Again, using your own writer’s notebook, begin drafting a story (under document camera for all to see) of a story you wish existed more in books because you identify with it.
- Name explicitly for your students what you have done—invented characters that have desires and difficulties and written about them. Tell them they can get ideas from rereading old entries, but also thinking about stories you wish existed. Tell them their work today is to use either one of those strategies to continue growing story ideas.
- Allow students time to think of a story they wish existed in the world and think about the characters and problems in that kind of story. They can do this by asking the following questions:
  - Why isn’t the kid in this story good at __________?
  - What specifically is he or she struggling with?
  - What has happened lately that shows these struggles?
- Add this strategy to your chart, “How to Find Ideas for Fiction”
  - You can also add, “Think about an issue that is important to you and create a character who struggles with that issue.”

**Bloom’s Levels:** apply/create/apply; create

**Webb’s DOK:** 3/2/3; 2

**Engaging Experience 3 (Session 3)**

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

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.3: W.4.4

**Supporting:** W.4.3.a-e; W.4.5; L.4.6; SL.4.1

**Detailed Description/Instructions:**

- **One way you can do this** is by talking with students about how a seed idea really chooses you and have them think about the one they really seem connected to at this point. Then make it very clear that they should begin to think about the character in the story, not what will happen.
• Begin by showing them how to list internal and external features to the main character. Do this with the seed story you have been developing in the initial lessons with your students. Remind students that these traits and characteristics need to complement each and work together toward the main goals of your character.

• As students think about what they want the goal(s)/traits of their character to be in their story, model for them how you think about and reflect on this work as well:
  ○ Do these different things make sense within one person?
  ○ Do they fit together in a believable way?
  ○ Are the traits here for a reason?

• Show children anchor chart “Advice for Developing a Character” (see page 23 of unit) and review/discuss together.

• Allow students the opportunity to work with a partner and begin adding external features of the character that complement what you have documented as internal traits and characteristics.
  ○ External features you might have them focus on include: hobbies, looks, how he or she acts in the world, family and friends, school experiences, desires, etc.
  ○ Also remind students to use the pointers from the chart to help them think about this character

• Bring group back together and elicit their responses. Add them to the chart you have started with the character’s internal features. Continually ask the questions, “Do these fit with the internal features?” and “Do these fit with the goals of my character?” so that students get used to asking these questions as well when they go out to do this work independently.

• Begin anchor chart “How to Write a Fiction Story” and add first bullet (see page 25)

Bloom’s Levels: apply/create/apply; create
Webb’s DOK: 3/2/3; 2

Engaging Experience 4 (Session 4)
Teaching Point: “Today I want to teach you this: every fiction writer needs to know what his or her characters want and what keeps those characters from getting what they want. I also want to teach you that when you know what your characters yearn for, don’t just come right out and say what it is. You show what your characters want by putting examples of this into little small moments, into what fiction writers call scenes.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.3; W.4.4
Supporting: W.4.3.a-e; W.4.5; L.4.6; SL.4.1

Detailed Description/Instructions:

- **One way you can do this** is by using your trade book, *Fireflies!* (included with your units) and show students an example of how the author conveys their character and his/her difficulties through actions in a scene and not just explicit words. (See page 33 in unit for text excerpt sample)

- Debrief by using the analogy that the scenes they write are little bricks put together, one at a time, to build their character just like you build a structure. You show characters in action in a way that reveals their wants and struggles, rather than just saying it in the text.

- Return to the story the class has written and identify the longings and difficulties of the character. Allow them time to turn and talk to their partner to determine how they could show these desires and struggles in a scene.

- Bring the class back together to share out. Help students turn their explanation into a scene, by highlighting the process it takes to do so:
  - Have students picture what is happening in a step-by-step way
  - Infuse details (these should be the words and actions of the character)
  - Write out as you are saying it aloud
  - Review and add more details if necessary

- Add this to your anchor chart, “Advice for Developing a Character” (see page 36 of unit)

Bloom’s Levels: apply/create/apply; create
Webb’s DOK: 3/2/3; 2

**Engaging Experience 5 (Session 5)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.3; W.4.4
- **Supporting:** W.4.3.a-e; W.4.5; L.4.6; SL.4.1.

**Detailed Description/Instructions:**

- **One way you can do this** is by explaining to your students why writers use a story arc to help them plan—they don’t always know how they want their story to go when they start writing it.

- Revisit the story *Fireflies!* and put the content of that text in a story arc, discussing its shape, how the story went, and how the events fit together.
  - Record the main events of the text.
Let students know that while the author probably knew the content or topic of the piece (about a boy chasing fireflies), she probably did not know what trouble the character would get into and the choices they would have to make. This is where a story arc can be a helpful brainstorming/planning tool.

Add today’s work to anchor chart, “How to Write a Fiction Story.” (page 47 of unit)

Bloom’s Levels: apply/create/apply; create
Webb’s DOK: 3/2/3; 2

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**Topic 2: Drafting and Revising with an Eye toward Believability**

**Engaging Experience 6 (Session 6)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.3; W.4.4; L.4.3
- **Supporting:** W.4.3.a-e; W.4.5; L.4.1; L.4.2; L.4.3.a-b; L.4.6; SL.4.1

**Detailed Description/Instructions:**

- **One way you can do this** is by modeling for students the difference between a scene and a summary by telling a familiar tale in two different ways. (Calkins suggests ‘Three Billy Goats Gruff’)
  - First tell it in a summary format and in a way that goes too fast and seems to rush by the reader.
  - Now, tell just one scene from the story, going into detail and really stretching out those moments in a way that draws the reader in. Highlight the fact that you weren’t just telling what happened, but really defining your character by talking in his/her voice and bringing them to life.
- Explain that this is what students will do, and think aloud together about how you would tell the story the class has been working on in a scene format. Perhaps start at the first point in your arc and draft that one together, as a class, through discussion.

- Add today’s work to anchor chart, “How to Write a Fiction Story.” (page 59 of unit)

**Bloom’s Levels:** apply/create/apply; create; apply
Engaging Experience 7 (Session 7)

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

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.4.3; W.4.4; L.4.3

Supporting: W.4.3.a-e; W.4.5; L.4.1; L.4.2; L.4.3.a-b; L.4.6; SL.4.1

Detailed Description/Instructions:

- **One way you can do this** is by relating today’s work to what your students do as readers—get lost in text by becoming one or relating to the character. Then let them know this is true for writing as well. Go back to your mentor text, *Fireflies!*, and discuss the connections that you made to the character when you read the book as a class.

- Let your students know that the readers of their work will more likely be able to walk in the shoes of their characters, if they have already done so and written from that vantage point. Demonstrate how to go from envisioning to enacting to drafting.
  - Show them the version of the class text that you have drafted together so far and think about the next point on the story arc. Build from the opening scene to the next scene, and write the next piece of text on the anchor chart in a way that shows you are living in the character’s shoes as you write it.

- Recap what you hope they saw as you demonstrated:
  - You kept in mind the big plan for how the story will go
  - Allow details to emerge from specific, exact actions
  - Include at least two characters so that one says or does something and the other reacts.

Bloom’s Levels: apply/create/apply; create; apply

Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 8 (Session 8)

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

Suggested Length of Time: 1 mini-lesson
Standards Addressed

Priority: W.4.3; W.4.4; L.4.3
Supporting: W.4.3.a-e; W.4.5; L.4.1; L.4.2; L.4.3.a-b; L.4.6; SL.4.1

Detailed Description/Instructions:

- **One way you can do this** is by discussing with students the importance of leads and tell them that to develop a strong one they should study the leads of other published authors. Share a lead from a familiar story (Calkins suggests *Pecan Pie Baby* by Jacqueline Woodson) and highlight what you want students to notice about it:
  - Start with the exact words once character is saying (or small action)
  - Start close to the main event
  - Try to develop a lead that will hint at what will come later

- Then, highlight the work you have done with a student who has revised their lead already. If you do not have a student who has done this, make sure you prepare an example with your own writing to use as a model.
  - Have students discuss with a partner how the lead changed from its original context to its revised one.

- Now look at a second lead (Calkins suggests *Fireflies!* by Julie Brinkley) and have them work with a partner to list what she did that they could also do as authors. Convene back together as a group and share out with all what was discussed in partner conversations. Go back to the student lead you started with and reread it. Focus students in on thinking about their own and the strategies they will go out and try to make it stronger.

- Add today’s work to the “How to Write a Fiction Story” anchor chart and let students know their options for work today.

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 9 (Session 9)

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

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.4.3; W.4.4; L.4.3
Supporting: W.4.3.a-e; W.4.5; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

Detailed Description/Instructions:

- **One way you can do this** is by informing students that it’s often easy for writers to rely on dialogue, but that results in characters that could be anywhere, so the story then begins to start lacking critical components like setting and action.
Show students an example of an all-dialogue scene, so they can see how confusing it is to be the reader of those types of pieces. Show your students how that same scene was revised to include action and setting, reading through the second draft with them.

- Debrief by highlighting what the student did to revise:
  - Adding action
  - Letting characters grow into a story of their own
  - Showing interaction between characters
  - Providing details about the setting

- Revisit your class story on chart paper and ask students if there is any place in it that seems disorienting. Identify those places and give them time to work with partners to revise those areas for clarity.

- Ask one partnership to share their revision and set up other groups to act out the revision. Have students add to the written work what was shown through the acting, but is not yet expressed in words.

- Debrief by highlighting the work they did in the sequential steps you want them to use:
  - Reread to find areas in their writing that might be confusing
  - Add information about the characters’ actions in that setting
  - Turn your corrections into creations

**Bloom’s Levels:** apply/create/apply; create; apply
**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 10 (Session 9)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.3; W.4.4; L.4.3
- **Supporting:** W.4.3.a-e; W.4.5; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

**Detailed Description/Instruction:**

- **One way you can do this** is by creating an anchor chart balance that includes these three components. Using the text you have been drafting together as a class, go back and highlight where you have action in one color, dialogue in another, and still thoughts in another. Help students to see that by color-coding their text they can see where they are heavy and light with these certain components. Challenge them to go back into their text and try to create more of a balance to ensure clarity in their work.
Engaging Experience 11 (Session 10)
Teaching Point: “Today I want to teach you that writers that their time with endings, weighing and considering, drafting and revising until they find one that fits. They know that a just-right ending will feel as if it is tailored exactly to fit their particular story. They know this ending will tie up loose ends, resolve the unresolved difficulties, and bring home the story’s meaning.” (Add this to the class anchor chart)
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.3; W.4.4; L.4.3
Supporting: W.4.3.a-e; W.4.5; L.4.1; L.4.2; L.4.3.a-b; L.4.6; SL.4
Detailed Description/Instructions:
• One way you can do this is by talking to students about what you know regarding strong endings—tell of times you’ve read stories that did not have strong endings and how that made you feel as a reader. (The anecdote Calkins shares on page 101-102 is very good and often what we see in our students, so I might use that to highlight this particular portion).
• Show students an example of writing that illustrates the principles of a good ending—this can be the work of a student or you can go back to a mentor text to drive this conversation if needed (I would try to highlight a piece of student work if I could)
• Introduce a list that provides ways writes make sure their endings are high quality:
  ○ Can the reader see evidence of the main character’s evolution?
  ○ Does my ending make sense or come out of nowhere?
  ○ Are the loose ends tied up? Have I answered the reader’s key questions?
  ○ Have I revealed everything I need for the story’s purposes?

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

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Topic 3: Preparing for Publication with Audience in Mind

Engaging Experience 12 (Session 11)
Teaching Point: “Today I want to remind you that even when we move heaven and Earth to write our drafts really well, we will each shift from drafting to revision. And specifically, I want to teach you that revision means just what the word says--revision. To see again.”
To connect this thinking, Calkins suggests putting on a pair of glasses to show students they will now be looking at their writing through new lenses and looking at it from a variety of angles.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.3; W.4.4; L.4.3

**Supporting:** W.4.3.a-e; W.4.5; W.4.6; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

**Detailed Description/Instructions:**

- **One way you can do this** is by modeling rereading the class story through a particular lens—making sure the true issue you chose to address is seen in the writing. As you reread the class story, underline those places that show the deeper meaning you wanted your readers to take away from the text.

- Now, reread it again, switching lenses. This time introduce the idea of “Cardboard Character Alert”—the idea that the characters seem boring or flat at different parts of the story. Again, as you reread notice the areas that characters are well-developed and also where more could be added. (perhaps use two different colors for this reread)

- Send students off to reread their own writing through special lens and remind them to do this throughout their entire lives. Options could include:
  - Has the real issue I wanted to address been made visible?
  - Do I have a good balance between action and dialogue?
  - Do my lead and ending connect and bring the story full circle?
  - How can I further develop my character(s) based on my partner’s feedback?

**Bloom’s Levels:** apply/create/apply; create; apply

**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 13 (Session 12)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.3; W.4.4; L.4.3

**Supporting:** W.4.3.a-e; W.4.5; W.4.6; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

**Detailed Description/Instructions:**

- **One way you can do this** is by returning to the class story, showing students how you would set up your writing space by sharing a quote or choosing an item from your writing life that you would make sure to have with you and explaining why that is significant to you.
• Revisit past charts that students have used from narrative writing to help jog their memory for what they might include in their writing space (see list of charts on page 120). Some of these are from third grade, so if you do not have access to those from their third grade teacher make a note to try to collect those this year to use for next year.

• In the meantime, to make this time in your minilesson meaningful, draft a list as a class of items you think they should include. Review the minilessons you have taught and the anchor charts you have created thus far in this unit and brainstorm together what might be beneficial to have close at hand.
  o Have them process with a partner what they have learned today that they want to make sure to go include in their space or notebook to help them be a better writer.

**NOTE:** Your mid-workshop teaching point is on prepositional phrases, so this is a great time to hit Standard L.4.1.e again from the launching unit.

**Bloom’s Levels:** apply/create/apply; create; apply

**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 14 (Session 13)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.3; W.4.4; L.4.3

**Supporting:** W.4.3.a-e; W.4.5; W.4.6; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

**Detailed Description/Instructions:**

• **One way you can do this** is by explaining to readers that we first read a text to be open to the power of the story and what it might teach us, and later to learn how the author put the text together to make it a quality piece.
  o Model this using a text you know well and can highlight (Calkins uses *Pippi Goes on Board*).

• Debrief in a way that applies the technique you pulled from the mentor text (the author showing, not telling the character) and apply that to the classroom text you are working on. Revise a part of the class story to show the application of this skill to students.

• Allow students time to choose a mentor text (or already have some available for sake of time) and have them review it, discussing with their partner a technique they could pull from it to apply to their own writing.

• Remind students of the different ways we can revise our work, and encourage them to pull a mentor text today to help them out.
Engaging Experience 15 (Session 14)

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

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.4.3; W.4.4; L.4.3

Supporting: W.4.3.a-e; W.4.5; W.4.6; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

Detailed Description/Instructions:

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

Bloom’s Levels: apply/create/apply; create; apply

Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 16 (Session 15)

Teaching Point: N/A

Suggested Length of Time: 2-3 mini-lessons

Standards Addressed

Priority: W.4.3; W.4.4; L.4.3

Supporting: W.4.3.a-e; W.4.5; W.4.6; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

Detailed Description/Instructions:
• **One way you can do this** is by holding a mid-unit mini-celebration. The audience will be the peers in the class—no adults yet. Essentially, what you’ll want to do is provide a space for students to display the work they have finished as well as a “Critics Agree” page to put next to it. (Use novels to show the “Critics Agree” advertisement for texts that offers acclaim for it). Then allow your workshop time to be students going around and reading each other’s work, giving acclaim for those they read on their “Critics Agree” page.

• If your students need another day or two to continue editing and revising, that is okay. Give them the opportunity to do so to ensure that every student gets value and feedback from the celebration day.

**Bloom’s Levels:** apply/create/apply; create; apply  
**Webb’s DOK:** 3/2/3; 2; 1

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**Topic 4: Embarking on Independent Fiction Projects**

**Engaging Experience 17 (Session 16)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.3; W.4.4; L.4.3
- **Supporting:** W.4.3.a-e; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

**Detailed Description/Instructions:**

• **One way you can do this** is by acknowledging that students have probably housed many other ideas for fiction work and they will get a chance to choose one of those as we launch independent fiction projects.

• Pull out mentor texts and show them the anchor chart, “How to Write a Fiction Story” to help them think about ideas or characters they want to tell their story. This is a great place to model your own writing for students as well. They will need several strong demonstrations to wrap their head around this new leg of the work.

• Students will need rehearsal time for this work. Students can choose to work in groups to draft a class project together, or individuals can work with partners to run ideas by them and get feedback.

**Bloom’s Levels:** apply/create/apply; create; apply  
**Webb’s DOK:** 3/2/3; 2; 1
Engaging Experience 18 (Session 17)
Teaching Point: “Today I want to teach you that writers can be their own best editors and teachers. They do this by studying their own best work to remind themselves of what they are capable of doing. They can look closely at their best plans for stories, and their first drafts, to note what they did well and resolve to do even better this time.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
    Priority: W.4.3; W.4.4; L.4.3
    Supporting: W.4.3.a-e; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1
Detailed Description/Instructions:
    • One way you can do this is by reminding students of the work you did with mentor texts and how that improved the quality of their writing. Explain that their past work can also serve as a mentor text and they should revisit that work as well to think about how to move forward more efficiently and stronger than the first time. Pull out the story arc you created for the class story and identify what you did well and what you would do differently this time, knowing what you know now.
    • Let students know the different work they might go out and do today:
      o Go back to develop story blurbs
      o Develop characters in your story
      o Plan your story arc and begin drafting
    • Reiterate the importance of looking back and their own work, learning from it, and moving forward from it by becoming their own teacher and thinking about what they would do differently this time.
Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 19 (Session 18)
Teaching Point: “So, my question for you is this. What are some ways that fiction writers can read fictions so that they are not only enjoying the story, but also strengthening their fiction writing skills? In other words, what are ways we can choose and use the fiction we are reading to help us become better fiction writers?”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
    Priority: W.4.3; W.4.4; L.4.3
    Supporting: W.4.3.a-e; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1
Detailed Description/Instructions:
    • One way you can do this is by having a stack of mentor texts and look through them to pick the one you’d like to use to study with a fiction writer’s lens. Talk
about why you chose this book, naming what you admired as a reader and then rename them as strategies you might be able to use as a writer. (Actually reread bits and pieces of the text to highlight these strategies, so students have a context for the work).

- Name what you did as a reader and go back to the inquiry question from the teaching point. From that create a chart—“Ways Writers Choose Mentor Texts” and “Ways Writers Use Mentor Texts” (see pages 164-166 of unit)
- Now have students do the same with the texts in their book box. Go through them and find those that might be worth studying further as a fiction writer and have them discuss with their partner why they chose it.
  - From there provide them time with their partner to actually start looking through the text as a writer and listing strategies they can pull from it to try on their own.

**Bloom’s Levels:** apply/create/apply; create; apply

**Webb’s DOK:** 3/2/3; 2; 1

**Engaging Experience 20 (Session 19)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.3; W.4.4; L.4.3
- **Supporting:** W.4.3.a-e; L.4.1; L.4.2; L.4.3.a; L.4.6; SL.4.1

**Detailed Description/Instructions:**

- **One way you can do this** is by showing a video clip and asking students to view it, noticing close-up, medium shots, and wide shots. Break the class up into three groups and have them rematch it, giving them a specific area to focus on and having them consider why the filmmaker made those choices. Connect this work to the fiction writing, showing students how to focus more intensely on certain parts of their text and how to zoom out on other areas.

- Model revising your own story with an eye toward the angle of the camera and what I want my readers to focus on. Model this revision on anchor chart paper so the class can see explicitly how this works.

- Have them look at the next paragraph of your story and consider how they might revise it, thinking about camera angles. Make those revisions on the anchor chart as well.
Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

Engaging Experience 21 (Session 20)
Teaching Point: “Today I want to teach you that fiction writers don’t just choose to use certain punctuation because it’s the correct way to use it. Writers also use punctuation to affect their readers—to control how readers read and understand the stories that the writer writes.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: W.4.3; W.4.4; L.4.3
- Supporting: W.4.3.a-e; L.4.1; L.4.2; L.4.3.a-b; L.4.6; SL.4.1

Detailed Description/Instructions:
- One way you can do this is by naming a few pieces of punctuation that students are sure to know and also know their uses. Return to your draft and reread with an eye toward punctuation. Model for students how you can use punctuation for clarity and effect.
- Debrief by highlighting what you did to adjust the punctuation in your writing to make it clearer and stronger.

Bloom’s Levels: apply/create/apply; create; apply
Webb’s DOK: 3/2/3; 2; 1

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

Rubric for Post Assessment:
Use the narrative writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand narrative assessment.

Engaging Scenario (Session 21)

Engaging Scenario
Situation: reflecting on their work
Challenge: using the Narrative Writing Checklist to evaluate their progress as a writer of narrative texts and where to go from here.
Specific roles: writer, reflector
Audience: peers and themselves
Product: a written reflection on how their thinking and writing has grown from the beginning of the year, along with peer discussion.

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

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

**Rubric for Engaging Scenario:**
See Narrative Writing Rubric to score final narrative piece and on-demand

### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Teaching Point</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
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<tbody>
<tr>
<td><strong>Creating and Developing Stories and Character that Feel Real</strong></td>
<td>“Today is an important day because you're going to begin collecting ideas for fictional stories in your new writer’s notebooks, and I want to teach you where writers look to find those ideas. And the most important thing I can teach you is this: writers get ideas for fiction, just as they get ideas for almost all kinds of writing, by paying attention to small moments in their own lives.”</td>
<td><strong>One way you can do this</strong> is by sharing with students that fiction writers get their idea from their real lives. Show students what you mean by writing a Small Moment story from your life that could be turned into a fiction story.</td>
<td>1 mini-lesson</td>
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<td></td>
<td>“Today I want to teach you that writers collect ideas for stories not only by finding bits of life or entries that could grow into whole stories, but also by paying attention to</td>
<td><strong>One way you can do this</strong> is by explaining to students how we often hope to find ourselves in stories as we look for ways to identify with the characters. Or even when we</td>
<td>1 mini-lesson</td>
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the stories they wish existed in the world. Sometimes they get ideas for stories by thinking, ‘How can I write a story for people like me, so we can see ourselves in books?’"

choose our own books, we often look for scenarios or characters who are similar to ourselves because we can relate to them.

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

You will see that these strategies focus less on planning what will happen in your stories and more on bringing to life the people who will make things happen.

A fiction writer once said, ‘Before you can begin writing your story, you need to know your characters so well that you know exactly how much change each one has in his or her pocket.’

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

"Today I want to teach you this: every fiction writer needs to know what his or her characters want and what keeps those characters from getting what they want. I also want to teach you that when

One way you can do this is by using your trade book, Fireflies! (included with your units) and show students an example of how the author conveys their character and his/her difficulties through
### Drafting and Revising with an Eye toward Believability

<table>
<thead>
<tr>
<th>You know what your characters yearn for, don’t just come right out and say what it is. You <em>show</em> what your characters want by putting examples of this into little small moments, into what fiction writers call <em>scenes.</em></th>
<th>Actions in a scene and not just explicit words. (See page 33 in unit for text excerpt sample)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Today I want to teach you that after you develop your characters, you draft possible story arcs. And I want to teach you something new about plotting your story, something that will help you whenever you write fiction from now on! Fiction writers plan by plotting the arc of a story—and specifically, by aiming to intensify the problem.”</td>
<td>One way you can do this is by explaining to your students why writers use a story arc to help them plan— they don’t always know how they want their story to go when they start writing it.</td>
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<td>“Today I want to teach you that when writers want to create a scene, they need to create drama. Writers sometimes use a line of dialogue—making a character talk. Or they describe small action. They made the character move or react physically to what is going on in the scene.”</td>
<td>One way you can do this is by modeling for students the difference between a scene and a summary by telling a familiar tale in two different ways. (Calkins suggests ‘Three Billy Goats Gruff’)</td>
</tr>
<tr>
<td>“So today what I want to teach you is this: before writers actually get going on the draft, they think a lot about ways to make a draft into a really good story. But once they’re actually in the midst of the story, most of them try, above all, to lose themselves in the story. They</td>
<td>One way you can do this is by relating today’s work to what your students do as readers— get lost in text by becoming one or relating to the character. Then let them know this is true for writing as well. Go back to your mentor text, <em>Fireflies!</em> and discuss the connections that you made to</td>
</tr>
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| 1 mini-lesson | 1 mini-lesson | 1 mini-lesson |
become the characters, and writing is a bit like a drama, happening to them.”

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

One way you can do this is by discussing with students the importance of leads and tell them that to develop a strong one they should study the leads of other published authors. Share a lead from a familiar story (Calkins suggests *Pecan Pie Baby* by Jacqueline Woodson) and highlight what you want students to notice about it.

One way you can do this is by informing students that it’s often easy for writers to rely on dialogue, but that results in characters that could be anywhere, so the story then begins to start lacking critical components like setting and action. Show students an example of an all-dialogue scene, so they can see how confusing it is to be the reader of those types of pieces. Show your students how that same scene was revised to include action and setting, reading through the second draft with them.

One way you can do this is by creating an anchor chart balance that includes these three components. Using the text you have been drafting together as a class, go back and highlight where you have action in one color, dialogue in another, and still thoughts in another. Help students to

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<tr>
<td>“Today I want to teach you that writers that their time with endings, weighing and considering, drafting and revising until they find one that fits. They know that a just-right ending will feel as if it is tailored exactly to fit their particular story. They know this ending will tie up loose ends, resolve the unresolved difficulties, and bring home the story’s meaning.”</td>
<td>One way you can do this is by talking to students about what you know regarding strong endings—tell of times you’ve read stories that did not have strong endings and how that made you feel as a reader. (The anecdote Calkins shares on page 101-102 is very good and often what we see in our students, so I might use that to highlight this particular portion).</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>“Today I want to remind you that even when we move heaven and Earth to write our drafts really well, we will each shift from drafting to revision. And specifically, I want to teach you that revision means just what the word says--revision. To see again.”</td>
<td>One way you can do this is by modeling rereading the class story through a particular lens—making sure the true issue you chose to address is seen in the writing. As you reread the class story, underline those places that show the deeper meaning you wanted your readers to take away from the text.</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>“Today I want to teach you that most writers set up spaces in which they can do their best work. They put items and words into spaces that remind them of all they resolve to do and be as writers.”</td>
<td>One way you can do this is by returning to the class story, showing students how you would set up your writing space by sharing a quote or choosing an item from your writing life that you would make sure to have with you and explaining why that is significant to you.</td>
<td>1 mini-lesson</td>
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</tbody>
</table>
“So, today I want to remind you that you can read this stories and ask, ‘What did this author do that seems to work so well?’ And you can reread your own draft, asking, ‘Are there pieces in my draft where I could use that same technique?’ And then, re-seeing can lead to rewriting.”  

One way you can do this is by explaining to readers that we first read a text to be open to the power of the story and what it might teach us, and later to learn how the author put the text together to make it a quality piece.

1 mini-lesson

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

One way you can do this is by selecting a student’s work who has done an exceptional job of the revision process and has strong grammar skills as well. Show this work under your doc camera and highlight what you want your students to also note in their own writing today—spelling, punctuation, capitalization, correct verb tenses, and overall consistency across the piece.

1 mini-lesson

N/A  

One way you can do this is by holding a mid-unit mini-celebration. The audience will be the peers in the class—no adults yet. Essentially, what you’ll want to do is 2-3 mini-lessons
provide a space for students to display the work they have finished as well as a “Critics Agree” page to put next to it. (Use novels to show the “Critics Agree” advertisement for texts that offers acclaim for it). Then allow your workshop time to be students going around and reading each other’s work, giving acclaim for those they read on their “Critics Agree” page.

**Embarking on Independent Fiction Projects**

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

**One way you can do this** is by acknowledging that students have probably housed many other ideas for fiction work and they will get a chance to choose one of those as we launch independent fiction projects.

1 mini-lesson

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

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

1 mini-lesson
<table>
<thead>
<tr>
<th><strong>“So, my question for you is this. What are some ways that fiction writers can read fictions so that they are not only enjoying the story, but also strengthening their fiction writing skills? In other words, what are ways we can choose and use the fiction we are reading to help us become better fiction writers?”</strong></th>
<th><strong>One way you can do this</strong> is by having a stack of mentor texts and look through them to pick the one you’d like to use to study with a fiction writer’s lens. Talk about why you chose this book, naming what you admired as a reader and then rename them as strategies you might be able to use as a writer. (Actually reread bits and pieces of the text to highlight these strategies, so students have a context for the work).</th>
<th>1 mini-lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>“Today I will teach you that fiction writers can get inspire to ratchet up their writing from unexpected places, including other kinds of art like movies and television. Specifically, you can learn from the way a camera focuses on settings, actions, and characters, deciding how much to show or not show and with what amount of detail. You can look back through your drafts and decide if there are places where you should cover more ground or places where you should show greater detail.”</strong></td>
<td><strong>One way you can do this</strong> is by showing a video clip and asking students to view it, noticing close-up, medium shots, and wide shots. Break the class up into three groups and have them rewatch it, giving them a specific area to focus on and having them consider why the filmmaker made those choices. Connect this work to the fiction writing, showing students how to focus more intensely on certain parts of their text and how to zoom out on other areas.</td>
<td>1 mini-lesson</td>
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<tr>
<td><strong>“Today I want to teach you that fiction writers don’t just choose to use certain punctuation because it’s the</strong></td>
<td><strong>One way you can do this</strong> is by naming a few pieces of punctuation that students are sure to know and also know</td>
<td>1 mini-lesson</td>
</tr>
<tr>
<td>correct way to use it. Writers also use punctuation to affect their readers—to control how readers read and understand the stories that the writer writes.”</td>
<td>their uses. Return to your draft and reread with an eye toward punctuation. Model for students how you can use punctuation for clarity and effect.</td>
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Unit 3: Boxes and Bullets

Subject: Writer’s Workshop
Grade: 4
Name of Unit: Boxes and Bullets
Length of Unit: approximately 5 weeks; early October-early November

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

Topic 1 (Bend 1): Writing to Learn
The goal for “essay boot camp,” as the opening days of the unit are called, is to help students develop a sense for what it feels like to write a whole essay. The students’ first work together as a class to construct a simple class essay by “writing-in-the-air” together, and then they go off to flash-draft the spoken essay onto paper. Then, students will spend the next few days gathering entries in their notebooks, writing long about ideas about people, objects, events, and so on. To raise the level of this work, students will engage in an inquiry into what makes for strong free writing and will look at mentor examples of this. They will also look back at their previous writing and reflect on ideas lying between the lines and create new writing from this reflection. As the bend ends, students will use what they’ve written in their notebooks to develop thesis statements, and they will build plans for their essays.

Topic 2 (Bend 2): Raising the Level of Essay Writing
In this bend students will write out the evidence to support the reasons for their opinion. One option for organizing this evidence is for students to set up folders in which to collect evidence for two of their reasons. They will collect mini-stories to support reasons as well as lists and then organize this evidence by selecting the most powerful and revising it to angle all information to support their reasons. They will construct a draft of these two sections of their essay, using transition words and phrases to create cohesion. Students can then decide on the system that is best for them to develop their third reason. As they take themselves through the process of constructing the third section of their essay, they will also learn to use the introduction of a piece to orient and engage the reader and the conclusion to provide final related thinking. They will self-assess to determine how much they have grown from their on-demand and will revise with goals in mind. Students will correct for clarity, such as finding and correcting run-on sentences and sentence fragments, and share their work in a mini-celebration.

Topic 3 (Bend 3): Personal to Persuasive
In this bend, “Personal to Persuasive,” is about transference and raising the quality of work. Students will develop persuasive opinions that are more generalized and develop a plan for a persuasive essay.
They will then be charged with taking themselves through the process of developing and drafting this essay with greater independence, transferring and applying all they have learned and all the resources, tools, charts, and so on at hand. They will learn to include a greater variety of evidence, such as outside evidence, and revise not only this current piece but all of their essays by elaborating on how that evidence connects to their reason and opinion. They will again self-assess, reflecting on their growth across the unit and setting future goals.

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

**Getting Ready for the Unit:**

- Immerse yourself in realistic fiction, such as picture books and short stories in anthologies that will mirror the expectations of your students. Look for clear plot lines, few central characters, and strong writing.
- Select a mentor text--refer to CD-ROM for list (Recommendation: Fireflies! by Julie Brinkloe)
- Create a demonstration text by writing a narrative piece of your own in order to practice your own fiction writing skills and create a powerful teaching tool for the unit.
- Read Lucy Calkins’ *The Arc of a Story* unit
- Based on the time allotted, you may want to start this unit writing persuasive pieces.

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

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

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

- Write an introduction
- State your opinion or claim
- Give reasons and evidence
- Organize your writing
- Acknowledge counterclaims
- Use transition words
- Write a conclusion
Priority Standards for unit:
- W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
  a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.
  b. Provide reasons that are supported by facts and details.
  c. Link opinion and reasons using words and phrases (e.g. for instance, in order to, in addition.)
  d. Provide a concluding statement or section related to the opinion presented.
- W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- W.4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of language standards 1-3 up to and including grade 4 on page 29.)
- W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.

Supporting Standards for unit:
- L.4.3: Use knowledge of language and its conventions when writing, speaking, reading or listening
  a. Choose words and phrases to convey ideas precisely.
  b. Choose punctuation for effect.
  c. Differentiate between contexts that call for formal English and situations where informal discourse is appropriate (e.g. small group discussion).

- 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 setting.
- 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.
- L.4.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
  a. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
  b. Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
  c. Use modal auxiliaries (i.e. helping verbs) (e.g., can, may, must) to convey various conditions.
  d. Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
● L.4.1.e: Form and use prepositional phrases.
● L.4.1.f: Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*
● L.4.1.g: Correctly use frequently confused words (e.g., to, too, two; there, their).*

● L.4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
● L.4.2.a: Use correct capitalization.
● L.4.2.b: Use commas and quotation marks to mark direct speech and quotations from a text.
● L.4.2.c: Use a comma before a coordinating conjunction in a compound sentence.
● L.4.2.d: Spell grade-appropriate words correctly, consulting references as needed.

● L.4.3.a: Choose words and phrases to convey ideas precisely.
● L.4.3.b: Choose punctuation for effect.

● 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).
● SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
● SL.4.1.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.
● SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
● 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.
● SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
● 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.
<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.4.1</td>
<td>opinion</td>
<td>write</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>real or imagined experiences or events</td>
<td>develop</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>effective technique, descriptive details, and clear event sequences</td>
<td>use</td>
<td>apply</td>
<td>3</td>
</tr>
<tr>
<td>W.4.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td>W.4.5</td>
<td>writing as needed by planning, revising, and editing.</td>
<td>develop and strengthen</td>
<td>create</td>
<td>2</td>
</tr>
<tr>
<td>W.4.7</td>
<td>short research projects</td>
<td>conduct</td>
<td>analyze</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>knowledge through investigation of different aspects of a topic</td>
<td>build</td>
<td>create</td>
<td>3</td>
</tr>
<tr>
<td>L.4.2</td>
<td>command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
<td>demonstrate</td>
<td>apply</td>
<td>1</td>
</tr>
<tr>
<td>SL.4.4</td>
<td>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;</td>
<td>report</td>
<td>remember</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>clearly at an understandable pace.</td>
<td>speak</td>
<td>apply</td>
<td>3</td>
</tr>
</tbody>
</table>
**Essential Questions:**
1. How can I raise the level of my personal and persuasive essay writing, in particular by working on structure, development and language conventions?
2. How can I learn to use a boxes and bullet, traditional essay format to share my ideas?
3. How can I also learn to write non fiction with compelling content and ideas?
4. How can I gather and revise my evidence so that it is angled to support my claim/thesis?
5. How can I draw on everything I know about writing personal essays to now write a persuasive essay that incorporates text-based evidence?

**Enduring Understanding/Big Ideas:**
1. Using specific structures, language conventions and strategies helps my readers to better understand my ideas, when I am writing a persuasive essay.
2. Using a specific format when developing nonfiction writing helps a writer to organize their ideas and keep their reader interested.
3. Nonfiction writing can be thought provoking and interesting. Writers must use strategies to hold their reader’s interest and bring information to life.
4. When writers are developing ideas they must go back and revisit their ideas and evidence to make sure that it supports their claims and thesis. Supporting our claims with specific evidence gives our ideas strength.
5. Persuasive essays have much in common with personal essays. When writing a persuasive essay we are now developing an opinion about a specific topic, and using the skills we learned about writing personal essays to share our ideas.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inquiry</td>
<td>Essay</td>
</tr>
<tr>
<td>Evidence</td>
<td>Thesis</td>
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<td></td>
<td>Topic Sentence</td>
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<td></td>
<td>Sentence Fragments</td>
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<td></td>
<td>Run-On Sentences</td>
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<td></td>
<td>Persuasive</td>
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<td>Elaboration</td>
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</tbody>
</table>

**Engaging Experience 1 (Session 1)**

**Teaching Point:** Essay Structure Boot Camp

In this session, students you’ll be writing a flash draft, with the teacher, in the air teaching that essays are usually about opinions and structured in a way that they state the thesis, or big idea, and the support it with details (boxes and bullets)
Suggested Length of Time: 1 mini-lesson

Standards Addressed

  Priority: W.4.1
  Supporting: W.4.1a-d, W.4.4, W.4.5, W.4.8, W.4.10

Detailed Description/Instructions:

  ● **One way you can do this** is by writing a flash draft together with your students on the opinion, “I love ice cream”
    ○ Have an anchor chart ready with “I love ice cream” in a box.
    ○ Add bullets underneath it to have students provide support for the opinion. Add one bullet together and have the students turn and talk to come up with two others on their fingers.
    ○ Have students write a paragraph in the air stating the thesis and at least three reasons that support the thesis.
    ○ Have students share their paragraph aloud, highlighting those who used words like “in addition to, also, and another example”. Prompt them to write a closing sentence that links back to the thesis.
    ○ Close by highlighting what they have done that real authors also do: repeat thesis, provided a sufficient number of reasons, and related each paragraph back to the thesis.

Bloom’s Levels: 2, 3

Webb’s DOK: apply, create

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Engaging Experience 2 (Session 2)

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

  Priority: W.4.1
  Supporting: W.4.1a-d, W.4.4, W.4.5, W.4.8, W.4.10

**Detailed Description/Instructions:**

  ● **One way you can do this** is to think about a person who matters to you and list specific ideas about him or her. Then take one of those ideas and write an entry in which you think about that idea.

  ● Demonstrate the step-by-step process of thinking of a person who matters to you, listing ideas, choosing one, and beginning an entry about it. Deliberately model the work of making and fixing mistakes.

  ● Push students to say, as they brainstorm, “A thought I have about __________ is” and ensure they are listing big ideas, not small seed stories.
• Have students list ideas about their person across their fingers
• Students then begin writing their entry in the air as you model (ensure you include a mistake and fix it up to show them what that looks like)
• Show how you pushed your thinking around your idea.

Bloom’s Levels: 2, 3
Webb’s DOK: apply, create

Engaging Experience 3 (Session 3)
Teaching Point: Writing to Learn Inquiry - Today we are going to be exploring the qualities of good free writing. As we study this type of writing, and any type of writing, it is important to ask: What did that writer do to make this?"

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.1
Supporting: W.4.1a-d, W.4.4, W.4.5, W.4.8, W.4.10

Detailed Description/Instructions:
• One way you can do this is to provide free-writing pages copied from the CD-ROM and have students review that work, talking about what works in this type of writing. They can also think about, “What is strong about this writing?” and “What did the writer do that we could try?” Model an example of your thinking on an anchor chart with the class.

Bloom’s Levels: 2, 3
Webb’s DOK: apply, create

Engaging Experience 4 (Session 4)
Teaching Point: Using Elaboration Prompts to Grow Ideas - Writers hold onto their ideas for longer periods of time. Readers will learn strategies to elaborate on ideas as a writer.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.4, W.4.5
Supporting: W.4.1, W.4.1a-b, W.4.7, W.4.8, W.4.10

Detailed Description/Instructions:
• One way you can do this is to Create an anchor chart on ways to push our thinking (page 38)
• Involve writers in helping you elaborate on your first ideas by talking back. Go back to the entry where you were writing about a person that matters to you and have students use the anchor chart to help push your thinking.
• Model your elaborations to your own writing for your students.

Bloom’s Levels: 2
Webb’s DOK: create
Engaging Experience 5 (Session 5)
Teaching Point: Mining our Writing - Instead of coming up with new ideas all the time, writers often reread and mine their old writing to look for ideas too. It is powerful to look across many entries to see topics that resurface often and examine why that might be.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.4.4, W.4.5
Supporting: W.4.1, W.4.1a-b, W.4.7, W.4.8, W.4.10

Detailed Description/Instructions:

- **One way you can do this** is by returning to earlier entries in your own writer’s notebook to model looking for underlying ideas. Begin an anchor chart, “Questions Writers Ask of Earlier Entries” (p. 48)
- Name exactly what you did as you reread your older entry, so that students understand it can transfer to their work, other days, and other topics.
- Students then annotate their own entry, making notes in the margins about underlying ideas.
- Engage students to watch you as you generate new writing from that previous entry you made notes in the margin on.
- Again, name exactly what you did as a writer as you pushed your thinking on this entry.

Bloom’s Levels: 2
Webb’s DOK: create

Engaging Experience 6 (Session 6)
Teaching Point: Making a Claim for Your Thesis - Opinion Writers must create a thesis. A thesis includes their opinion and provides their key reasons that drive the organizational structure of their body paragraphs.

Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.4.1

Detailed Description/Instructions:

- **One way you can do this** is by modeling how to draft your own thesis using you “Why I like Ice Cream Example.” Show your students how you’ve started by drafting your claim/opinion. Go over that tomorrow they will be thinking about the reasons that will support their opinion, and that this will be the second half of their thesis.
- It might help to show your students different examples of thesis statements and the basic layout for creating a thesis.

Bloom’s Levels: 2, 3
Webb’s DOK: create, apply
Engaging Experience 7
Teaching Point: Boxes and Bullets - In this session, you’ll teach children that writers support their thesis by developing different types of reasons. One way to make sure that your essays are strong in both form and content is to have a clear plan before you start writing. You can plan by writing your thesis and your reasons to support that thesis, by planning your boxes and bullets.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.1
Supporting: W.4.1a, W.4.1.b, W.4.5, W.4.8, W.4.10
Detailed Description/Instructions:
- **One way you might do this is to** repeat the cake metaphor to emphasize the importance of structure and form in an essay. Inform students they will put their thesis in a box (model this and allow them to do the same). Let them know they will then be planning out their essay in a boxes and bullets format.
  - Talk to students about how to generate reasons for your thesis focusing on when, why, and how it is true.
  - Show students the variety of evidence real authors use.
  - Model mistakes and fix them as you show the work of providing reasons for your thesis.
  - Highlight repeating the claim and using “because” to help think of reasons to support that claim.

Bloom’s Levels: 2, 3
Webb’s DOK: Apply, Create

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**Topic 2: Raising the Level of Essay Writing**

Engaging Experience 8 (Session 8)
Teaching Point: Return to Boot Camp - Writers focus on both form and content, gathering a variety of evidence to support their opinions as they write within the frame of an essay.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.1
Supporting: W4.1.b, W.4.10
Detailed Description/Instructions:
- **One way you can do this** is by modeling how you will gather evidence (the details) for each reason in your thesis statement.
Note: It will be helpful to have students use a specific type of organizer to help them organize the structure of their essays. Or modeling specifically how you want them to organize and set up each paragraph for their essay in their Writer’s Notebook.

Bloom’s Levels: 3
Webb’s DOK: Apply

Engaging Experience 9 (Session 8)
Teaching Point: Composing and Sorting Mini-Stories - In this session, you’ll teach children that writers draw on narrative writing and use mini-stories to support the ideas they want to advance.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.1, W.4.5
Supporting: W.4.1.a, W.4.1.b, W.4.5, W.4.8, L.4.2, W.4.10

Detailed Description/Instructions:

- **One way you might do this is to** have students check their on-demand writing against the Opinion Writing Checklist (Found on the CD-ROM) for Grades 4-5. *Notes: They will need to keep this checklist for Session 14.
  - Compliment writers on that work and setting new goals, then push them to working on their larger piece with those goals in mind. Remind them that the boxes and bullets structure will be the frame for their writing (*relate to construction site metaphor*) and they will also need an organizational system for the material they will collect. Model this as well.
  - Relate the knowledge writers have from narrative writing will apply to this new task as well. The only difference this time is that you will write and collect mini-stories that are written to support the topic sentence.
  - Model how to tell a story with one of your reasons and have children attempt the same thing.
  - Begin drafting this story by highlighting these points: remember what you know about writing focused stories, tell it step-by-step, and only needs to be a tiny story that relates directly to thesis. Close your eyes and show your writers how you create this movie in your mind. Then pick up your writer’s notebook and begin drafting.
  - Shift back to teacher, highlighting what you were doing telling the story bit-by-bit, and not summarizing it. Also show them how you used transition phrases such as *for example and one time* and that you began by making a movie in your mind.

Bloom’s Levels: 2, 3
Webb’s DOK: create, apply
Engaging Experience 10 (Session 9)

**Teaching Point:** Creating Parallelism in Lists - Writers gather a lot of different material to write their essays, including lists, and they decide which material should go in their essays.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.1
- **Supporting:** W.4.1.b, W.4.10

**Detailed Description/Instructions:**

- **One way you can do this** is by sharing a piece of student work where stories and lists are used to support one of the reasons in the essay. (If you do not have a piece of student work, create one of your own in your writer’s notebook).
- Take time to note and talk about the difference between listing examples and storytelling.
- Involve students as you use this technique to add a tight list that pertains to your topic. If you were the one to provide an example in the first place, have students help you use lists to support a different reason in your essay.

**Bloom’s Levels:** 3

**Webb’s DOK:** Apply

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Engaging Experience 11 (Session 10)

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.5
- **Supporting:** L.4.1, L.4.2, L.4.3, W.4.10

**Detailed Description/Instructions:**

- **One way you can do this** is by modeling for students how you organize your materials for an essay by following the steps on the anchor chart and showing them what each one looks like.
- Involve students in thinking with you as you demonstrate checking one mini-story in your folder.
- Debrief the points you want students to replicate: reread, look for parts that matched the reasons, and revise/cut. Have students pull out folder and try it right there on the carpet, circled up.
- Show them how you revise to add parts, and cut to take out parts that don’t align tightly to the reason.
- **Note:** Refer to Anchor Chart: Steps to Take Before You Draft (p. 95) in your Unit Teacher Manual.

**Bloom’s Levels:** 2

**Webb’s DOK:** create
Engaging Experience 12 (Session 11)
Teaching Point: Building a Cohesive Draft - Writers assemble those materials together today by using several techniques: arrange writing pieces in an order they choose, use transition words, and repeat key words from their thesis statement and topic sentence.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.4
Supporting: W.4.1a-d, W.4.10
Detailed Description/Instructions:
- **One way you can do this** is by showing students how you chose a logical way to sequence your material within a single category.
- 1) Lay out evidence from that folder and tape to chart paper for students to see. Talk about how writers order evidence chronologically and order your evidence in the same way.
- 2) Model organizing your evidence in a different way: least to most powerful
- Organize same evidence in this way to show writers the difference between the two.

Bloom’s Levels: Create
Webb’s DOK: 2

Engaging Experience 13 (Session 12)
Teaching Point: Becoming Our Own Job Captains - In this session, you’ll teach children that writers solve their own problems, taking ownership of the writing process by developing their own systems.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.4
Detailed Description/Instructions:
- **One way you can do this** address the third reason that students will begin working on today. Students are given the charge to become their own captain of this work to determine for themselves how they want to organize and structure the final reason. They should be encouraged to draw on all they have learned from planning out reasons one and two. Writers often figure out plans for getting parts of their writing done by thinking back over everything they know how to do and make a work plan for the upcoming parts. Charts and their own writing can be helpful tools for them to use.
  - Show students two different systems for planning the third paragraph by using student work (if possible)
    - 1) Collect material for first two folders, wrote those two up, then did the same thing with his third paragraph by collecting stories,
lists, and other kids writing to piece together into a body
paragraph.

- 2) Another way is to write the third paragraph on a piece of
notebook paper with the topic sentence. Draft the story in your
notebook to see if it works, and then transfer it to the notebook
paper to add to that folder.

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

**Bloom’s Levels:** 2

**Webb’s DOK:** Create

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**Engaging Experience 14 (Session 13)**

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

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

- **Priority:** W.4.1
- **Supporting:** W.4.1a, W.4.1d, W.4.10

**Detailed Description/Instructions:**

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

- Create anchor chart of “Ways to Start and Essay”

- Have students watch you demonstrate using the phrases to try out how your introduction
to your essay might go.

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

**Bloom’s Levels:** 2

**Webb’s DOK:** Create

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**Engaging Experience 15 (Session 14)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
Priority: L.4.2
Supporting: W.4.1, W.4.1a, W.4.1.b, W.4.5, W.4.8, L.4.3.b

Detailed Description/Instructions:
- **One way you can do this** by reminding students about what they already know in regards to editing their work: *reading the piece multiple times, looking at it through a new lens.*
  - Inform them you are going to add one more strategy: *checking to make sure each sentence is complete and correcting run-on sentences and fragments.*
  - Model with your own writing or that of an anonymous student.
  - Students work in their partnerships, with one partner reading their work aloud and both of them deciding where ending punctuation should go. Then the roles are reversed so second partner gets the same opportunity.

Bloom’s Levels: 1
Webb’s DOK: apply

Engaging Experience 16 (Session 15)
Teaching Point: Correcting Run on Sentences and Sentence Fragments - In this session, you could teach students that one thing writers do when they edit their work is correct any run-on sentences or sentence fragments.
Suggested Length of Time: 2-3 mini-lessons

Standards Addressed
- **Priority:** L.4.2
- **Supporting:** L.4.3.b, W.4.10

Detailed Description/Instructions:
- **One way you can do this** is by reminding children about what they already know in regards to editing their work: *reading the piece multiple times, looking at it through a new lens*
  - Inform them you are going to add one more strategy: *checking to make sure each sentence is complete and correcting run-on sentences and fragments.*
  - Model with your own writing or that of an anonymous student.

Bloom’s Levels: 1
Webb’s DOK: apply

Topic 3: Personal to Persuasive

Engaging Experience 17 (Session 16)
Teaching Point: Moving from Personal to Persuasive
In this session, you’ll teach writers to be brave and turn their personal essays into persuasive opinions. You will show them other strategies for generating ideas for persuasive essay writing.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.1

**Supporting:** W.4.1.a, W.4.1.b, W.4.5, W.4.8, W.4.10

**Detailed Description/Instructions:**

- **One way you could do this** is by telling students that they are going to make the leap from personal opinions to writing persuasive opinions that you want everyone to believe about the world. (Some students may have been writing persuasive pieces already. This lesson will still be meaningful.) Reminding students that when you are writing persuasive essays you need to be brave. You need to be willing to take risks and develop strong opinions that others could disagree with. Share with students an example of a personal essay thesis,
  - “It’s hard for me to be a good friend.” To make this a persuasive thesis we can cross out “for me” because other people can relate to this belief.
    - Can people disagree with this belief?
    - Can people agree? This would be a great start for a thesis because people can agree or disagree with that statement.
    - Do you see, as writers, how we turned that thesis into a brave statement?

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

**Bloom’s Levels:** 2, 3

**Webb’s DOK:** create, apply

**Engaging Experience 18 (Session 17)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.1

**Supporting:** W.4.1.a, W.4.1.b, W.4.5, W.4.8, W.4.10

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

• “You’ll study a section of persuasive writing and ask yourself, ‘What do persuasive essay writers do that is similar to personal essay writers?’ Keep that question in mind as you listen to the beginning of this piece.”

• Read a section of persuasive text to students and let them look for what is similar to what they have already learned to do when writing their personal essays.

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

**Bloom’s Levels:** apply  
**Webb’s DOK:** 1

**Engaging Experience 19 (Session 18)**

**Teaching Point:** Letter to Teachers: Broader Evidence - Persuasive writers draw on evidence from the world to convince others. One way to do this is to gather a variety of broad evidence that can apply to lots of people.

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.7
- **Supporting:** W.4.8, W.4.10

**Detailed Description/Instructions:**

- **One way you can do this** is by modeling how you try to gain different types of evidence from stories from other people, quotes from experts, charts, and other places.” Create a chart showing how “Parents teach children what they cannot learn in school.” Fill in the chart with specific details; friend’s name, concrete details, about how all animals deserve a proper goodbye by involving her children in planning a funeral for their family bird.

**Bloom’s Levels:** 3  
**Webb’s DOK:** Create

**Engaging Experience 20 (Session 20)**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.5, L.4.2
- **Supporting:** W.4.1.a, W.4.1.b, W.4.8, W.4.10

**Detailed Description/Instructions:**
● **One way you could do this would be** to go back to cake or construction metaphor to let students know that professional-looking work is taken more seriously in the real world.

Points to discuss with students:

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

**Bloom’s Levels:** 1, 2

**Webb’s DOK:** create, apply

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**Engaging Experience 21**

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** SL.4.4
- **Supporting:** W.4.1, SL.4.5, W.4.10

**Detailed Description/Instructions:**

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

**Bloom’s Levels:** 1, 3

**Webb’s DOK:** remember, apply

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**Post Assessment**

Administer the opinion on-demand writing assessment

**Rubric for Post Assessment**

Use the opinion piece writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand opinion assessment.
Engaging Scenario (Session 21)

**Engaging Scenario**
Have students share out their opinion and supporting ideas through your choice of formats:
- whole class presentations
- In partnerships
- To a buddy classroom
- Or through KidBlogger by uploading their own video and having other students comment to their post on whether students persuaded them or not.

**Rubric for Engaging Scenario:**
See Opinion Writing Rubric to score final opinion piece and on-demand

<table>
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<tr>
<th>Assessment Leveling Guide</th>
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<td><strong>Grade:</strong> Grade: ______</td>
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<tr>
<td><strong>ADVANCED</strong></td>
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| Writing to Learn | Essay Structure Boot Camp | **One way you can do this** is by writing a flash draft together with your students on the opinion, “I love ice cream”  
- Have an anchor chart ready with “I love ice cream” in a box.  
- Add bullets underneath it to have students provide support for the opinion. Add one bullet together and have the students turn and talk to come up with two others on their fingers.  
- Have students write a paragraph in the air stating the thesis and at least three reasons that support the thesis.  
- Have students share their paragraph aloud, highlighting those who used words like “in addition to, also, and another example”. Prompt them to write a | 1 mini-lesson |
<p>| Collecting Ideas as Essayists | One way you can do this is to think about a person who matters to you and list specific ideas about him or her. Then take one of those ideas and write an entry in which you think about that idea. Demonstrate the step-by-step process of thinking of a person who matters to you, listing ideas, choosing one, and beginning an entry about it. Deliberately model the work of making and fixing mistakes. | 1 mini-lesson |
| Writing to Learn Inquiry | One way you can do this is to provide free-writing pages copied from the CD-ROM and have students review that work, talking about what works in this type of writing. They can also think about, “What is strong about this writing?” and “What did the writer do that we could try?” Model an example, and your thinking on an anchor chart with the class. | 1 mini-lesson |
| Using Elaboration Prompts to Grow Ideas | One way you can do this is to Create an anchor chart on ways to push our thinking (page 38) - Involve writers in helping you elaborate on your first ideas by talking back. Go | 1 mini-lesson |</p>
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<th>Board Approved, August 2015</th>
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| Readers will learn strategies to elaborate on ideas as a writer. | back to the entry where you were writing about a person that matters to you and have students use the anchor chart to help push your thinking.  
-Model your elaborations to your own writing for your students. |
| **Mining our Writing** | **One way you can do this** is by returning to earlier entries in your own writer’s notebook to model looking for underlying ideas. Begin an anchor chart, “Questions Writers Ask of Earlier Entries” (p. 48)  
-Name exactly what you did as you reread your older entry, so that students understand it can transfer to their work, other days, and other topics.  
-Students then annotate their own entry, making notes in the margins about underlying ideas.  
-Engage students to watch you as you generate new writing from that previous entry you made notes in the margin on.  
- Again, name exactly what you did as a writer as you pushed your thinking on this entry. |
| **Making a Claim for Your Thesis** | Opinion Writers must create a thesis. A thesis includes their opinion and provides their key reasons that drive the organizational structure of their body paragraphs. |
| **Boxes and Bullets** | **One way you might do this is to** repeat the cake metaphor to emphasize the importance of structure and form in an essay. Inform students they will put their thesis in a box (model this and allow them to do the same). Let them know they will then be planning out their essay in a boxes and bullets format. |

| 1 mini-lesson | 1 mini-lesson | 1 mini-lesson |
### Raising the Level of Essay Writing

<table>
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<th>Activity</th>
<th>Description</th>
<th>Lessons</th>
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| 1 mini-lesson                         | **Return to Boot Camp**  
Writers focus on both form and content, gathering a variety of evidence to support their opinions as they write within the frame of an essay.                                                                                                                                  |         |
| Composing and Sorting Mini-Stories   | In this session, you’ll teach children that writers draw on narrative writing and use mini-stories to support the ideas they want to advance.                                                                                                                                         | 1-2 mini-lessons |
| Creating Parallelism in Lists        | Writers gather a lot of different material to write their essays, including lists, and they decide which material should go in their essays.                                                                                                                              |         |
| Organizing for Drafting              | One way you can do this is by modeling for students how you organize your materials for an essay by following the                                                                                                                                                  |         |

**One way you can do this** is by modeling how you will gather evidence (the details) for each reason in your thesis statement. Note: It will be helpful to have students use a specific type of organizer to help them organize the structure of their essays. Or modeling specifically how you want them to organize and set up each paragraph for their essay in their Writer’s Notebook.

**One way you might do this is to** have students check their on-demand writing against the Opinion Writing Checklist (Found on the CD-ROM) for Grades 4-5. *(They will need to keep this checklist for Session 14.)*

**One way you can do this** is by sharing a piece of student work where stories and lists are used to support one of the reasons in the essay. *(If you do not have a piece of student work, create one of your own in your writer’s notebook). Take time to note and talk about the difference between listing examples and storytelling.*
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<th>Topic</th>
<th>Description</th>
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<tr>
<td>Writers organize for drafting by checking that their evidence is supportive and varied.</td>
<td></td>
<td>steps on the anchor chart and showing them what each one looks like.</td>
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| Building a Cohesive Draft | Writers assemble those materials together today by using several techniques: arrange writing pieces in an order they choose, use transition words, and repeat key words from their thesis statement and topic sentence. | **One way you can do this** is by showing students how you chose a logical way to sequence your material within a single category.  
1) Lay out evidence from that folder and tape to chart paper for students to see. Talk about how writers order evidence chronologically and order your evidence in the same way.  
2) Model organizing your evidence in a different way: least to most powerful  
   - Organize same evidence in this way to show writers the difference between the two |
| Becoming Our Own Job Captains | In this session, you’ll teach children that writers solve their own problems, taking ownership of the writing process by developing their own systems. | **One way you can do this** address the third reason that students will begin working on today. Students are given the charge to become their own captain of this work to determine for themselves how they want to organize and structure the final reason. They should be encouraged to draw on all they have learned from planning out reasons one and two. Writers often figure out plans for getting parts of their writing done by thinking back over everything they know how to do and make a work plan for the upcoming parts. Charts and their own writing can be helpful tools for them to use. |
| Writing Introductions and Conclusions | | **One way you can do this** is by highlighting that Essays use common ways to send the message that their essay |

1 mini-lesson

2 mini-lessons
Writers commonly open and close essays in different ways, and that writers try out multiple leads and conclusions before deciding which work best for their essays. It is important. (Pull up example essays and ask, “How to essayists introduce topics clearly?”)

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

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

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### Revising Our Work with Goals in Mind

In this session, you’ll again teach students to self-assess their writing, using the Opinion Writing Checklist. You will support your writers in creating a brand new, revised draft.

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

- Inform them you are going to add one more strategy: *checking to make sure each sentence is complete and correcting run-on sentences and fragments.*
- Model with your own writing or that of an anonymous student.

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### Correcting Run on Sentences and Sentence Fragments

In this session, you could teach students that one thing writers do when they edit their work is correct any run-on sentences or sentence fragments.

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

- Inform them you are going to add one more strategy: *checking to make sure each sentence is*
<table>
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<th>Personal to Persuasive</th>
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**One way you could do this** is by telling students that they are going to make the leap from personal opinions to writing persuasive opinions that you want everyone to believe about the world. (Some students may have been writing persuasive pieces already. This lesson will still be meaningful.) Reminding students that when you are writing persuasive essays you need to be brave. You need to be willing to take risks and develop strong opinions that others could disagree with. Share with students an example of a personal essay thesis, - “It’s hard for me to be a good friend.” To make this a persuasive thesis we can cross out “for me” because other people can relate to this belief.

- Can people disagree with this belief?
- Can people agree? This would be a great start for a thesis because people can agree or disagree with that statement.
- Do you see, as writers, how we turned that thesis into a brave statement?

**Inquiry into Persuasive Essay**

Writers transfer all they know about one genre of writing to

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

1 mini-lesson
another genre. Writers ask themselves, “What is similar about personal essay writing and persuasive essay writing?”

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

**Letter to Teachers: Broader Evidence**

Persuasive writers draw on evidence from the world to convince others. One way to do this is to gather a variety of broad evidence that can apply to lots of people.

One way you can do this is by modeling how you try to gain different types of evidence from stories from other people, quotes from experts, charts, and other places.” Create a chart showing how “Parents teach children what they cannot learn in school.” Fill in the chart with specific details; friend’s name, concrete details, about how all animals deserve a proper goodbye by involving her children in planning a funeral for their family bird.

**Getting Ready to Put Our Opinions into the World**

In this session, you’ll teach students that writers get their essays ready for the world by carefully checking their spelling, punctuation, and other conventions.

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

- Just as a good cake or a nice house is built, so too do we want to build our writing in that same way. You have worked hard to form brave opinions, and you want your reader to consider your paper seriously and thoughtfully.
- Writers never let their work go out into the world unless it is their
best. Have pride in your work means standing behind it and being able to say, “I am proud of this. It is my best work.”

- Check on of the sections of your essay for misspelled words. Model this for kids.
- Demonstrate checking for spelling in a body paragraph as well and model making mistakes and then fixing them.
- Writers, did you notice that I am checking my work word-by-word and even if I am a little bit unsure of its spelling I circle it? I want you to try the same thing.

| Hey World, Listen Up!: Sharing Our Opinions Loudly and Proudly | In this session, you could teach students that writers think carefully about how (and where) to publish their pieces, making sure their opinions will be heard by their chosen audience. Refer to your engaging scenario. | 1-2 mini-lessons |
Unit 4: Bringing History to Life

Subject: Writer’s Workshop
Grade: 4
Name of Unit: Bringing History to Life
Length of Unit: 6 weeks (January - beginning of February)

*Note: There is an intentional gap between returning to school and the beginning of the reading poetry unit. During the 2 weeks allotted teachers will be beginning this Writing Unit. This is a in depth unit that asks students to draw on their understanding of historical events and nonfiction reading, so nonfiction reading strategies and lessons may be needed.

Overview of Unit:
At the start of the unit, you’ll remind students of what they know about writing a basic, boxes-and-bullets information text, and then they’ll draw on this to write two information chapters, starting with one on the more accessible and general topic, “All About Westward Expansion,” and then progressing to one on a more focused topic. The expectation is that students will be bringing with them all they know about information writing from previous years and that their work in this portion of the unit will meet the big requirements of the third-grade Common Core State Standards (CCSS). For example, they should be able to introduce a topic and group related information) and then develop the topic, elaborating with some facts, definitions, and details. Students will select those more focused topics, but one of the ways that you scaffold them in this work is to strongly encourage them to select topics the class has studied together. Most of the class time is spent writing rather than researching, so this makes it especially important for students to rely on research they have already done, when possible.

- Note: There will be a slight gap between coming back from winter break and the start of poetry clubs. This is an intentional gap to support the time necessary to model through historical non-fiction text to supplement the skills needed for constructing the writing in Bringing History to Life.

Topic 1 (Bend 1): Information Books: Making a Conglomerate of Forms
In the first bend students will be given a lot of help with writing first an Overview of Westward Expansion. As they write these overviews, you will immediately begin to steer them towards some of the new work they will be doing as fourth grade information writers according to the CCSS. You will teach them more sophisticated ways to organize their writing, such as including formatting headings and subheadings, and to include the information that is rich, detailed, and concrete. You will also help them learn in this bend that information texts are often conglomerates, containing a lot of other kinds of texts. This means that a research report on Westward Expansion might contain a few all about chapters, a how-to chapter, and an essay. Such a nonfiction book could contain stories as well. The first bend in the unit ends with students completing a small book in which each chapter is written as a different genre.

Topic 2 (Bend 2): Writing with Greater Independence
In the second bend of the unit, students will narrow in on a subtopic of their choice—with some students continuing to research their original topic. Fourth grade is the first level in the Common
Core in which students are expected to draw evidence from texts to support analysis, reflection, and research. This bend in the unit provides an opportunity for students to do just that, in a way that is carefully scaffolded and guided. Again, students will learn to choose a logical structure for their books. In this portion of the unit, because students are working on subtopics of their own choosing, they’ll rely on their knowledge and their research. They’ll continue to be explicitly taught the skills of effective research writing. They’ll learn to use increasingly sophisticated transition words and phrases in a purposeful way and to clarify and bring out the structure in their writing. They’ll move toward the challenging expectations of the Common Core regarding elaboration in fourth grade as they learn how to present important information through the use of historical details, text features, and quotations. A main thread that weaves throughout this bend is highlighting importance. Students will learn to make logical choices about structure to help readers to understand the most important information in their pieces. In doing so, they’ll begin to move toward the fifth-grade expectations of the Common Core regarding structure. They’ll also learn that text features, when created thoughtfully, can help to underscore the main message of a piece of writing, as can a writer’s thoughtful decisions about the kinds of vocabulary words to include.

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

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

**Getting Ready for the Unit:**

- Because this unit has a research component, you will need to spend some time beforehand collecting engaging, appropriately leveled materials on the topic you are studying. On the CD-ROM, you will find a bibliography of online and print sources at various reading levels that you can use to support the work of this unit if you go along with our choice of topic, Westward Expansion. This unit has been designed so that it follows a social studies unit. That is, if your students are going to use the writing workshop to write about the become experts, they’ll be eager to share what they’ve learned and the ideas they have about all the new information. Most teachers find that mentor texts can be powerful co-teachers in any writing unit. This is especially true in information writing, when clear examples of structure, elaboration, and other hallmarks of the genre will be key. For this unit, we recommend the following texts:
If You Traveled West in A Covered Wagon

*The Split History of Westward Expansion in the United States: By Nell Musolf*

- The Story of America: Westward Expansion: by Greg Rosa

- When students are given the chance in the second bend to choose a subtopic, you will want to have different subtopics of Westward Expansion readily available for them (i.e. Gold Rush, Pony Express, Lewis and Clark, Daniel Boone, Oregon Trail etc.)

- In addition, an alternative that you could give them as a creative option of choice would be to have students pick any time period/historical event in history to become the “expert” on for their research. Since we just ended with Historical Fiction your students should have a foundation of different historical events from their book clubs.

- It would also be helpful at the beginning of the unit to make sure students have research folders prepped. Things to include in their research folder would be note cards, post-its, and loose leaf paper.

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

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

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

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

**Priority Standards for unit:**

- SL.4.1: Engage effectively in a range of collaborative discussions with diverse partners on grade 4 topics and texts, building on other’s ideas and expressing their own clearly.

- W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
• W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.

Supporting Standards for unit:
• 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.
• RI.4.7: Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text in which it appears.
• RI 4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably. (Visual/Auditory Media and Information)
• 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.
• W.4.2.b: Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
• W.4.2.c: Link details within categories of information using words and phrases (e.g. another, for example, also, because).
• W.4.2.d: Use precise language and domain specific vocabulary to inform about or explain the topic.
• W.4.2.e: Provide a concluding statement or section related to the information or explanation presented.
• W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience
• W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
• W.4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.
• L.4.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
• L.4.1.a: Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
• L.4.1.b: Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
• L.4.1.c: Use modal auxiliaries (i.e. helping verbs) (e.g., can, may, must) to convey various conditions.
• L.4.1.d: Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).

• L.4.1.e: Form and use prepositional phrases.

• L.4.1.f: Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*

• L.4.1.g: Correctly use frequently confused words (e.g., *to, too, two; there, their*).*

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

• L.4.2.a: Use correct capitalization.

• L.4.2.b: Use commas and quotation marks to mark direct speech and quotations from a text.

• L.4.2.c: Use a comma before a coordinating conjunction in a compound sentence.

• L.4.2.d: Spell grade-appropriate words correctly, consulting references as needed.

• L.4.3.a: Choose words and phrases to convey ideas precisely.

• L.4.3.b: Choose punctuation for effect.

• 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).

• 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.

• SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.

• 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.

• SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

• 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.
Essential Questions:
1. How can I raise the level of my information writing, in particular by working on structure, development and language conventions?
2. Why is it important to use nonfiction text structures to share my ideas?
3. How can I also learn to write nonfiction with compelling content and ideas?
4. How can I gather and revise my evidence so that it supports my essay?
5. How can I narrow down my research to find the information I need?

Enduring Understanding/Big Ideas:
1. Using specific structures, language conventions and strategies helps my readers to better understand my ideas, when I am writing an Information Research Essay.
2. Using a specific format when developing nonfiction writing helps a writer to organize their ideas and keep their reader interested.
3. Nonfiction writing can be thought provoking and interesting. Writers must use strategies to hold their reader’s interest and bring information to life.
4. When writers are developing ideas they must go back and revisit their ideas and evidence to make sure that it supports their headings and subheadings.
5. Developing questions help to tailor your research in addition bias should be factored when considering multiple points of view.
Unit Vocabulary:

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>conglomerate</td>
<td>structure</td>
</tr>
<tr>
<td></td>
<td>elaboration</td>
</tr>
<tr>
<td></td>
<td>quotation</td>
</tr>
<tr>
<td></td>
<td>interpret</td>
</tr>
</tbody>
</table>

Topic 1: Information Books: Making a Conglomerate of Forms

Engaging Experience 1
Teaching Point: Getting the Sense of Information Books
In this session, you’ll teach students that writers imagine the text they are going to make. They think about the parts and the whole and then come up with a plan for their writing project.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.2
Supporting: W.4.2a-e, W.4.4, W.4.8, W.4.10

Detailed Description/Instructions:
- **One way you can do this** is by showing students an example mentor text of what you are expecting them to complete by the end of the unit (see CD-ROM in Units box to find example)
  - Read first chapter of sample text and create anchor chart of questions that will help students understand what she did as a writer. Focus on the first question only for the teaching component of the lesson.
  - What do I notice about this part? What kind of writing is it?
  - How is this part organized?
  - What would I need to do to be ready to write something like this on my own topic?
- Summarize what you have learned—start broad and get narrower with the topic

Bloom’s Levels: analyze, understand
Webb’s DOK: 3, 4

Engaging Experience 2 (Session 2)
Teaching Point: Planning the Structure of Writing
In this session you’ll teach students that writers of informational texts make a plan for the structure of their writing and then use this structure to organize research and note-taking.
Suggested Length of Time: 1 mini-lesson

Standards Addressed
- **Priority:** W.4.2
- **Supporting:** W.4.2a-e, W.4.4, W.4.8, W.4.10

Detailed Description/Instructions:
- **One way you can do this** is to show students an example of how to structure their “All about Westward Expansion” paper chronologically and have them think about what their subsections might be. Then show students how they could do this same work in a structure that is more categorical and have them think about what their subheadings would be if they chose that structure for their writing.
  - Begin an anchor chart entitled “Ways to Structure a Section of an Informational Book” (see page 17 of the unit)

Chronologically-Telling things in order from first to last
Categorically- different categories within the topic
- **Bloom’s Levels:** Analyze, Understand
- **Webb’s DOK:** 3, 4

**Engaging Experience 3**
**Teaching Point:** Planning and Writing with Greater Independence
Writers take strategies they’ve learned in the past and apply them to new situations, working with more independence and skill each time.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- **Priority:** W.4.2
- **Supporting:** W.4.2a-e, W.4.4, W.4.8, W.4.10

Detailed Description/Instructions:
- **One way you can do this** is to inform students that they will take today’s teaching point and apply it to writing new sections in their text. While they may go back and revise what they wrote yesterday, today’s time will primarily be spent working on a new section in the book.
  - Pull out the anchor chart “Getting Ready to Write an Informational Book” from day 1. Have them talk with a partner to develop a plan for work that day based on the chart and work they have already done.
  - Possible ideas for work:
    - Looking at Naomi’s anchor text to determine next section
    - How the next “all-about” section will be chunked
    - Determining what your subheadings should be
    - Think about how to take notes and jot ideas for each part
    - How will those notes be structured? Categorically or chronologically?
• What text features might be included in the notes?

Bloom’s Levels: Analyze, Understand
Webb’s DOK: 3, 4

Engaging Experience 4
Teaching Point: Teaching as a Way to Rehearse for Information Writing
In this session, you’ll teach students that when writing to teach, it helps writers to do some actual teaching about their topic.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.7
Supporting: W.4.2a-e, W.4.4, W.4.8, W.4.10
Detailed Description/Instructions:
• One way you can do this is to inform students that a student has been invited into another teacher’s classroom to teach their class about the Louisiana Purchase. What are some ways we can help him or her get ready to teach this class, that will also help everyone in here teach better too?
  o Since I’m a teacher I am going to give you some tips:
  o Teachers have a plan that include the main topics I will teach and important points about each one.
  o I also ask myself, “What do I want my audience to learn?”, “What will interest people?”, and “What might confuse them that I can clarify?” (make these questions into an anchor chart and keep adding as needed)
  o Debrief: asking those questions helps me think of ways I can make my teaching as interesting and informative as possible. Writers do that as well, especially in information writing, because their goal is to write in such a way that the writing acts like good teaching.

Bloom’s Levels: Analyze, Create
Webb’s DOK: 2, 3

Engaging Experience 5
Teaching Point: Elaboration: The Details that Let People Picture What Happened Long Ago and Far Away
Writers improve their writing by adding details. History writers often try to include details that help readers picture what happened long ago.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.7
Supporting: W.4.2a-e, W.4.4, W.4.8, W.4.10
Detailed Description/Instructions:
• One way you can do this is by discussing the history author, Jean Fritz, and her obsession with details when writing her history books. Perhaps even have an example of one of her texts to show the students several examples in her actual writing.
Tell students one way to do this is by asking themselves, “What do I need to learn more about that will bring life to the people, places, and events in my writing?”

To do this students need to not only pay attention to the main ideas, but also the intriguing details and particular stories that they read about in their research. Remind them that writers pay attention to details that seem quirky, trivial, or odd, because writers build their writing from the details.

Bloom’s Levels: create, analyze
Webb’s DOK: 2, 3

Engaging Experience 6
Teaching Point: Bringing Information Alive: Stories inside Nonfiction Texts
Writers who are writing a story about a time in history think about the three most important elements in any story: character, setting, and conflict.

Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.2
Supporting: W.4.2a-e, W.4.4, W.4.8, W.4.10

Detailed Description/Instructions:
- **One way you can do this** is to remind writers there are important questions to consider when writing a micro-story, such as whose story you are telling, what the problem/tension/turning point will be, and where the story is taking place. When you begin this story who is where, doing and saying what?
  - First, have students think about the perspective they will tell the story from.
  - Next, have students think about the central tension or problem that will exist in the story. Have students consider the major tensions or decisions this person will have to make. Do this together as a class and then have students turn and talk to process this work around their own historical event within Westward Expansion.
  - Have them think of a small moment or two that will capture the drama of the story.

Work together as a class to put this into a 20-minute scene
  - Have them put all three together to envision the small moment as part of their story.

They will replicate the process you just went through as a class on their own to determine how to make their small story work in their individual papers. Allow them to turn and talk to brainstorm this work before going out into composing time.

Bloom’s Levels: analyze, apply, understand
Webb’s DOK: 3, 4
Engaging Experience 7
Teaching Point: Essays within Information Texts
When writers are writing essays about historical topics, they think about all they know about essay writing: the structure, the thesis, and the supports. They also need to do research to find facts to develop and support their idea.

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.7, W.4.2
Supporting: W.4.2.a-e, W.4.8, W.4.9

Detailed Description/Instructions:
- One way you might do this is to explain that personal essays are supported by personal experiences, but historical essays within information texts, support claims based on facts, not opinions or preferences.
  - Point out that historical essays are structured like the personal essays and ask them to label those components in Naomi’s essay.
  - Have students examine and explain the use of facts to support claims in Naomi’s essay, showing that students can find facts that are evidence and discuss why they support the claim.
  - Debrief explaining the work that was done today—Naomi uses facts that add up to her conclusion, the facts go with her idea, her idea is her own and one that she argues to be a true idea, based on what she learned from research and she sets out to prove this in her writing. This kind of essay is mostly facts, but they can’t be just any facts. They have to go with each reason and the writer needs to elaborate on them to show how they support the reason.

Bloom’s Levels: create, analyze, understand
Webb’s DOK: 2, 3, 4

Engaging Experience 8 (Session 8)
Teaching Point: Taking Stock and Setting Goals: A Letter to Teachers
Writers step back from their writing to reflect on how they are doing, asking themselves, “What have I accomplished as a writer and what do I still need to work on?”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: N/A
Supporting: N/A

Detailed Description/Instructions:
- One way you can do this is by comparing getting better at writing to another activity liking running or swimming. Remind students that you only get better when you have clear goals and expectations for yourself. Stress the importance of goal setting. Use the information writing checklist to critique your own writing piece that you are drafting alongside your students. Model how to highlight the areas you are doing well and focus in on the areas where you need to set goals as your focus for improvement.
Engaging Experience 9
Teaching Point: Writers Plan for Their Research
When tackling a new piece of informational writing, nonfiction writers first come up with a research plan—which often look like a table of contents. They think about different chapters they might write and also think, ‘What kind of writing might that chapter be?’ Finally, they think, ‘Do I already know enough to write that part? What can I do to get ready to write?’

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.4.2
- Supporting: W.4.2.a-e, W.4.4, W.4.10

Detailed Description/Instructions:
- One way you might do this is to have the CHART: Getting Ready to Write an Informational Book, page 79 posted.
  - Review this chart from bend 1 to set plan for current work
  - Show examples of two research plans—one that is adequate and one that is problematic. Have students determine what improvements can be made to help the plans.
  - Have a debrief time after working through clear expectations as a class for a quality plan. Have students restate what they learned from the plans— a narrow topic is better, focus in on one person, it’s important to keep resources in mind and choose a topic that has plenty of information that can be accessed quickly, a variety of genres should be included, and chapters should be planned in some type of structure.

Bloom’s Levels: apply, analyze, understand
Webb’s DOK: 3, 4

Engaging Experience 10
Teaching Point: The Intense Mind-Work of Note-Taking
In this session, you’ll teach students that note-taking is not the easy part of research writing. When writers take notes, they need to understand what they are writing well enough that they are able to explain their notes to someone else.

Suggested Length of Time: 2 mini-lessons

Standards Addressed
- Priority: W.4.7, W.4.2
- Supporting: W.4.2.a-e, W.4.4, W.4.8, W.4.10

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

- Begin chart: How to Take Notes, pg. 89
- Demonstrate by reading a chunk of expository text and thinking aloud, explaining the text to yourself so that you can explain it to others. Struggle and show how you handle struggles. See examples on pages 89 & 90
- Pause to show students that taking notes doesn’t mean read, and then write down some facts. Instead it means, read and then try to explain the passage to myself. This helps us figure out what all the parts of the text actually mean and what they are trying to say.

Bloom’s Levels: analyze, create, understand, apply  
Webb’s DOK: 3, 4, 3, 2, 3

Engaging Experience 11
Teaching Point: Drafting Is Like Tobogganing: First the Preparation, the Positioning . . . Then the Whooosh!
In this session, you could remind students that writers draw on all they know as information writers to draft new information books.
Suggested Length of Time: 3 mini-lessons

Standards Addressed
Priority: W.4.2  
Supporting: W.4.2a-e, W.4.4, W.4.8, W.4.10

Detailed Description/Instructions:
- One way you can do this is to refer to the Suggestions for Drafting anchor chart on pg. 98. You will be reminding students of everything they need to do in order to be ready to start drafting. Here are the suggestions that students need to keep in mind:
  - Suggestions for Drafting
    - Make sure your chapter isn’t too broad. Break topics into several subtopics.
    - Start by drafting information you know really well.
    - Think, “What kind of text will this be?”
    - If it’s an all-about chapter, make a table of contents for the chapter.
    - Start the chapter with a hook, then let readers know how the chapter will go.
    - Use words such as first, and later.
    - Say in your plan: “I’ll first talk about then I’ll….”
    - When writing remember to say more about a subtopic and to write in paragraphs.
    - Am I teaching information (or is my writing full of a lot of hot air, and not that many facts, statistics, quotes, names, dates, stories….)?
• Will my writing make sense to a reader or will readers go, “Huh?”

• Is my writing written in my own voice (or did I end up copying it from a book)?
  o Note it may be helpful as the teacher to provide benchmarks for students by having them focus on writing one chapter a day with their subtopics, allowing students to go on if they are ready. This structure is challenging for students. Modeling these steps on the list with your own writing is so powerful for students. You may want to take multiple days to use a different mini lesson focus to model different aspects of drafting to give them time to write their body paragraphs. The main focus being on meeting students where they are in their writing.

Bloom’s Levels: understand, analyze, apply
Webb’s DOK: 3, 4

Engaging Experience 12 (Session 11)
Teaching Point: Developing a Logical Structure Using Introductions and Transitions
When writing an informational text, writers need to organize information. In an introduction, writers let readers in on their organizational plan.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.2
  Supporting: W.4.2.a-e, W.4.10
Detailed Description/Instructions:
  • One way you can do this is to explain that learners expect that overview at the start of your whole book, and again at the start of each chapter (display the plan for this book). Compare it to giving others a tour of the whole school, bringing out the ideas they’d plan for each “wing” of the school, including their logic behind these decisions.
  o The other thing is this: to give the overview of the tour, you want to try to think a bit about why the tour is going to go as is it. We let them in on the thinking behind the plan.
  o “If you were going to chunk these chapters, and say, ‘First, we’ll learn about…, then we’ll learn about… (example on page 106)
  o Discuss the importance of subheadings within the chapters to help with the logical flow.

Bloom’s Levels: understand, analyze, apply
Webb’s DOK: 3, 4

Engaging Experience 13 (Session 12)
Teaching Point: Text Features: Popping Out the Important Information
Writers think about the most important information and ideas that they’re trying to convey in a chapter or a section, and they use text features to highlight that information.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.2
Supporting: W.4.2.a, W.4.10

Detailed Description/Instructions:

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

  - Have a section of text from the book you’ve been writing with the class written on anchor chart paper (or you can use your doc camera to display it in your notebook). Read aloud this section of your informational text and have students help you identify the important information. Have them turn and talk with a partner to discuss this.

  - Debrief by asking students to help you come up with a heading for this section of your text as an example of a text feature that could be added to enhance it.

  - For now they are just thinking about the most important information they are teaching and making sure they have an answer when they ask, “What is this chapter mostly about?”

  - Show the chart: “Ways to Highlight Central Ideas and Key Information in your Informational Writing” (page 119)

Bloom’s Levels: apply, analyze, Understand
Webb’s DOK: 3, 4

Engaging Experience 14 (Session 13)

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

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

Suggested Length of Time: 2 mini-lessons

Standards Addressed
  Priority: W.4.2
  Supporting: W.4.2.a-e, L4.2.b, W.4.10

Detailed Description/Instructions:

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

  - Use a student chapter to show students how to incorporate both, as well as text features if applicable. Tell students their job is to think, “What are the important information and ideas that we could bring home with text features and quotes?”

  - Have students think about the important information to themselves after a section of the chapter has been read and then discuss as a class.

- From there model going back to your sources for information and will support the central idea of the chapter. Relate it to shopping in that you are only looking for what you need, in this case quotations supporting your claim.
Remind readers not to go to page 1 and begin looking, but to skim the sections of their sources that also talk about the same content you are trying to support as a writer.

Bloom’s Levels: apply, analyze, understand
Webb’s DOK: 3, 4

Engaging Experience 15 (Session 14)
Teaching Point: Using All We Know to Craft Essay and Narrative Sections
Writers often draw on what they know about other genres, including narrative, essay, and how-to writing, to craft chapters for their information books in the style and form of those genres.
Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: N/A
Supporting: N/A

Detailed Description/Instructions:
- One way you can do this by showing students how you would look to the classroom to find tools to help you do this work. Have them watch you as you write a chapter in story format, but before you begin scan the classroom landing on the “Planning a Micro-Story” anchor chart and make a big deal of out using it to help you start your work on this chapter.
  - Planning a Micro-story… that will be Embedded in History Research

Decide whose story you are going to tell
- What is the person’s perspective?

Decide on the major tension, conflict, or problem
- Remind them they can also look to writing they have done to help guide them in addition to the anchor charts. Have them look back to their writing in bend 1 to determine what they did well and if there is anything they would like to replicate now. As you model this for students show them how you mine your writing for details, including small action and historical details.

Bloom’s Levels: N/A
Webb’s DOK: N/A

Engaging Experience 16
Teaching Point: The Other Side of the Story
In this session, you’ll teach students that history writers need to remember and address more than one side of a story.
Suggested Length of Time: 2-3 mini-lessons
Standards Addressed
Priority: W.4.7
Supporting: RI.4.7, RI.4.9, W.4.9, W.4.10

Detailed Description/Instructions:
- One way you can do this is by explaining to students that the student work you just read could be told again, but through a different perspective. Take them back to the work of
bend 1 and the information they wrote about then. Have them think about how the story would change if the same set of facts were used, but they were interpreted from a different point of view.

- Use the two pieces of artwork shown on page 144 to solidify your point about perspective and how it can change the entire story (or picture).

- Create chart “Methods for Writing Powerful History Stories” (page 143)
  - 1. Imagine you are a character, then let the story spin out
  - 2. Think about a character with traits, wants, who encounters trouble that gets worse and worse
  - 3. Think of a story as 2-3 scenes or small moments, glued together with narration.
  - 4. Sketch the plot in a story booklet, then touch each page and story-tell the whole story of that page. Make other story booklets to try other sequences.

- As a class, tell the story you have written as a classroom example from another perspective. (e.g. Louisiana Purchase—Jefferson vs. Napoleon or Lewis and Clark vs. Sacagawea). Modeling this work will help students to integrate how to view both sides from an unbiased standpoint.

**Bloom’s Levels:** create analyze
**Webb’s DOK:** 2, 3

**Engaging Experience 17**

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

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** N/A
- **Supporting:** N/A

**Detailed Description/Instructions:**

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

- Encourage them to look at each item on the checklist to decide whether they are closer to 4th or 5th grade work. Remind them that right now the most important work is to be doing what is on the 4th grade checklist, but it’s equally important to know what is on the 5th grade list in order to push ourselves further.

**Bloom’s Levels:** N/A
**Webb’s DOK:** N/A
Engaging Experience 18 (Session 17)
Teaching Point: Information Writing Gives Way to Idea Writing
History writers write and develop their own ideas about the information that they find as they research.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.7, W.4.2
Supporting: W.4.2a-e, W.4.8, RI.4.9
Detailed Description/Instructions:
• **One way you can do this** is by suggesting that history writers capture and use ideas that are inspired from researching a topic.
  
• Point out that when kids read history, their minds are full of ideas – but too often they record only the facts that are on the pages of the books, not the initial thoughts that come across their minds.
  
  o Writers must be ready to jot down those ideas as they move through the text.

• Demonstrate (with Post-it notes) how you jot the thoughts that flash across your mind as you read about your topic. *Use your chosen mentor text.* (Make enlarged copy for the dot camera to make notes in the margins and model jotting ideas).

• Debrief what you just did so that students might replicate the process on their own.

Bloom’s Levels: create, analyze, understand apply
Webb’s DOK: 2, 3, 4

Engaging Experience 19 (Session 18)
Teaching Point: Digging Deeper: Interpreting the Life Lessons that History Teaches
History writing is not just made from facts but also from ideas. History writers convey larger ideas about a people, a nation, and a time. As they write they ask themselves, “What life lessons might this be teaching?” and write about them.
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: SL.4.1, W.4.7
Supporting: W.4.2 a-e, W.4.10
Detailed Description/Instructions:
• **One way you can do this** is by reminding children that they know how to interpret when reading fiction, asking, “What is the story really about?” Point out that historians do the same.

• “My point to you is that you need to read history like you read novels, and like you read life asking, ‘What is this really REALLY about?’ As writers of history, it is your job to figure out the big meanings and teach them to your reader/audience.”
• Use your mentor text that you have been reading to the class and work together to come up with one or two larger messages that the historical content of the text is trying to teach us— the life lesson.

Bloom’s Levels: Understand, create, analyze  
Webb’s DOK: 2, 3, 4

Engaging Experience 20 (Session 20)  
Teaching Point: Using Confusions to Guide Research  
Nonfiction writers don’t always start out as experts on the topic they’re writing about, but instead work to become short-term experts on their topic. They start with their ideas, then turn these into research questions, and then see what they can learn.  
Suggested Length of Time: 1 mini-lesson  
Standards Addressed  
Priority: W.4.2, W.4.7  
Supporting: W.4.2.a-e, W.4.8, W.4.9, W.4.10  
Detailed Description/Instructions:  
• One way you could do this would be to tell a story of a time when you researched a topic and generated questions but dismissed them to focus only on recording facts. Suggest it was wasteful to dismiss the questions, they could have directed your research.
  o “I want to show you how to make and use research questions. You start by wondering, and then try to shape your ideas into a question. Sometimes I word the question in a bunch of different ways, because I never know how someone might word the answer.”

• Another way you could do this would be to model your writing or another student’s writing to show confusion about a topic and elicit the whole class’s help in formulating a research question from this.
  o Turn and talk to a partner to brainstorm a possible research question that captures the confusion of your own writing or the student example writing.
  o Record research questions on chart paper starting with “Could it be…”

Bloom’s Levels: apply, analyze, understand, create  
Webb’s DOK: 3, 4, 3, 2

Engaging Experience 21  
Teaching Point: Questions without a Ready Answer  
In this session, you’ll teach students that historians don’t always find answers to every question they have. But they can use all of their research and knowledge to create possible answers to questions for which people can’t find ready-made answers.  
Suggested Length of Time: 1 mini-lesson  
Standards Addressed  
Priority: SL.4.1, W.4.2  
Supporting: W.4.2.a-e, W.4.9, W.4.10  
Detailed Description/Instructions:
• **One way you could do this would be** to tell a story of a student who asked a question for which there is no answer, but also show that the student creating possible answers for the unanswerable question.

  o “It’s true that we can’t rewind history to go back to the sources and determine what really did happen. But if we have a question with no ready answer, we can certainly take our best guess based on what we do know – and we can write about our best – guess theories.”

  o Record hypothetical prompts on chart paper – “What I know that sort of relates is…” and “So this makes me think that…”

**Bloom’s Levels:** understand, create, analyze

**Webb’s DOK:** 2, 3, 4

**Engaging Experience 22**

**Teaching Point:** Editing

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

**Suggested Length of Time:** 2-3 mini-lessons

**Standards Addressed**

- **Priority:** W.4.2
- **Supporting:** L.4.2.a-b, L.4.3.b, W.4.10

**Detailed Description/Instructions:**

- **One way you can do this is to** share a piece of writing to illustrate the power of punctuation in informational writing. (p.192)

  o “Today I want to remind you/show you the power of the comma in informational writing. Writers often think of the comma as a way to help readers know when to pause. But in informational writing, the comma can also act like a spotlight saying, “Hey! This information is important!”

  o Have students work with you to find where the punctuation went astray to help you edit this work together. Stressing how punctuation helps readers understand, and make sense of your story.

**Bloom’s Levels:** apply, analyze, understand

**Webb’s DOK:** 3, 4

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**Post Assessment**

Administer the information on-demand writing assessment

**Rubric for Post Assessment**

Use the opinion piece writing rubric to score the on-demand. Take note of what students were able to do independently on the on-demand opinion assessment.
Engaging Scenario (Session 23)

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

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

Rubric for Engaging Scenario:
See Opinion Writing Rubric to score final opinion piece and on-demand

Assessment Leveling Guide

<p>| Grade: _____ |
|---|---|
| ADVANCED | In addition to PROFICIENT, in-depth inferences or applications. |
| | Approaching Advanced |
| | In addition to PROFICIENT performance, in-depth inferences and applications with partial success. |
| PROFICIENT | The student exhibits no major errors or gaps in the TOPIC PRIORITY STANDARDS (complex ideas and processes). |
| | Approaching Proficiency |
| | No major errors or gaps in BASIC content and partial knowledge in PROFICIENT content. |
| BASIC | The student exhibits no major errors or gaps in the simpler details and processes. |
| | Approaching Basic |
| | Partial understanding of the BELOW BASIC content with major errors or gaps in PROFICIENT content. |</p>
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<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
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</table>
| 1     | Getting the Sense of Information Books     | In this session, you’ll teach students that writers imagine the text they are going to make. They think about the parts and the whole and then come up with a plan for their writing project. One way you can do this is by showing students an example mentor text of what you are expecting them to complete by the end of the unit (see CD-ROM in Units box to find example)  
• Read first chapter of sample text and create anchor chart of questions that will help students understand what she did as a writer. Focus on the first question only for the teaching component of the lesson.  
- What do I notice about this part? What kind of writing is it?  
- How is this part organized?  
- What would I need to do to be ready to write something like this on my own topic?  
• Summarize what you have learned—start broad and get narrower with the topic | 2 mini-lessons |
| 1     | Planning the Structure of Writing         | In this session you’ll teach students that writers of informational texts make a plan for the structure of their writing and then use this structure to organize research and note-taking. One way you can do this is to show students an example of how to structure their “All About Westward Expansion” paper chronologically and have them | 1 mini-lesson |
| Planning and Writing with Greater Independence | **1** | Writers take strategies they’ve learned in the past and apply them to new situations, working with more independence and skill each time. **One way you can do this** is to inform students that they will take today’s teaching point and apply it to writing new sections in their text. While they may go back and revise what they wrote yesterday, today’s time will primarily be spent working on a new section in the book.

- **Pull out the anchor chart “Getting Ready to Write an Informational Book”** from day 1. Have them talk with a partner to develop a plan for work that day based on the chart and work they have already done.

Possible ideas for work:
* Looking at Naomi’s anchor text to determine next section
* How the next “all-about” section will be chunked
* Determining what your subheadings should be
* Think about how to take notes and jot ideas for each part
* How will those notes be structured? Categorically or chronologically? What text features might be included in the notes? |

| Teaching as a Way to Rehearse for Information Writing | **1** | In this session, you’ll teach students that when writing to teach, it helps writers to do some actual teaching about their topic. **One way you can do this is** to inform students that a student has been invited into another teacher’s classroom to teach their class about the Louisiana Purchase. What are some ways we can help him or her get ready |

| 2 mini-lessons | 1 mini-lesson |
to teach this class, that will also help everyone in here teach better too?

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

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<tr>
<th>1</th>
<th>Elaboration: The Details that Let People Picture What Happened Long Ago and Far Away</th>
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<tbody>
<tr>
<td>Writers improve their writing by adding details. History writers often try to include details that help readers picture what happened long ago. <strong>One way you can do this</strong> is by discussing the history author, Jean Fritz, and her obsession with details when writing her history books. Perhaps even have an example of one of her texts to show the students several examples in her actual writing.</td>
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<td>- Tell students one way to do this is by asking themselves, “What do I need to learn more about that will bring life to the people, places, and events in my writing?”</td>
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<td>- To do this students need to not only pay attention to the main ideas, but also the intriguing details and particular stories that they read about in their research. Remind them that writers pay attention to details that seem quirky, trivial, or odd, because writers build their writing from the details.</td>
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<th>1</th>
<th>Bringing Information Alive: Stories inside Nonfiction Texts</th>
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<td>Writers who are writing a story about a time in history think about the three most important elements in any story: character, setting, and conflict. <strong>One way you can do this</strong> is to remind</td>
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writers there are important questions to consider when writing a micro-story, such as whose story you are telling, what the problem/tension/turning point will be, and where the story is taking place. When you begin this story who is where, doing and saying what?

- First, have students think about the perspective they will tell the story from.

Think about the people who are part of this point in history and determine who will be telling the story.

- Next, have students think about the central tension or problem that will exist in the story.

Have students consider the major tensions or decisions this person will have to make.

Do this together as a class and then have students turn and talk to process this work around their own historical event within Westward Expansion.

- Have them think of a small moment or two that will capture the drama of the story.

Work together as a class to put this into a 20-minute scene

- Have them put all three together to envision the small moment as part of their story.

They will replicate the process you just went through as a class on their own to determine how to make their small story work in their individual papers. Allow them to turn and talk to brainstorm this work before going out into composing time.

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<th>1</th>
<th>Essays within Information Texts</th>
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<td>When writers are writing essays about historical topics, they think about all they know about essay writing: the structure, the thesis, and the supports. They also need to do research to find facts to develop and support their idea. <strong>One way you might do this is to</strong> explain that personal essays are supported by personal experiences, but historical essays within</td>
<td>1 mini-lesson</td>
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<td><strong>1</strong></td>
<td><strong>Taking Stock and Setting Goals: A Letter to Teachers</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>Writers Plan for Their Research</strong></td>
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Writers step back from their writing to reflect on how they are doing, asking themselves, “What have I accomplished as a writer and what do I still need to work on?”

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

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

information texts, support claims based on facts, not opinions or preferences.

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

Taking Stock and Setting Goals: A Letter to Teachers

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

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

Writers Plan for Their Research

When tackling a new piece of informational writing, nonfiction writers first come up with a research plan—which often look like a table of contents. They think about different chapters they might write and also think, ‘What kind of writing might that chapter be?’ Finally, they think, ‘Do I already know enough to write that part? What can I do to get ready to write?’ **One way you might do this is to have the chart.**
Getting Ready to Write an Informational Book, page 79 posted.
- Review this chart from bend 1 to set plan for current work
  - Show examples of two research plans—one that is adequate and one that is problematic. Have students determine what improvements can be made to help the plans.
  - Have a debrief time after working through clear expectations as a class for a quality plan. Have students restate what they learned from the plans—a narrow topic is better, focus in on one person, it’s important to keep resources in mind and choose a topic that has plenty of information that can be accessed quickly, a variety of genres should be included, and chapters should be planned in some type of structure.

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<th>2</th>
<th>The Intense Mind-Work of Note-Taking</th>
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|   | In this session, you’ll teach students that note-taking is not the easy part of research writing. When writers take notes, they need to understand what they are writing well enough that they are able to explain their notes to someone else. **One way you can do this** is by reiterating to students that note-taking requires thinking and that is not an easy thing to teach. Begin chart: How to Take Notes, pg. 89
  - Demonstrate by reading a chunk of expository text and thinking aloud, explaining the text to yourself so that you can explain it to others. Struggle and show how you handle struggles. See examples on pages 89 & 90
  - Pause to show students that taking notes doesn’t mean read, and then write down some facts. Instead it means, read and then try to explain the passage to myself. This helps us figure out what all the parts of the text actually mean and what they are trying to say. | 2 mini-lessons |
In this session, you could remind students that writers draw on all they know as information writers to draft new information books. **One way you can do this** is to refer to the Suggestions for Drafting anchor chart on pg. 98. You will be reminding students of everything they need to do in order to be ready to start drafting. Here are the suggestions that students need to keep in mind:

**Suggestions for Drafting**
- Make sure your chapter isn’t too broad. Break topics into several subtopics.
- Start by drafting information you know really well.
- Think, “What kind of text will this be?”
- If it’s an all-about chapter, make a table of contents for the chapter.
- Start the chapter with a hook, then let readers know how the chapter will go.
- Use words such as first, and later.
- Say in your plan: “I’ll first talk about then I’ll….”
- When writing remember to say more about a subtopic and to write in paragraphs.
- Am I teaching *information* (or is my writing full of a lot of hot air, and not that many facts, statistics, quotes, names, dates, stories…)?
- Will my writing make sense to a reader or will readers go, “Huh?”
- Is my writing written in my own voice (or did I end up copying it from a book)?

*Note it may be helpful as the teacher to provide benchmarks for students by having them focus on writing one chapter a day with their subtopics, allowing students to go on if they are ready. This structure is challenging for students. Modeling these steps on the list with your own writing is so powerful for students. You may want to take multiple days to use a different mini lesson focus to model different aspects of drafting to give them time to write their body paragraphs. The main focus being on meeting students where they are in their writing.*

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<td><strong>2</strong></td>
<td><strong>Drafting Is Like Tobogganing: First the Preparation, the Positioning . . . Then the Whooosh!</strong></td>
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<td><strong>2</strong></td>
<td><strong>Developing a Logical Structure</strong></td>
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<td>When writing an informational text, writers need to organize information. In an introduction, writers let readers in on their organizational plan.</td>
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| Using Introductions and Transitions | **One way you can do this** is to explain that learners expect that overview at the start of your whole book, and again at the start of each chapter (display the plan for this book). Compare it to giving others a tour of the whole school, bringing out the ideas they’d plan for each “wing” of the school, including their logic behind these decisions.  
  * The other thing is this: to give the overview of the tour, you want to try to think a bit about why the tour is going to go as is it. We let them in on the thinking behind the plan.  
  *“If you were going to chunk these chapters, and say, ‘First, we’ll learn about…, then we’ll learn about…” (example on page 106)  
  *Discuss the importance of subheadings within the chapters to help with the logical flow. |
|---|---|
| **Text Features:** Popping out the Important Information | Writers think about the most important information and ideas that they’re trying to convey in a chapter or a section, and they use text features to highlight that information. **One way you can do this** is to reiterate that using more text features is not the answer to a stronger piece of writing. Writers only use text features to highlight what is most important on a page or section.  
  *Have a section of text from the book you’ve been writing with the class written on anchor chart paper (or you can use your doc camera to display it in your notebook). Read aloud this section of your informational text and have students help you identify the important information. Have them turn and talk with a partner to discuss this.  
  *Debrief by asking students to help you come up with a heading for this section of your text as an example of a text feature that could be added to enhance it.  
  *For now they are just thinking about the most important information they are teaching and making sure they have an answer when they ask, “What is this chapter mostly about?” |
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<th></th>
<th>Quotations Accentuate Importance: Voices Chime In to Make a Point</th>
<th>Using All We Know to Craft Essay and Narrative Sections</th>
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<td></td>
<td>In this session, you’ll teach students that history writers add quotations to their writing to accentuate a central idea. Quotes get other voices to get other voices chiming in, building up the point. <strong>One way you can do this</strong> is by explaining to students that there are two types of quotes found in historical writing—those said at the time and those written since then that show an interpretation of the time. Provide examples of both using primary and secondary sources. - Use a student chapter to show students how to incorporate both, as well as text features if applicable. Tell students their job is to think, “What are the important information and ideas that we could bring home with text features and quotes?” - Have students think about the important information to themselves after a section of the chapter has been read and then discuss as a class. --From there model going back to your sources for information and will support the central idea of the chapter. Relate it to shopping in that you are only looking for what you need, in this case quotations supporting your claim. -Remind readers not to go to page 1 and begin looking, but to skim the sections of their sources that also talk about the same content you are trying to support as a writer.</td>
<td><strong>One way you can do this</strong> by showing students how you would look to the classroom to find tools to help you do this work. Have them watch you as you write a chapter in story format, but before you begin scan the classroom landing on the “Planning a Micro-Story” anchor chart and make a big deal of out using it to help you start your work on this chapter. --Planning a Micro-story… that will be Embedded in History Research --Decide whose story you are going to tell -- Decide on the major tension, conflict, or problem. • Remind them they can also look to writing they have done to help guide them in addition to the anchor charts. Have them</td>
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| 2 | The Other Side of the Story | In this session, you’ll teach students that history writers need to remember and address more than one side of a story. **One way you can do this** is by explaining to students that the student work you just read could be told again, but through a different perspective. Take them back to the work of bend 1 and the information they wrote about then. Have them think about how the story would change if the same set of facts were used, but they were interpreted from a different point of view.  
- Use the two pieces of artwork shown on page 144 to solidify your point about perspective and how it can change the entire story (or picture).  
- Create chart “Methods for Writing Powerful History Stories” (page 143)  
- As a class, tell the story you have written as a classroom example from another perspective. (e.g. Louisiana Purchase—Jefferson vs. Napoleon or Lewis and Clark vs. Sacagawea). Modeling this work will help students to integrate how to view both sides from an unbiased standpoint. |

| 2 | Self-Assessment and Goal Setting Taking on New Challenges | Writers reflect on how much they have grown as writers, especially when they are about to take on new and challenging work, so they can set new goals for this upcoming work.  
- **One way you could do this** is by having students get out their writing, their goals, and the 4th and 5th grade Informational Writing Checklist in order to efficiently self-assess. | 2 mini-lessons |
| 3 | Information Writing Gives Way to Idea Writing | • Encourage them to look at each item on the checklist to decide whether they are closer to 4th or 5th grade work. Remind them that right now the most important work is to be doing what is on the 4th grade checklist, but it’s equally important to know what is on the 5th grade list in order to push ourselves further. | | 1 mini-lesson |
| 3 | Digging Deeper: Interpreting the Life Lessons that History Teaches | History writers write and develop their own ideas about the information that they find as they research.  
• **One way you can do this** is by suggesting that history writers capture and use ideas that are inspired from researching a topic.  
• Point out that when kids read history, their minds are full of ideas – but too often they record only the facts that are on the pages of the books, not the initial thoughts that come across their minds.  
• Writers must be ready to jot down those ideas as they move through the text.  
• Demonstrate **(with Post-it notes)** how you jot the thoughts that flash across your mind as you read about your topic. *Use your chosen mentor text.* (Make enlarged copy for the dot camera to make notes in the margins and model jotting ideas).  
• Debrief what you just did so that students might replicate the process on their own. | | 1 mini-lesson |
- “My point to you is that you need to read history like you read novels, and like you read life asking, ‘What is this really REALLY about?’ As writers of history, it is your job to figure out the big meanings and teach them to your reader/audience.”
- Use your mentor text that you have been reading to the class and work together to come up with one or two larger messages that the historical content of the text is trying to teach us - the life lesson.

| 3 | Using Confusions to Guide Research | Nonfiction writers don’t always start out as experts on the topic they’re writing about, but instead work to become short-term experts on their topic. They start with their ideas, then turn these into research questions, and then see what they can learn. **One way you could do this would be** to tell a story of a time when you researched a topic and generated questions but dismissed them to focus only on recording facts. Suggest it was wasteful to dismiss the questions, they could have directed your research.

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

- **Another way you could do this would be** to model your writing or another student’s writing to show confusion about a topic and elicit the whole class’s help in formulating a research question from this.
  - Turn and talk to a partner to brainstorm a possible research question that captures the confusion of your own writing or the student example writing.
  - Record research questions on chart paper starting with “Could it be…”

| | I mini-lesson |
| 3 | Questions Without a Ready Answer | In this session, you’ll teach students that historians don’t always find answers to every question they have. But they can use all of their research and knowledge to create possible answers to questions for which people can’t find ready-made answers. **One way you could do this would be** to tell a story of a student who asked a question for which there is no answer, but also show that the student creating possible answers for the unanswerable question.

- “It’s true that we can’t rewind history to go back to the sources and determine what really did happen. But if we have a question with no ready answer, we can certainly take our best guess based on what we do know – and we can write about our best – guess theories.”

- · Record hypothetical prompts on chart paper – “What I know that sort of relates is…” and “So this makes me think that…”

| 3 | Editing | In this session, you could remind students that writers edit their writing to make sure it is ready for readers. **One way you can do this is to** share a piece of writing to illustrate the power of punctuation in informational writing. (p.192)

- “Today I want to remind you/show you the power of the comma in informational writing. Writers often think of the comma as a way to help readers know when to pause. But in informational writing, the comma can also act like a spotlight saying, “Hey! This information is important!”

- Have students work with you to find where the punctuation went astray to help you edit this work together. Stressing how punctuation helps readers understand, and make sense of your story.
Unit 5: Poetry Anthologies: 
Writing, Thinking, and Seeing More

Subject: Writer’s Workshop 
Grade: 4
Name of Unit: Poetry Anthologies: Writing, Thinking, and Seeing More 
Length of Unit: approximately 4 weeks; early-February-early-March

Overview of Unit: In this unit, you’ll invite students to write about poems in response to topics and themes that surround them: poems about finding and losing friends, the power of sports to heal and to devastate. You’ll teach children to find the poems that are hiding in the details of their lives. You’ll do this not just because poetry is powerful as its own genre but also because the habits children develop as poets--specificity, comparative thinking, understatement, and hyperbole--will serve them well when writing in any genre.

Topic 1 (Bend 1): Creating a Class Anthology
You’ll spend several days creating a class anthology around a common theme, in this way demonstrating ways to take on different perspectives and approaches within the same topic. This will set the tone for students’ own work, teaching them that anthologies can be created with a mission to explore a topic from a number of points of view, through different kinds of poetry.

Topic 2 (Bend 2): Generating Ideas for Anthologies and Collecting Poems
In this bend, you’ll spend a few days helping students gather ideas for their own anthologies and trying out some poems to go with those topics. You will teach students ways to select poems for an anthology and ways to revise toward the bigger theme, perhaps even writing new poems to round out their ideas. During this generating stage, you will introduce new strategies for trying out poetry for the first time. Using published poems as mentors during this bend will help you maintain a sense of exploration and inspiration as your young poets strive to mimic the work of published authors.

Topic 3 (Bend 3): Getting Strong Drafts Going and Revising All Along
In this bend, you will continue to emphasize that drafting and revising go hand in hand. Children will continue to write new poems, while also revising old ones. You’ll encourage children to zoom in on a small collection of their poems to apply revision strategies to that will later become their anthology. You will teach them how to turn prose into poetry and revise in a way that brings out the intended meaning of each poem.

Topic 4 (Bend 4): Editing Poems and Assembling Anthologies for Publication
In this bend, students will prepare for publication through editing, creating illustrations, rehearsing through read alouds, and overall refining their work with an eye toward the publication forum.

Getting Ready for the Unit:
- Create an environment in which children read, hear, and speak poetry consistently. To do this you will want to immerse your classroom with poetry books, poetry anthologies, and
new poetry. Try to find anthologies that focus on a common theme or topic to provide students an example of the work they will be doing. Recommendations include:

- *This Place I Know: Poems of Comfort* by Georgia Heard
- *This is Just to Say: Poems of Apology and Forgiveness* by Joyce Sidman
- *Extra Innings: Baseball Poems* by Lee Bennett Hopkins
- *If You’re Not Here, Please Raise Your Hand: Poems about School* by Kalli Dakos
- *Fine Feathered Friends* (Science) by Jane Yolen
- *Roots and Blues: A Celebration* (Social Studies) by Arnold Adoff
- Check the Poetry Foundation Website (www.poetryfoundation.org) which includes a children’s poetry section and highlights new children poets

- Professional text recommendations:
  - *Awakening the Heart: Exploring Poetry in Elementary and Middle School* by Georgia Heard
  - *A Note Slipped Under the Door: Teaching from Poems We Love* by Nick Flynn and Shirley McPhillips
  - *Handbook of Poetic Forms* by Ron Padgett
  - *Wham! It’s a Poetry Jam: Discovering Performance Poetry* by Sara Holbrook
  - *A Kick in the Head: An Everyday Guide to Poetic Forms* by Paul B. Janeczko
  - *Getting the Knack: 20 Poetry Writing Exercises* by Stephen Dunning and William Stafford

- Read Lucy Calkins’ *Poetry Anthologies* unit (pages 57-68) within the If...Then...Curriculum text

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

- Give students the following prompt in an on-demand fashion:

  - “I’m really excited to understand what you can do as writers of poetry, so today, will you please write the best poem that you can write? You can pick any topic or theme you wish. This poem may be about moment in your life, something you find beautiful, a person, or even a sport. You will only have 45 minutes to write this poem, so you’ll need to plan, draft, revise and edit in one setting. Write in a way that allows you to show off all you know about writing poetry.”

  “In your writing make sure you: think carefully about word choice, elaborate to bring imagery to your writing, show what your poem is really about, write an ending that packs meaning.”

**Priority Standards for unit:**
• W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

Supporting Standards for unit:
• 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.)
• 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 setting.
• L.4.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
• L.4.1.a: Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
• L.4.1.b: Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
• L.4.1.c: Use modal auxiliaries (i.e. helping verbs) (e.g., can, may, must) to convey various conditions.
• L.4.1.d: Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
• L.4.1.e: Form and use prepositional phrases.
• L.4.1.f: Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*
• L.4.1.g: Correctly use frequently confused words (e.g., to, too, two; there, their).*
• L.4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
• L.4.2.a: Use correct capitalization.
• L.4.2.b: Use commas and quotation marks to mark direct speech and quotations from a text.
• L.4.2.c: Use a comma before a coordinating conjunction in a compound sentence.
• L.4.2.d: Spell grade-appropriate words correctly, consulting references as needed.
• L.4.3.a: Choose words and phrases to convey ideas precisely.
• L.4.3.b: Choose punctuation for effect.
• 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).

• 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).

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

• SL.4.1.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.

• SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.

• 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.

• SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

• 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.)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
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<tbody>
<tr>
<td>W.4.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
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**Essential Questions:**
1. How can I be a writer of poetry, writing to certain themes and topics in order to meaning to my work?
2. How can I study my own life and the work of others to develop a collection of poetry around a theme or topic relevant to my life?
3. How can I use all that I know about revising and structure to turn prose into poetry?
4. How can I apply all that I have learned about poetry writing to build my work into a meaningful anthology that leaves readers with a powerful experience?
Enduring Understanding/Big Ideas:
1. Students learn various elements of poetry, thinking intentionally about how to pull those into their own work to convey meaning for the purpose of creating a class anthology.

2. Students employ a variety of strategies in a meaningful way to examine their own life and the work of other for the purpose of determining a theme or topic to write poetry about, and then writing extensively thinking critically about word choice, perspective, and how to put meaning on the page in a compelling way.

3. Students will reflect on their work and employ a variety of revision techniques to determine the meaning within, and beginning to form their stories and ideas into a powerful poetry that takes on an appropriate structure.

4. Students think about message, tone, mood, and imagery to organize their anthology in a way conveys the theme or topic in an intriguing way.

Unit Vocabulary:

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<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>write</td>
<td>narratives</td>
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<td>produce</td>
<td>technique</td>
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<td>write</td>
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<td>language</td>
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Topic 1: Creating a Class Anthology

Engaging Experience 1
Teaching Point: “Today is an important day because you're going to begin collecting ideas for our class poetry anthology. To do this we must determine a theme we would like to address. Poets do this work as well, always considering the message they want to convey to their reader.”

Suggested Length of Time: 2 mini-lessons

Standards Addressed
Priority: W.4.4
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:
• One way you can do this is by reading aloud poems from This is Just to Say: Poems of Apology and Forgiveness by Joyce Sidman. Make sure to read the actual poem, “This is Just to Say” by William Carlos Williams as well as several others in the anthology. Let students know we could do this same type of work as a class and give them time to brainstorm a topic or theme the class would want to write poetry about.

• Another way to do this is by showing students how one topic can address multiple themes. For this you might choose some poems about sports and show students that many themes can be pulled from these poems, such as “it’s hard to let your team down,” “practice makes perfect,” and “sometimes no matter how hard you try, you still don’t win.” Give students time to write poems that address these themes, all around the topic you have chosen as a class. It doesn’t matter how students approach this--one might choose one theme and write several poems about it while another student writes a poem about each theme. The most important thing is that students spend the first couple of days in this unit writing constantly, practicing how to use poetry to convey meaning.

• In doing this, each day you will choose a theme and write in front of children to show them your thought process, modeling on how to zoom in on small moments or vivid images that are tied to the meaning you hope to convey. The professional text that shows 40 poetic forms could be helpful for you in deciding your format.

Bloom’s Levels: create
Webb’s DOK: 2

Engaging Experience 2
Teaching Point: “Today I’m going to teach you that poets use line breaks for a variety of reasons, and it’s important to study those in order to think about how to apply that same technique to our writing to make it the most powerful it can be.”
Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.4
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:
• One way you can do this is by explaining to students the three main ways an author uses line breaks in poetry--to show shifts in time or setting, for dramatic effect, or to influence the way a reader reads the poem. Make sure to have poems that provide examples of each of these. Go back to the poems you have written as a class over the last couple of days, modeling how you could use line breaks in your poems as well to make them stronger.

Bloom’s Levels: create
Webb’s DOK: 2

Engaging Experience 3
Teaching Point: “Writers, you already know so much from writing in other genres that is going to help you write poetry as well. Specifically, what you have learned in your narrative writing. Just like narrative writing, poets use dialogue, internal thinking, and descriptive details to make their writing the best it can be. We are going to try those today with our own.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.4.4
- Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:
- One way you can do this is by once again having examples of poetry that show these narrative elements within them. Have students turn and talk about how the author choosing to use those craft moves helped the reader to understand the meaning of the poem. Challenge them as well to notice other narrative craft moves they are seeing in poetry--these are not the only three. Return again to the poems you have written and think about how you could add one or more of these elements to the work you have done with the class.

Bloom’s Levels: create
Webb’s DOK: 2

Engaging Experience 4

Teaching Point: “Today I’m going to teach you that sometimes poets write a poem with themselves as the speaker, but other times they may take on a ‘persona’ or the voice of someone else. It’s important for us to consider who the speaker might be in each poem in order for us to more fully understand its meaning.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.4.4
- Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:
- One way you can do this is by reading aloud the poems, “Dreams” by Langston Hughes--a dark poem where he suggests we are nothing without our imagination, and “Listen to the Mustn’ts” by Shel Silverstein--a more hopeful poem that reminds the reader that dreaming is always possible, even when there are naysayers. Allow students to turn and talk or stop and jot about who the speaker might be in each of these poems, how they know, and what ideas they value based on the way the poem is written.

Bloom’s Levels: create
Webb’s DOK: 2
Engaging Experience 5
Teaching Point: “Writers, today you are going to take the work of this past week to do what we’ve done as a class all on your own--write your very own poetry anthology around a theme. The next couple of days are going to be around generating lots of ideas and we’ll once again rely on what we know about narrative writing to help us do this.”

Suggested Length of Time: 3 mini-lessons

Standards Addressed

Priority: W.4.4
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:

- **One way you can do this** is by returning to the topics and ideas they brainstormed in the launching unit. Return to the neighborhood map--do they have any new memories to add? Are there ones that were already included that would make good poetry? Have them look at their 13, 9, 5, and 3 lists. Are there any new ideas to add? Any already on the list that would make good poetry? Remind students that ideas stem from observations, emotions, memories, or images. They should be familiar with these strategies, so you might introduce a new one today, too. Show them how poetry can grow out of a powerful line, clever phrase, or word we love. Have them think about all the language they have been exposed to during the unit thus far--has any particular poem really spoken to you or stuck with you in a powerful way? Why was that? What words did the author use that spoke to you? How could that language inspire a poem of your own?

- **Another way to do this** is by teaching students that sometimes poems respond to other poems. This will likely be a new idea to them and therefore require explicit modeling. Choose a poem that ends in a way that students would want to respond to it, for instance “Casey at the Bat” or “Dreams” by Langston Hughes. Model for students what your response might be to the messages sent in these poems, writing a poem that conveys that response.

- **Another way to do this** is by allowing students to go on observation walks--writing long and descriptively about what they are seeing, noticing, and thinking; peruse a collection of powerful images you have put together for them--let their poetry become the voice for that image; bring in (appropriate) song lyrics to write beside. In this way they see that songs really are poems as well, including elements such as line breaks, repetition, figurative language, and rhyme patterns, while also address theme or image.

- Throughout this entire process over these three days allow children to wander in the poetry books and anthologies that are in your room. Allow them time to read aloud poems they love with a partner, thinking together about how to use that as a model text for their own. Make sure your selection has a lot of variety so students do not get the misconception that poetry has to look or sound a certain way.
**Bloom’s Levels:** create  
**Webb’s DOK:** 2

**Engaging Experience 6**  
**Teaching Point:** “Writers, today I’m going to teach you that you ‘revise on the run.’ What I mean by that is that you do not wait until the end to revise, but rather do it as you. When you do this you generate new thinking that can lead to a whole new poem that offers a new perspective, rather than just changing a word here or there.”  
**Suggested Length of Time:** 2 mini-lessons  
**Standards Addressed**  
**Priority:** W.4.4  
**Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6  
**Detailed Description/Instructions:**  
- **One way you can do this** is by looking at the poems you have written as a class. Depending on where your students are at with revision, you may choose to use a day to show how to revise by adding words and more descriptive details. See page 63 of *If...Then...Curriculum* book for an example.
- **Another way you can do this** is following up the next day drafting an entirely new poem from the perspective of another person or object in that poem. Again, the focus is around volume and writing lots and lots of poetry, so continue to let students share what is helping spark ideas for them as well. Also remember, some students may be writing in a poetic form, but others may still be working more in the form of narration or note-taking. That’s fine. Bend 3 addresses structure and you can push them toward form then.

**Bloom’s Levels:** create  
**Webb’s DOK:** 2

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**Topic 3: Preparing for Publication with Audience in Mind**

**Engaging Experience 7**  
**Teaching Point:** “Writers, today we start thinking about our work in a new way. Today we reflect on the entries we’ve collected in order to determine those we want to include in our anthology.”  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.4.4  
**Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6  
**Detailed Description/Instructions:**  
- **One way you can do this** is by giving students thought prompts to help them think through their collection so far.
  - “I’m writing about this because…”
  - “I want my reader to feel or think…”
“One thing that might be missing here is…”

- In doing this work children uncover the deeper meaning in their entries to begin to plan for their anthology that will showcase different sides of their chosen topic or theme.

**Bloom’s Levels:** create  
**Webb’s DOK:** 2

**Engaging Experience 8**  
**Teaching Point:** “Today we are going to begin experimenting with poetry structure. Over the next few days you will learn a variety of poetry forms, but today I just want you to work with free verse.”  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.4.4  
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6  
**Detailed Description/Instructions:**

- **One way you can do this** is by reminding students that their work should continue to focus on meaning and finding a way to describe what matters with words that will make the reader see the world in a brand new way. Then you will teach students how to draft a bare bones, preliminary sketch of a poem out of the ideas they have generated. Do this by modeling how you take a few sentences you have written in prose form and turn it into a poem by embedding line breaks. (See page 64-65 of *If...Then...Curriculum* book for an example if needed). Remind students that line breaks come with ending punctuation, after important words, or when the author wants you to pause. Also remind students that they can change the order of the lines to give it a different tone. Quickly rewrite a draft of your poem with you class to show them how these techniques can create powerful, meaningful poetry.

**Bloom’s Levels:** create  
**Webb’s DOK:** 2

**Engaging Experience 9**  
**Teaching Point:** “Today we are going to focus on removing unnecessary words from our poems. Remember, poetry gets right to the point and since most of our poems started as stories, there are likely words in them that are not necessary.”  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.4.4  
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6  
**Detailed Description/Instructions:**

- **One way you can do this** is by returning to the example you used yesterday, modeling for students how to take out words that are not needed. Continually remind them that poets get right to the point by taking out extra words or repeated ideas. This is what brings power and meaning to poetry. (See page 65 of *If...Then...Curriculum* book for example, if needed).

**Bloom’s Levels:** create
Engaging Experience 10
Teaching Point: “Today we are going to focus on meter in poetry. Meter is the number of beats/syllables in a given line, plus the pattern of those syllables.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.4
  Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:
  - One way you can do this is by showing students that the more words there are on a line the faster the reader will read it, whereas the fewer words on a line, meaning more line breaks, will automatically slow the reader down. Bring their attention to how the reading rate changes depending on the structure of the poem. This is likely something they have not paid attention to before.

Bloom’s Levels: create
Webb’s DOK: 2

Engaging Experience 11
Teaching Point: “Writers today we are going to go more in-depth with our revision by looking at word choice and punctuation to make sure it matches the tone we intended to evoke on our reader.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.4
  Supporting: W.4.5; W.4.6; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:
  - One way you can do this is by setting students up with partners to have them read their poems aloud to each other. In this way their peers can coach them in effective word choice and punctuation to make sure they each help convey the mood of the poem. To teach this you may once again return to the poetry you created with the class to either show them effective word choice and punctuation, or to perhaps revise your own work in front of them, thinking aloud as you do so.

Bloom’s Levels: create
Webb’s DOK: 2

Engaging Experience 12
Teaching Point: “Writers today we are going to take our revision process one step further by analyzing how our poems end, making sure those last moments reveal to poet’s main idea or perspective or leaves the reader with a special image.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.4
  Supporting: W.4.5; W.4.6; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:

- **One way you can do this** is by spending today encouraging students to draft several endings to their poems. Just as students try out different leads, this can be a powerful activity for endings, too. Make sure to have mentor poems available that also have strong endings for students to study. Once again, you’ll model this work with the poems you’ve written with the class and also remind them that these revision strategies should be applied to all the poems they intend to include.

**Bloom’s Levels:** create  
**Webb’s DOK:** 2

**Engaging Experience 13**  
**Teaching Point:** “Writers, for our final day of revision we are going to experiment with poetry forms.”

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.4.4  
**Supporting:** W.4.5; W.4.6; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

- **One way you can do this** is by providing examples for 4-5 different poetry forms. Be intentional in picking those that would best fit the content for their work. For instance, if you have many students writing about nature it might be a good idea to have a mentor haiku. You will want students to make the choice about which poetry form best fits their content, so your role today in teaching is to tell them about each form so they can have that information. Then let them decide which, if any, may apply to the work they have done. Some may choose to stay in free verse and that’s fine, too.

**Bloom’s Levels:** create  
**Webb’s DOK:** 2

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**Topic 4: Editing Poems and Assembling Anthologies for Publication**

**Engaging Experience 14**  
**Teaching Point:** “Writers, today our work is going to center around editing our poems. This can be tricky because poetry breaks a lot of the standard rules for grammar and punctuation, but the exciting thing is it also makes its own rules. This is what makes poetry fun and what we’ll focus on today.”

**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
**Priority:** W.4.4  
**Supporting:** W.4.5; W.4.6; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**
• **One way you can do this** is by providing examples for 4-5 different poems that break standard grammar rules, but also create their own and follow that rule each time. For instance, instead of ending punctuation a poet uses line breaks instead, or capitalizes certain words all the time. Show writers these examples and send them off today with two points to analyze:
  o Have I used correct grammar and punctuation when it’s needed?
  o If I have broken the rules what’s my purpose? How does it bring meaning to my poem? Am I consistent with this across all my work?

• This would be another great opportunity for students to work with partners, reading their work aloud to hear how it sounds with the punctuation and line breaks they have used. This will help them determine if changes need or should be made.

**Bloom’s Levels:** create
**Webb’s DOK:** 2

**Engaging Experience 15**

**Teaching Point:** “Writers, we are nearing the end of our work. The next couple of days we are going to work on putting our anthologies together. With this work we will be thinking about organization, and how illustrations and imagery can bring even more meaning to our work.”

**Suggested Length of Time:** 2 mini-lessons

**Standards Addressed**

  **Priority:** W.4.4
  **Supporting:** W.4.5; W.4.6; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

• **One way you can do this** is to help students think about the order they want to put their poems in. For this you may choose to show mentor texts like *Out of the Dust* by Karen Hesse and *Amber was Brave, Essie was Smart* by Vera B. Williams tell stories through poems. Other books like *Toad by the Road* by Joanna Ryder and *Dark Emperor and Other Poems of the Night* by Joyce Sidman pair informational text with their poems. Encourage students to do this as well, experimenting with the order they put their work in and what experience that will ultimately leave with the reader. Have them consider the following:
  o What if this poem was in a different place?
  o What would be the effect of reading it earlier or later than the surrounding poems?

• **Another way to do this** is by sharing with students that simply drawing illustrations to go with our work for the sake of sprucing it up does not necessarily add meaning to our work, and that has been our purpose all along. Instead, encourage them to think about the tone and mood of their piece. How could they use visuals to support that? Is there a particular line or word the gets at the essence of this piece? How could you bring in a visual to highlight that part specifically?

**Bloom’s Levels:** create
**Webb’s DOK:** 2
**Post Assessment**

**Reflection:** At this point have students narratively reflect on some of the discoveries they have made about themselves as writers of different genres. You may push them to think specifically about how to bring meaning to their work through word choice, punctuation, and structure since these were key focus areas in this genre, and are in all others as well. Make this more of a reflection of themselves as writer overall, not just about their poetry as they have already done this at various points in the unit.

**Engaging Scenario**

**Engaging Scenario**  
Situation: sharing their anthology  
Challenge: making it visible in a meaningful way  
Specific roles: writer, reflector, speaker  
Audience: peers, school and community  
Product: a poetry anthology that tells a story or gives information alongside poetry  

This celebration can take several forms, which could include:
- posting poems throughout the school or public places in the neighborhood
- challenging students to perform one of the poems in their anthology
- a poetry reading in the classroom--set up classroom like a coffee shop, see if someone can bring in live music by playing the guitar--make the space as authentic as possible
**Rubric for Engaging Scenario:**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating a Class Anthology</td>
<td>“Today is an important day because you’re going to begin collecting ideas for our class poetry anthology. To do this we must determine a theme we would like to address. Poets do this work as well, always considering the message they want to convey to their reader.”</td>
<td><strong>One way you can do this</strong> is by reading aloud poems from <em>This is Just to Say: Poems of Apology and Forgiveness</em> by Joyce Sidman. Make sure to read the actual poem, “This is Just to Say” by William Carlos Williams as well as several others in the anthology. Let students know we could do this same type of work as a class and give them time to brainstorm a topic or theme the class would want to write poetry about.</td>
<td>2 mini-lessons</td>
</tr>
</tbody>
</table>
Another way to do this is by showing students how one topic can address multiple themes. For this you might choose some poems about sports and show students that many themes can be pulled from these poems, such as “it’s hard to let your team down,” “practice makes perfect,” and “sometimes no matter how hard you try, you still don’t win.” Give students time to write poems that address these themes, all around the topic you have chosen as a class. It doesn’t matter how students approach this--one might choose one theme and write several poems about it while another student writes a poem about each theme. The most important thing is that students spend the first couple of days in this unit writing constantly, practicing how to use poetry to convey meaning.

<table>
<thead>
<tr>
<th>Another way to do this</th>
<th>1 mini-lesson</th>
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</table>

“Today I’m going to teach you that poets use line breaks for a variety of reasons, and it’s important to study those in order to think about how to apply that same technique to our writing to make it the most powerful it can be.”

One way you can do this is by explaining to students the three main ways an author uses line breaks in poetry--to show shifts in time or setting, for dramatic effect, or to influence the way a reader reads the poem. Make sure to have poems that provide examples of each of these. Go back to the poems you have written as a class over the last couple of days, modeling how you could use line breaks in your poems as well to make them stronger.
“Writers, you already know so much from writing in other genres that is going to help you write poetry as well. Specifically, what you have learned in your narrative writing. Just like narrative writing, poets use dialogue, internal thinking, and descriptive details to make their writing the best it can be. We are going to try those today with our own.”

One way you can do this is by once again having examples of poetry that show these narrative elements within them. Have students turn and talk about how the author choosing to use those craft moves helped the reader to understand the meaning of the poem. Challenge them as well to notice other narrative craft moves they are seeing in poetry-these are not the only three. Return again to the poems you have written and think about how you could add one or more of these elements to the work you have done with the class.

One way you can do this is by reading aloud the poems, “Dreams” by Langston Hughes—a dark poem where he suggests we are nothing without our imagination, and “Listen to the Mustn’ts” by Shel Silverstein—a more hopeful poem that reminds the reader that dreaming is always possible, even when there are naysayers. Allow students to turn and talk or stop and jot about who the speaker might be in each of these poems, how they know, and what ideas they value based on the way the poem is written.

“Writers, today you are going to teach you that sometimes poets write a poem with themselves as the speaker, but other times they may take on a ‘persona’ or the voice of someone else. It’s important for us to consider who the speaker might be in each poem in order for us to more fully understand its meaning.”

One way you can do this is by returning to the topics and ideas they brainstormed in the launching unit. Return to the neighborhood map—do they have any new memories to add? Are there ones that were already included that would make good poetry? Have them look at their 13, 9, 5, and 3

<table>
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<th>Generating Ideas for Anthologies and Collecting Poems</th>
<th>One way you can do this is by returning to the topics and ideas they brainstormed in the launching unit. Return to the neighborhood map--do they have any new memories to add? Are there ones that were already included that would make good poetry? Have them look at their 13, 9, 5, and 3</th>
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</table>
we know about narrative writing to help us do this.”

| lists. Are there any new ideas to add? Any already on the list that would make good poetry? Remind students that ideas stem from observations, emotions, memories, or images. They should be familiar with these strategies, so you might introduce a new one today, too. Show them how poetry can grow out of a powerful line, clever phrase, or word we love. Have them think about all the language they have been exposed to during the unit thus far--has any particular poem really spoken to you or stuck with you in a powerful way? Why was that? What words did the author use that spoke to you? How could that language inspire a poem of your own?  

**Another way to do this** is by teaching students that sometimes poems respond to other poems. This will likely be a new idea to them and therefore require explicit modeling. Choose a poem that ends in a way that students would want to respond to it, for instance “Casey at the Bat” or “Dreams” by Langston Hughes. Model for students what your response might be to the messages sent in these poems, writing a poem that conveys that response.  

**Another way to do this** is by allowing students to go on observation walks--writing long and descriptively about what they are seeing, noticing, and
<table>
<thead>
<tr>
<th>Title</th>
<th>Text</th>
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<tbody>
<tr>
<td>Preparing for Publication with Audience in Mind</td>
<td>“Writers, today I’m going to teach you that you ‘revise on the run.’ What I mean by that is that you do not wait until the end to revise, but rather do it as you. When you do this you generate new thinking that can lead to a whole new poem that offers a new perspective, rather than just changing a word here or there.”</td>
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<td><strong>One way you can do this</strong> is by looking at the poems you have written as a class. Depending on where your students are at with revision, you may choose to use a day to show how to revise by adding words and more descriptive details. See page 63 of If...Then...Curriculum book for an example. <strong>Another way you can do this</strong> is following up the next day drafting an entirely new poem from the perspective of another person or object in that poem. Again, the focus is around volume and writing lots and lots of poetry, so continue to let students share what is helping spark ideas for them as well.</td>
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<td></td>
<td><strong>One way you can do this</strong> is by giving students thought prompts to help them think through their collection so far. In doing this work children uncover the deeper meaning in their entries to begin to plan for their anthology that will showcase.</td>
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different sides of their chosen topic or theme.

**One way you can do this** is by reminding students that their work should continue to focus on meaning and finding a way to describe what matters with words that will make the reader see the world in a brand new way. Then you will teach students how to draft a bare bones, preliminary sketch of a poem out of the ideas they have generated. Do this by modeling how you take a few sentences you have written in prose form and turn it into a poem by embedding line breaks. (See page 64-65 of *If...Then...Curriculum* book for an example if needed). Remind students that line breaks come with ending punctuation, after important words, or when the author wants you to pause. Also remind students that they can change the order of the lines to give it a different tone. Quickly rewrite a draft of your poem with you class to show them how these techniques can create powerful, meaningful poetry.

1 mini-lesson

“Today we are going to begin experimenting with poetry structure. Over the next few days you will learn a variety of poetry forms, but today I just want you to work with free verse.”

**One way you can do this** is by returning to the example you used yesterday, modeling for students how to take out words that are not needed. Continually remind them that poets get right to the point by taking out extra words or repeated ideas. This is what brings power and meaning to poetry. (See page 65 of *If...Then...Curriculum* book for example, if needed).

1 mini-lesson

“Today we are going to focus on removing unnecessary words from our poems. Remember, poetry gets right to the point and since most of our poems started as stories, there are likely words in them that are not necessary.”
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<tr>
<th>“Today we are going to focus on meter in poetry. Meter is the number of beats/syllables in a given line, plus the pattern of those syllables.”</th>
<th><strong>One way you can do this</strong> is by showing students that the more words there are on a line the faster the reader will read it, whereas the fewer words on a line, meaning more line breaks, will automatically slow the reader down. Bring their attention to how the reading rate changes depending on the structure of the poem. This is likely something they have not paid attention to before.</th>
<th>1 mini-lesson</th>
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<td>“Writers today we are going to go more in-depth with our revision by looking at word choice and punctuation to make sure it matches the tone we intended to evoke on our reader.”</td>
<td><strong>One way you can do this</strong> is by setting students up with partners to have them read their poems aloud to each other. In this way their peers can coach them in effective word choice and punctuation to make sure they each help convey the mood of the poem. To teach this you may once again return to the poetry you created with the class to either show them effective word choice and punctuation, or to perhaps revise your own work in front of them, thinking aloud as you do so.</td>
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<td><strong>“Writers, for our final day of revision we are going to experiment with poetry forms.”</strong></td>
<td>be applied to all the poems they intend to include.</td>
<td><strong>One way you can do this</strong> is by providing examples for 4-5 different poetry forms. Be intentional in picking those that would best fit the content for their work. For instance, if you have many students writing about nature it might be a good idea to have a mentor haiku. You will want students to make the choice about which poetry form best fits their content, so your role today in teaching is to tell them about each form so they can have that information. Then let them decide which, if any, may apply to the work they have done. Some may choose to stay in free verse and that’s fine, too.</td>
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| **Editing Poems and Assembling Anthologies for Publication** | **“Writers, today our work is going to center around editing our poems. This can be tricky because poetry breaks a lot of the standard rules for grammar and punctuation, but the exciting thing is it also makes its own rules. This is what makes poetry fun and what we’ll focus on today.”** | **One way you can do this** is by providing examples for 4-5 different poems that break standard grammar rules, but also create their own and follow that rule each time. For instance, instead of ending punctuation a poet uses line breaks instead, or capitalizes certain words all the time. Show writers these examples and send them off today with two points to analyze: Have I used grammar and punctuation correctly when necessary? If I have broken the rules, what is my purpose? How does it bring meaning to my poem? Am I consistent across all my work? | 1 mini-lesson |
“Writers, we are nearing the end of our work. The next couple of days we are going to work on putting our anthologies together. With this work we will be thinking about organization, and how illustrations and imagery can bring even more meaning to our work.”

**One way you can do this** is to help students think about the order they want to put their poems in. For this you may choose to show mentor texts like *Out of the Dust* by Karen Hesse and *Amber was Brave, Essie was Smart* by Vera B. Williams tell stories through poems. Other books like *Toad by the Road* by Joanna Ryder and *Dark Emperor and Other Poems of the Night* by Joyce Sidman pair informational text with their poems. Encourage students to do this as well, experimenting with the order they put their work in and what experience that will ultimately leave with the reader. Have them consider the following: What if this poem was in a different place? What would the effect be of reading it earlier or later than the surrounding poems?

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Unit 6: Literary Essay

Subject: Writer’s Workshop
Grade: 4
Name of Unit: Literary Essay:
Length of Unit: approximately 3 weeks; Late March- Mid April

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

Topic 1 (Bend 1):
Writing about Reading. This bend asks students to focus on arguing for ideas about characters, while carrying forward what they have been taught about planning and drafting during the boxes-and-bullets essay.

Topic 2 (Bend 2):
Raising the Quality of Literary Essays. In this bend students are taught that they have the power of higher level of interpretative reading. Students work to dig deeper into their understandings of text and interpretation.

Topic 3 (Bend 3):
Writing Compare and Contrast Essays. This blend shows students to learn how to write compare and contrast essays, noting the different texts’ approaches to the same theme or issue.

Getting Ready for the Unit:
- Leading up to this unit students will need to have been reading high quality fiction text. Students will analyze and evaluate these familiar text developing themes and theories.
- Students will need to have experience reading and recording notes about what they have read.
- If your students seemed to struggle during boxes and bullets or at the beginning of this unit you may want to visit the If...Then text and review the chapter titled The Literary Essay: Equipping Ourselves with the Tools to Write Expository Texts that Advance an Idea about Literature (page 32).
- You will be revisiting the same text as you model the process of developing a thesis and growing your thinking about characters. Be sure to choose a text that you connect with, to better help students see this for themselves.
- For this unit when students are selecting books to analyze encourage them to choose books they have read previously or are familiar with already. Students are absolutely
welcome to read and choose new books however, be sure to remind them that it is often
times difficult to determine if our theories about charters and events are true until we are
at the end of the text and this might get in the way of them meeting their goals during the
unit.

- This is a complex unit. The ideas that go with this type of writing ask our students to
stretch their thinking and their understandings of text and characters. There are many
wonderful lessons addressed in Lucy Calkins Grade 4 unit 4 Opinion text under
Conferring and Small Group Work, if your students are struggling during these units
some of these small group units might be needed for the whole class.

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

Priority Standards for unit:
- W.4.4: Produce clear and coherent writing in which the development and organization are
appropriate to task, purpose, and audience.
- W.4.9: Draw evidence from literary or informational texts to support analysis, reflection,
and research.

Supporting Standards for unit:
- 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.)
- **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 setting.

- **W.4.9a:** Apply grade 4 reading standards to literature (e.g. “Describe in depth a character, setting or even in a story or drama, drawing on specific details in the text {e.g., a character’s thoughts, words or actions}.”)

- **W.4.9b:** Apply grade 4 reading standards to informational tests (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

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

  - **L.4.1.a:** Use relative pronouns (*who, whose, whom, which, that*) and relative adverbs (*where, when, why*).

  - **L.4.1.b:** Form and use the progressive (e.g., *I was walking; I am walking; I will be walking*) verb tenses.

  - **L.4.1.c:** Use modal auxiliaries (i.e. helping verbs) (e.g., *can, may, must*) to convey various conditions.

  - **L.4.1.d:** Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).

  - **L.4.1.e:** Form and use prepositional phrases.

  - **L.4.1.f:** Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*

  - **L.4.1.g:** Correctly use frequently confused words (e.g., *to, too, two; there, their*).*

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

  - **L.4.2.a:** Use correct capitalization.

  - **L.4.2.b:** Use commas and quotation marks to mark direct speech and quotations from a text.

  - **L.4.2.c:** Use a comma before a coordinating conjunction in a compound sentence.

  - **L.4.2.d:** Spell grade-appropriate words correctly, consulting references as needed.

  - **L.4.3.a:** Choose words and phrases to convey ideas precisely.

  - **L.4.3.b:** Choose punctuation for effect.

  - **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).
• 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).

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

• SL.4.1.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.

• SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.

• 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.

• SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

• 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.)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.4.9</td>
<td>from literary or informational texts to support analysis, reflection, and research.</td>
<td>draw evidence</td>
<td>evaluate</td>
<td>4</td>
</tr>
<tr>
<td>W.4.4</td>
<td>clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</td>
<td>produce</td>
<td>create</td>
<td>2</td>
</tr>
</tbody>
</table>

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

**Enduring Understanding/Big Ideas:**
1. As essayist we read texts closely and respond to them in writing. This close reading helps us to better understand concepts and to develop our thinking in these ideas.
2. Using specific details from the text we have read helps essay writers to support their ideas. By supporting our ideas with clear evidence we make it easy for our audience to see the truth in our ideas.

3. Essayists develop ideas and use information they have read to support their writing. As essayist we must be open to revisiting, and revising our ideas. This means that our understanding and thinking about what we have read can and might change to reflect new understandings.

**Engaging Experience 1**

**Teaching Point:** Close Reading to Generate Ideas about a Text

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.9
- **Supporting:** W.4.4, W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

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

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

**Questions Writer Ask of Text**

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

How to Write a Literary Essay
• Grow Ideas about a topic
  o Use thought prompts

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

Bloom’s Levels: evaluate
Webb’s DOK: 4

Engaging Experience 2
Teaching Point: Gathering Writing by Studying Characters
“Today I want to teach you that skilled readers of fiction pay special attention to the characters in a story. And they especially pay attention to the main character’s traits, motivations, struggles, changes, and life lessons.”

Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.9
  Supporting: W.4.4, W.4.5: L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:
• One way you can do this is to share with students the How to Write a Literary Essay chart from yesterday adding several points on to it. Chart Below. In this lesson student learn that when reading fiction, it pays to think about charters in general, and specifically, it pays to think about a character's traits, motivations, struggles, changes and relationships. Using the same story you used in yesterday’s lesson model for students how you might zoom in on one character and focus on their traits. Ask students to help you find points in the story that show a deeper understanding of the character. Provide students with examples from the text of how the words that the character says, and action
that they take tell us about the characters motivations, traits or struggles. Add these notations to the book or your anchor chart and save them for future lessons.

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

How to Write a Literary Essay

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

Bloom’s Levels: evaluate
Webb’s DOK: 4

Engaging Experience 3
Teaching Point: Elaborating on Written Ideas Using Prompts
“Today I want to teach you that when writers want to elaborate on their ideas-in this case ideas about a charter-they can use the same prompts and phrases that people us in conversations to elaborate. These kinds of prompts help writer to elaborate, to say more, think more and write more.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
- Priority: W.4.4, W.4.9
- Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

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

- **Another way to do this** is by telling students that when adults talk we use prompts to transition our thinking naturally. Chose three students to help model how adults might use these prompts when they are talking about and idea. Give these three students scripts of three teachers in your building and a conversation they had about the book you read yesterday. Below is an example that would work with the story Fox.

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

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

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

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

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

Teacher 2: Could it be that Dog is both caring and sad? Characters are sometimes more than one thing.
Teacher 1: That makes sense. Him being sad can connect with our first idea about him being caring but also lonely. He is lonely and he knows what it’s like to be sad (since he is blind in one eye), and maybe that is why he is so caring. For example, when Magpie says she will never fly again and Dog says, “I know.” He understands her pain.

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

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

Prompts to Push Our Thinking & Talking:

• For example...
• Another example is...
• To add on...
• This makes me realize...
• This is important because...
• This gives me the idea that...
• The reason for this is...
• Another reason is...
• This connects with...
• On the other hand...

• I partly agree, but...
• Could it also be that...
• Could the reason be...
• This is similar to...
• This is different from...
• I think ___ repeats because...
• This might be here because...
• Many people think___, but I think___
• I used to think___, but now___

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

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

**Engaging Experience 4**

**Teaching Point:** Finding and Testing a Thesis

“Today I want to teach you that when you are writing a literary essay, as when you write a personal or persuasive essay, you find your seed ideas-your thesis-by first rereading all you related entries and thinking, ‘What is the big idea I really want to say?’ Sometimes it helps to gather a bunch of possible theses about a text, then to choose one.”
Suggested Length of Time: 1 mini-lesson

Standards Addressed

Priority: W.4.4, W.4.9
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:

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

How to Write a Literary Essay

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

- **Find a BIG idea that is really important to you then write a thesis.**

- **Test your thesis by asking questions.**
  - Does this opinion relate to more than one piece of the text?
  - Is there enough evidence to support it?

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

**Bloom’s Levels:** create, evaluate

**Webb’s DOK:** 2, 4

**Engaging Experience 5**

**Teaching Point:** Using Stories as Evidence

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

**Suggested Length of Time:** 2 mini-lesson

**Standards Addressed**

- **Priority:** W.4.4, W.4.9
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

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

- **Another way to do this** is to remind students that essayists collect small stories and use this information to illustrate their thesis. One way to model this would be to retell ⅔ of a familiar short story and ask students first to retell the story you’ve just told and then continue, adding on the rest of the story. This, of course, would provide them with much more scaffolding than, retelling a story they have not hear recently or an entirely new small story. Encourage students to pick out specific points as they are retelling, making sure not to abbreviate any details that help them support their idea. Now students will go and work through retelling their stories to each other, paying close attention to the details that are being included.

How to Angle a Story to Make a Point

- Begin the story by repeating the point you want to make.
- Use words from the text.
• Mention what the character does not do as a way to draw attention to what the character does do.

• Repeat the keywords from the big idea/topic sentence often.

When you want to give an example
• An example that show this is…or shows that…
• For instance…
• One time…
• This is evidence that...

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

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

Engaging Experience 6
Teaching Point: Citing Textual Evidence
“Today I want to teach you that essayists work hard to find ‘just-right’ quotations to include in their essays. A passage is ‘just-right’ for citing when it provides strong evidence for a claim, making readers say, ‘I see what you mean’.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.4, W.4.9
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:
• One way you can do this is to share with students the How to Write a Literary Essay anchor chart that has been used throughout this unit. Share with students the additional details under Collect Evidence. Ask students to help you choose between a few possible quotes that could serve as support for your thesis from the book you have been using as a class. Choose quotes from the book and ask students to help choose the one that best supports your thesis. (ex. In Fox you might choose “and so Dog runs, with Magpie on his back, every day, through Summer, through winter.”, “In the evenings, when the air is creamy with blossom, Dog and Magpie relax at the mouth of the cave, enjoying each other’s company.”, “Magpie tries to warn Dog about Fox. ‘He belongs nowhere,’ she says. ‘He loves no one.’ “As students help to identify which specific quote best supports the thesis that Dog is a good friend.) Students will help to choose with quote best supports the thesis you have chosen. Talking about why they are eliminating certain ideas from the list. The teacher can make sure to cross out the quotes that do not work helping students to see a visual representation of this idea. Make sure students see that some quotes will “work”, but we are not just looking for a quote that works, we are looking for a quote that supports our idea and makes it clearer or more powerful. Model for students ways that essayists choose quotes, using the When Choosing a Quote, Essayists Ask…
and/or Ways to Bring Notes into an Essay anchor chart. Model for students how you might now go back to the text and look for another quote that supports your thesis. This is a great time to revisit thesis. Remind students that if they are struggling because they can’t find ANY quotes that support their thesis they might need to revisit their thesis and think about what clues or events from the story made them settle on this thesis. Students will now go off and do this work in their own text. Students should be encouraged to work with their classmates. Share ideas and speaking our ideas out loud is a big part of developing our thinking about our thesis. Some students will be ready to start trying to use the quotes at this point. Share with students the Ways to Bring Quotes into an Essay anchor chart. Encourage students to try some of the strategies in their writing. This may simply be a mid-lesson teaching point, or this may become a separate lesson, based on what your students need best.

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

**When Choosing a Quote, Essayists Ask…**

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

**Ways to Bring Quotes into an Essay**

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

**How to Write a Literary Essay**

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

- Find a BIG idea that is really important to you then write a thesis.
- Test your thesis by asking questions.
  - Does this opinion relate to more than one piece of the text?
  - Is there enough evidence to support it?
- Collect evidence.
  - micro-stories
  - quotes

**Bloom’s Levels:** create, evaluate
**Webb’s DOK:** 2, 4

**Engaging Experience 7**

**Teaching Point:** Using Lists as Evidence

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.4, W.4.9
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

- **One way you can do this** is by explaining to students that you have already learned about telling stories, and quoting characters. Today they will learn about a third strategy. Share with students the How to Write a Literary Essay anchor chart with the editions for today’s lesson. That before we create our lists we must figure out what message we really want our list to share. Pull your original thesis statement, as well as ideas that were originally brainstormed to support this idea. Share this idea with your students (ex. From the Fox essay on of our ideas that support our thesis was ‘Dog is a good friend because he doesn't give up on his friends.’) We are now going to build a list to support the claim that we have made in our thesis. Encourage students to brainstorm ways that we can support this idea that supports our thesis. (Ex. Dog is a good friend because he doesn’t give up on his friends. He doesn’t give up on Magpie when he realizes that she’ll never fly again.”)

Reminding students that with each piece of additional evidence we add we strengthen the layers that support our thesis. Call on additional students to add ideas that support this main idea. As you shape these separate ideas into one list remind students that the most important thing to remember is that all of these ideas must go back to the idea. (Ex. Dog is a good friend because he doesn’t give up on his friends. He doesn’t give up on Magpie when he realizes that she’ll never fly again. He doesn’t give up on Magpie when she
sleeps for a week. He doesn’t give up on being Fox’s friend even when Magpie warns him.) Make note to students that using repetition on purpose when creating lists help the reader to see how ideas are connected and creates a rhythm. Send students off to try this same skill in their own writing. Encourage students to say their essays out loud after they have written their 1st try on paper. Hearing their essay spoken and listening to the rhythm of their examples, quotes and lists adds to their voice as a writer.

How to Write a Literary Essay

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

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

Engaging Experience 8
Teaching Point: Putting It All Together: Constructing Literary Essays
“Today instead of a regular mini lesson, we will do an inquiry. Remember we did this earlier in the year when we wondered what made for good free writing? Today the question we will be researching is what makes for a good literary essay? And what exactly does a writer do to be a powerful essayist?”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.4, W.4.9
  Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:
  • One way you can do this to collect a literary essay written by an older student's (possibly even yourself) based on a story that students are familiar with. Make copies for
each student and distribute. Remind students that today they will be reading as writers. The teacher will read the essay out loud modeling areas where she/he saw the author elaborate or made connections to the text. Students will now go to their own space and begin drafting an outline, using the structure they have seen in the example text.

- **Another way to do this** to collect a literary essay written by an older student's (possibly even yourself) based on a story that students are familiar with. Make copies for each student and distribute. Pair students out into partnerships have partner 1 read the introduction and conclusion looking for quotations, strong connections and evidence, have partner 2 read the body of the essay looking for the same things. Give time or students to share out their finding with the class. Send students off to develop their introduction.

**Bloom’s Levels**: create, evaluate

**Webb’s DOK**: 2, 4

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**Engaging Experience 9**

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

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

**Suggested Length of Time**: 1 mini-lesson

**Standards Addressed**

- **Priority**: W.4.4, W.4.9
- **Supporting**: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions**:

- **One way you can do this** is to get students thinking about patterns. Give students a series of numbers and ask them to look for the pattern in this series of numbers (ex. 1, 2, 3, 5, 8, 13, 21…). Give students time to talk amongst themselves and whisper about possible solutions. Once student start to notice the pattern (1+2=3, 2+3=5, 3+5=8, etc.) encourage them to talk about how they found the spaces between the numbers to look for what happened over and over again. Remind students that the pattern was right there in front of them all along, but they had to look at the numbers, think about the patterns and try ideas out to find the answer. Encourage students to now do the same thing with the text they are going to be interpreting. Remind students that we look for patterns the author has placed in their writing. Model this for students by looking for patterns in a shared text. Lay out the plot of the shared text across your fingers. (ex. In Fox, Dog save Magpie, Magpie refuses Dog’s help and wants to be left alone, Magpie and Dog get back together and Dog helps her fly, Fox comes, Magpie is first scared of Fox but then goes off with him, abandoning Dog, Fox abandons Magpie.) Ask students, “What issues or events or feelings keep occurring again and again? What are you thinking?” Encourage students to turn and talk about their thinking. (ex. In Fox there is a pattern of friends
rejecting each other over and over again.) Now you will guide students through thinking about what that pattern tells us, or teaches us. (ex. In Fox this pattern might teach us that some friends are wishy washy, while others are true blue.) Students will now use the text they selected to think about the events that keep happening over and over again in their text and identify the patterns in their text. (If students are struggling with this guide them to work through the plot and look for the patterns this way.)

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

Engaging Experience 10
Teaching Point: Adding Complexity to Our Ideas
“What I want to teach you today is that most thing in life are not just one way. Things are complicated. They are not black or white. Essayists know this, and they work hard at seeing the different sides in stories, forming complex ideas about the texts they are reading and writing about.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.4, W.4.9
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

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

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

Possible Templates that Can Support Thesis Statements for Literary Essays
- When I first read this, I thought…, but now as I reread it, I realize that…
- To many people, this text seems to be about...That makes sense because...But the text is about…
- So and so is….because of A, B, and most of all C.
• This text teaches readers that when (times are bad you are along-whatever the problem is in the first half of the text), then (there will be a friend, things will get better, you can grow stronger from it-whatever the solution is in the second half of the text).

• Early in the text, (the characters have this problem)

• Later in the text, (the character learns...).

• My ideas on ...are complicated. On the on hand I think (A)...On the other hand I think (the opposite of A).

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

Tips for Developing More Complex Ideas
• Understand that things are never just one way-something that seems all good, all bad, is probably more complicated, more many-sided.

• Understand that what things appear to be on the outside is not necessarily what they are on the inside.

• Understand that things change across a story. Characters change. People’s responses change. And those changes are at the heart of the story.

• Understand that when a character acts in certain ways, the author is probably trying to show that in life, some people act in those ways.

To Develop Complex Ideas
• Take a starting idea, and decide you are going to rewrite it.

• Use on of the tips for developing more complex ideas.

• Come up with a bunch of possibilities, including unsupportable ones.

• Go back to the book and think about the specific details of it.

• If you get an idea that is beginning to feel supportable, say it in different ways.

Engaging Experience 11
Teaching Point: Flash-Drafting Literary Essays
“Today I want to teach you that to whip up a full-blown, well-developed essay it is important to remember that if you don't have a vision of what that essay should be, you’ll never create the essay you imagine. You need to first create an image in your mind of how the whole essay will go.”

Suggested Length of Time: 3 mini-lessons
Standards Addressed
Priority: W.4.4, W.4.9
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:
• **One way you can do this** is to remind students that you will be writing a quick detailed draft today. In one day you will write a complete piece. Encourage students to use the variety of anchor charts that have been worked on during this unit as they are putting their ideas on paper. First students would put their title, author of the text, and their thesis on their loose leaf paper. In writing their first body paragraph encourage students to pull their topic sentence right from their thesis. (So that you are free to walk around and guide students, you might consider having 2 students construct their flash drafts on anchor paper in front of the classroom). Encourage students to use the tools we have talked about in their first body paragraph. These might be examples, mini-stories, a quote or a list. During this flash draft you could move around the room cheering students along, discourage students from erasing, instead instruct them to cross out mistakes and keep moving. During this time you could make reference to the [Ways to Push Our Thinking](#) chart from previous lessons pointing out what a great idea it is to use the sentence starters from this chart. Encourage students to really push themselves as they put ideas on paper. Have students pause for a second, shake out their hands and listen as you refocus their writing. Remind students that if their interpretation is true that it will appear throughout the book, pulling examples from throughout the book strengthens their idea. Today you would celebrate the sheer volume of the work that students were able to do.

_Bloom’s Levels:_ create, evaluate

_Webb’s DOK:_ 2, 4

**Engaging Experience 12**

**Teaching Point:** Beginnings and Endings

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.4, W.4.9

**Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

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

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

  **Steps to Writing an Introduction**

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

**Bloom’s Levels:** create, evaluate
**Webb’s DOK:** 2, 4

**Engaging Experience 13**

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

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.4, W.4.9

**Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

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

  **Literary Devices**

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

**Bloom’s Levels:** create, evaluate
**Webb’s DOK:** 2, 4

**Engaging Experience 14**

**Teaching Point:** Editing

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

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** (Will vary based on lesson taught.)

**Supporting:** W.4.4, W.4.5, W.4.9; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

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

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

**Bloom’s Levels:** N/A  
**Webb’s DOK:** N/A

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**Topic 3: Writing Compare-and-Contrast Essays**

**Engaging Experience 15**  
**Teaching Point:** Building the Muscles to Compare and Contrast  
“Today I want to teach you that writers can compare and contrast by putting two subjects side by side and asking, ‘How are they similar? How are they different? What might the significance of that be?’ Then they write about their observations in a structured, seesaw, organized way.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.4.4, W.4.9  
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

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

**Bloom’s Levels:** create, evaluate  
**Webb’s DOK:** 2, 4

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**Engaging Experience 16**  
**Teaching Point:** Comparing and Contrasting Familiar Texts  
“Today you will learn that the most interesting compare and contrast ideas are ones that go beneath surface traits to deeper relationships. One can say, ‘These two texts are alike because they both contain the word the’-boring. On the other hand, one of the greatest ways to have a book talk is to wrestle with how two literary texts address the same theme or include similar characters, but do so differently.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.4.4, W.4.9
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:

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

- **Another way to do this** is to choose a familiar short story or poem. Have the class practice making theme based comparisons. Choose one text and work to have students identify other texts that share similar characters or themes. Encourage students to use the structures that were introduced in yesterday's lessons as they write responses that compare the two text.

  Finding Text to Compare in Deep Ways

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

  **Bloom’s Levels:** create, evaluate
  
  **Webb’s DOK:** 2, 4

**Engaging Experience 17**

**Teaching Point:** Using yesterday’s Learning, Today and Always

“Today you will learn that essayists draw on all they know about essay writing as they tackle new projects. Compare-and-contrast essays are a kind of literary essay, so you can use prior learning as you draft and revise your essays.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.4, W.4.9
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**

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

*On page 168 of Grade 4 Unit 4 Opinion there is a short lesson titled Being Critical Friends. While it may not be enough information for a full lesson, this lesson might be helpful if your students are struggling to help each other edit and revise their work.*
Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

Engaging Experience 18
Teaching Point: Developing Distinct Lines of Thought
“Today I want to teach you that sometimes writing can be like a tangled knot we must make sure to elaborate on each distinct, supporting detail to make sure that we provide enough evidence to prove our claim.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: W.4.4, W.4.9
- Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:
- One way you can do this is by giving students bundles of knotted strings in triads. Telling students that you pulled as hard as you could and couldn’t untangle the string. As students begin to untangle the string ask them how they did it. Students will likely begin to explain that pulling tight will not solve the problem, that you must loosen the string and separate the strands out. Explain to students that this is much the way that we must look at their writing. It is a complete bundle, but now it is time to pull out each idea and make sure that we have fully elaborated on it. Find a sample of writing this may be a piece you have created, a piece of students work, or the piece from page 171 of Grade 4 Unit 4 Opinion. Show students how you can pull out the ideas to reorder them, or add to them to better elaborate on the ideas.

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

Engaging Experience 19
Teaching Point: Exploring Commas
“Today I want to teach you that by focusing on editing for clarity we are able to enhance the experience for our readers.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
- Priority: (Will vary based on specifics of lesson)
- Supporting: W.4.4, W.4.5, W.4.9; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:
- One way you can do this is by walking students through the Opinion Writing Checklist. Have students focus on the area that addresses Language and Conventions. Choose the area that best fits your students’ needs in this area.
  - Example: Students often think about punctuation as being right and wrong, instruct students to think about commas a little differently today. Let students know that today we will be focusing on how commas help our writing read more smoothly. Choose a literary essay, either written by yourself, from the provided CD-ROM or elsewhere that highlights how commas are used to enhance storytelling. Showing students how commas can be used to slow the reader down, or connect ideas that may seem unconnected.
Engaging Experience 20
Teaching Point: Celebration
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.4, W.4.9
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6
Detailed Description/Instructions:
- **One way you can do this** Have students collect their finished works and share the text they reflected on with the class. Encourage students to look for classmates who have written about similar themes, characters, or texts. Work with students to develop several different anthologies (e.g., Our Favorite Books, Essays about Fox, Friendship in Trouble). Let students know that they may print multiple copies of their essays and have those shared in multiple places if they fit.
- **Another way to do this** is to seek out other classes who are using some of the books chosen in their reading. Invite students to send their essays to these classes to allow other students to read them and use them as they are developing their ideas.

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

### Post Assessment

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

Engaging Scenario

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

Rubric for Engaging Scenario:
### Opinion Writing Checklist

#### Grade 4

<table>
<thead>
<tr>
<th>Structure</th>
<th>Description</th>
<th>Not Yet</th>
<th>Starting To</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overall</strong></td>
<td>I made a claim about a topic or a text and tried to support my reasons.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lead</strong></td>
<td>I wrote a few sentences to hook my readers, perhaps by asking a question, explaining why the topic mattered, telling a surprising fact, or giving background information.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I stated my claim.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Transitions</strong></td>
<td>I used words and phrases to glue parts of my piece together. I used phrases such as <em>for example</em>, <em>another example</em>, <em>one time</em>, <em>and for instance</em> to show when I was shifting from saying reasons to giving evidence and <em>in addition to</em>, <em>also</em>, and <em>another</em> to show when I wanted to make a new point.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ending</strong></td>
<td>I wrote an ending for my piece in which I restated and reflected on my claim, perhaps suggesting an action or response based on what I had written.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>I separated sections of information using paragraphs.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Opinion Writing Checklist (continued)

#### Grade 4

<table>
<thead>
<tr>
<th>DEVELOPMENT</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Did I do it like a fourth grader?</td>
<td>NOT YET STARTING TO YES</td>
</tr>
</tbody>
</table>

#### Elaboration

- **Did I give reasons to support my opinion?**
  - I gave reasons to support my opinion. I chose the reasons to convince my readers.

#### Craft

- **Did I include examples and information to support my reasons?**
  - I included examples and information to support my reasons, perhaps from a text, my knowledge, or my life.
- **Did I choose deliberate word choices?**
  - I made deliberate word choices to convince my readers, perhaps by emphasizing or repeating words that would make my readers feel emotions.
- **Did I choose precise details and facts?**
  - If it felt right to do so, I chose precise details and facts to help make my points and used figurative language to draw the readers into my line of thought.
- **Did I make choices about which evidence to include?**
  - I made choices about which evidence was best to include or not include to support my points.
- **Did I use a convincing tone?**
  - I used a convincing tone.
### Opinion Writing Checklist (continued)

#### Grade 4

**LANGUAGE CONVENTIONS**

<table>
<thead>
<tr>
<th>Did I do it like a fourth grader?</th>
</tr>
</thead>
<tbody>
<tr>
<td>I used what I knew about word families and spelling rules to help me spell and edit.</td>
</tr>
<tr>
<td>I used the word wall and dictionaries to help me when needed.</td>
</tr>
<tr>
<td>When writing long, complex sentences, I used commas to make them clear and correct.</td>
</tr>
<tr>
<td>I used periods to fix my run-on sentences.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spelling</th>
<th>Punctuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>❑ ❑ ❑</td>
<td>❑ ❑ ❑</td>
</tr>
</tbody>
</table>
## Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Close Reading to Generate Ideas about a Text</td>
<td><strong>One way you can do this</strong> is to choose a story like Fox. Reread this familiar story to students. Remind students that this time when we read this story we are turning our minds on as writers and looking for moments or details that strike us as important to the whole text, and when we find them, let’s stop and talk. As students to put their thumbs up when they find a moment or a detail in the story that seems worthy of growing ideas about. This detail is usually one that may be related to the big ideas of the story. Model for students as you find parts in the story that stand out to you. (ex. In Fox you may chose the part where the author describes Dog’s mouth as gentle. You could talk to students about the fact that this seems to be an unusual word to use for a dog’s mouth.) Using this opportunity to explain to students that when you are growing your ideas about characters you keep an eye out for words that seem unusual or like they don’t belong. While doing this you might want to use post it notes to annotate the text making notes that say things like, “Why this word?” or “Does this mean…”. You will revisit these notes in later lessons.</td>
<td>1 mini lesson</td>
</tr>
<tr>
<td>I</td>
<td>Gathering Writing by Studying Characters</td>
<td><strong>One way you can do this</strong> is to share with students the How to Write a Literary Essay chart from yesterday adding several points on to it. Chart Below. In this lesson student learn that when reading fiction, it pays to think about charters in general, and specifically, it pays to think about a character's traits, motivations, struggles, changes and relationships. Using the same story you used in yesterday’s lesson model for students how you might zoom in on one character and focus on their traits. Ask students to help you find points in the story that show a deeper understanding of the character. Provide students with examples from the text of how the words that the character says, and</td>
<td>1 mini lesson</td>
</tr>
<tr>
<td></td>
<td>Elaborating on Written Ideas Using Prompts</td>
<td>One way you can do this is by sharing with student the Prompts to Push our Thinking and Talking anchor chart. Chart Below. Point out to students different ways that they might use the prompts to take ideas and build them up. Revisit a familiar story. A story from earlier in the week or earlier in the week will work. Share with students that when zooming in on and developing ideas, it is best if the ideas are central to the text, realizing however that the truly central things are sometimes whispered not announced. Tell students that finding what is important might mean that we have to let go of our first ideas. The more we learn about a situation or a Character the more likely that it is that our ideas about them might change. Model this for students by finding a point in the story where you might have had to revise your original thought. (ex. In Fox early on Magpie seems to be the kind of character who always see the negative side of things. Many pieces of the story support this, the way that she reacts to her burnt wing, the fact that she doesn’t want Dog to help her, the way she crawl under the shadows of a rock and tries to melt into the blackness. But the more we read the more we have to think about what parts of the text don’t fit with the idea of her being so negative, and why. During this time you could refer to the portion of the book where Magpie says, I will be your missing eye and you will be my missing wing. Asking students to use the prompts to think about what this tells us about Magpie.) Add these notations to the book and save for future lessons. Ask students to think about this as they go to their writing, looking for places where they can use the prompts to dig deeper into what their characters have experienced and what it teaches us.</td>
<td>1 mini lesson</td>
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</tr>
<tr>
<td></td>
<td>Finding and Testing a Thesis</td>
<td>One way you can do this by going back to the note that you have been taking together as a class during this unit. Go back to reread ideas and theses that have come up so far. Show students how you can</td>
<td>1 mini lesson</td>
</tr>
</tbody>
</table>
develop a question into an idea. Model for students that as you are looking through the notes you have taken you are looking for ideas you have come up with on your own, not facts. Literary essays are opinion writing so our thesis must be an opinion we have about what we have read. An idea we have come up with through close reading and thinking. Model for students how you might jot down 3 or 4 possible thesis statements from the group text. (ex. Dog want to save Magpie, Dog tries to help Magpie in different ways, Magpie doesn’t appreciate Dog’s friendship). Choose one example and talk to students about how you will test these thesis. Ask students to come up with evidence to support your thesis. Have students turn and talk to do this. As students are sharing out, have them pay attention to whether or not their evidence is coming from throughout the story, making sure the evidence truly supports the entire book. Write down the ideas that students share out. Guide students in finding additional ideas that these pieces of evidence share that could make your thesis clearer and more powerful. (Ex. If your thesis for Fox was, Dog is a good friend, ideas such as dog is a good friend, because he is caring or dog is a good friend because he doesn't give up on his friends are each ways to stretch this initial thesis. ) Send students off to revisit their initial ideas, ask students to spend this time revisiting and revising their ideas. Using this time to meet with students to help them develop their ideas.

**I Using Stories as Evidence**

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

<table>
<thead>
<tr>
<th>I</th>
<th>Citing Textual Evidence</th>
</tr>
</thead>
</table>
| One way you can do this is to share with students the How to Write a Literary Essay anchor chart that has been used throughout this unit. Share with students the additional details under Collect Evidence. Ask students to help you choose between a few possible quotes that could serve as support for your thesis from the book you have been using as a class. Choose quotes from the book and ask students to help choose the one that best supports your thesis. (ex. In Fox you might choose “and so Dog runs, with Magpie on his back, every day, through Summer, through winter.”, “In the evenings, when the air is creamy with blossom, Dog and Magpie relax at the mouth of the cave, enjoying each other’s company.”, “Magpie tries to warn Dog about Fox. ‘He belongs nowhere,’ she says. ‘He loves no one.” As students help to identify which specific quote best supports the thesis that Dog is a good friend.) Students will help to choose with quote best supports the thesis you have chosen. Talking about why they are eliminating certain ideas from the list. The teacher can make sure to cross out the quotes that do not work helping students to see a visual representation of this idea. Make sure students see that some quotes will “work”, but we are not just looking for a quote that works, we are looking for a quote that supports our idea and makes it clearer or more powerful. Model for students ways that essayists choose quotes, using the When Choosing a Quote, Essayists Ask… and/or Ways to Bring notes into an Essay anchor chart. Model for students how you might now go back to the text and look for another quote that supports your thesis. This is a great time to revisit thesis. Remind students that if they are...
struggling because they can’t find ANY quotes that support their thesis they might need to revisit their thesis and think about what clues or events from the story made them settle on this thesis. Students will now go off and do this work in their own text. Students should be encouraged to work with their classmates. Share ideas and speaking our ideas out loud is a big part of developing our thinking about our thesis. Some students will be ready to start trying to use the quotes at this point. Share with students the Ways to Bring Quotes into an Essay anchor chart. Encourage students to try some of the strategies in their writing. This may simply be a mid-lesson teaching point, or this may become a separate lesson, based on what your students need best.

<p>| I | Using Lists as Evidence | One way you can do this is by explaining to students that you have already learned about telling stories, and quoting characters. Today they will learn about a third strategy. Share with students the How to Write a Literary Essay anchor chart with the editions for today’s lesson. That before we create our lists we must figure out what message we really want our list to share. Pull your original thesis statement, as well as ideas that were originally brainstormed to support this idea. Share this idea with your students (ex. From the Fox essay on of our ideas that support our thesis was ‘Dog is a good friend because he doesn’t give up on his friends.’) We are now going to build a list to support the claim that we have made in our thesis. Encourage students to brainstorm ways that we can support this idea that supports our thesis. (ex. Dog is a good friend because he doesn’t give up on his friends. He doesn’t give up on Magpie when he realizes that she’ll never fly again.”) Reminding students that with each piece of additional evidence we add we strengthen the layers that support our thesis. Call on additional students to add ideas that support this main idea. As you shape these separate ideas into one list remind students that the most important thing to remember is that all of these ideas must go back to the idea. (ex. Dog is a good friend because he doesn’t give up on his friends. He doesn’t give up on Magpie when he realizes that... | 1 mini lesson |</p>
<table>
<thead>
<tr>
<th>I</th>
<th>Putting It All Together: Constructing Literary Essays</th>
<th>One way you can do this</th>
<th>1 mini lesson</th>
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<tbody>
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<td></td>
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<td>she’ll never fly again. He doesn’t give up on Magpie when she sleeps for a week. He doesn’t give up on being Fox’s friend even when Magpie warns him.) Make note to students that using repetition on purpose when creating lists help the reader to see how ideas are connected and creates a rhythm. Send students off to try this same skill in their own writing. Encourage students to say their essays out loud after they have written their 1st try on paper. Hearing their essay spoken and listening to the rhythm of their examples, quotes and lists adds to their voice as a writer.</td>
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<tr>
<th>II</th>
<th>Writing to Discover What a Story Is Really About</th>
<th>One way you can do this</th>
<th>1 mini lesson</th>
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<tr>
<td></td>
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<td>One way you can do this</td>
<td>is to get students thinking about patterns. Give students a series of numbers and ask them to look for the pattern in this series of numbers (ex. 1, 2, 3, 5, 8, 13, 21…). Give students time to talk amongst themselves and whisper about possible solutions. Once student start to notice the pattern (1+2=3, 2+3=5, 3+5=8, etc.) encourage them to talk about how they found the spaces between the numbers to look for what happened over and over again. Remind students that the pattern was right there in front of them all along, but they had to look at the numbers, think about the patterns and try ideas out to find the answer. Encourage students to now do the same thing with the text they are going to be interpreting. Remind students that we look for patterns the author has placed in their writing. Model this for students by looking for patterns in a shared text. Lay out the plot of the shared text across your fingers. (ex. In Fox, Dog save Magpie, Magpie refuses Dog’s help and wants to be left alone,</td>
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<td>Column 1</td>
<td>Column 2</td>
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<tr>
<td>Magpie and Dog get back together and Dog helps her fly, Fox comes, Magpie is first scared of Fox but then goes off with him, abandoning Dog, Fox abandons Magpie.) Ask students, “What issues or events or feelings keep occurring again and again? What are you thinking?” Encourage students to turn and talk about their thinking. (ex. In Fox there is a pattern of friends rejecting each other over and over again.) Now you will guide students through thinking about what that pattern tells us, or teaches us. (ex. In Fox this pattern might teach us that some friends are wishy washy, while others are true blue.) Students will now use the text they selected to think about the events that keep happening over and over again in their text and identify the patterns in their text. (If students are struggling with this guide them to work through the plot and look for the patterns this way.)</td>
<td><strong>II</strong> Adding Complexity to Our Ideas</td>
<td><strong>One way you can do this</strong> is to help students understand that people in real life and characters have many different sides. By better understanding their sides we get to better understand what drives and motivates them. Explain to students that whereas before you might have said a character was ________. That it is usually much more complex than that. (Ex. In the story Fox we might have said that Magpie is Fickle, but there is an underlying reason that Magpie always wants what she doesn’t have. What does that tell us about her?) You could now use the Tips for Developing More Complex Ideas anchor chart to help students understand ways that essayists work to make their theses more complex. You may also want to use the To Develop Complex Ideas anchor chart to walk students through the process of developing an idea. (For more examples of how to encourage students to do this see page 101 of Grade Unit 4 Opinion: The Literary Essay). Give students time to work through this process.</td>
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<td>I mini lesson</td>
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<tr>
<td><strong>II</strong> Flash-Drafting Literary Essays</td>
<td><strong>One way you can do this</strong> is to remind students that you will be writing a quick detailed draft today. In one day you will write a complete piece. Encourage students to use the variety of anchor charts that have been worked on during this unit as they are</td>
<td></td>
<td>I mini lesson</td>
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putting their ideas on paper. First students would put their title, author of the text, and their thesis on their loose leaf paper. In writing their first body paragraph encourage students to pull their topic sentence right from their thesis. (So that you are free to walk around and guide students, you might consider having 2 students construct their flash drafts on anchor paper in front of the classroom). Encourage students to use the tools we have talked about in their first body paragraph. These might be examples, mini-stories, a quote or a list. During this flash draft you could move around the room cheering students along, discourage students from erasing, instead instruct them to cross out mistakes and keep moving. During this time you could make reference to the Ways to Push Our Thinking chart from previous lessons pointing out what a great idea it is to use the sentence starters from this chart. Encourage students to really push themselves as they put ideas on paper. Have students pause for a second, shake out their hands and listen as you refocus their writing. Remind students that if their interpretation is true that it will appear throughout the book, pulling examples from throughout the book strengthens their idea. Today you would celebrate the sheer volume of the work that students were able to do.

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<tr>
<td>II</td>
<td>Beginnings and Endings</td>
<td><strong>One way you can do this</strong> is to refer to panoramic view at the start of some movies and to the way that the camera later zooms in on a single character making his or her way through the larger context, to help writers sense the function that lead paragraphs often play in literary essays. Model for students how you might look at the point you want to make and work backwards to help your reader see the big idea. (examples of this provided in Grade 4 Unit 4 Opinion on page 120)</td>
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<tr>
<td>II</td>
<td>Using Descriptions of an Author’s Craft as Evidence</td>
<td><strong>One way you can do this</strong> is to show students how literary devices can be used to show, not tell, us what a character is like. Work through the shared reading text looking for examples of specific literary devices that give clues of what the author wanted us to know about the character. Discuss what these devices tell us about the character.</td>
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<tr>
<td>Section</td>
<td>Activity</td>
<td>Description</td>
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<tr>
<td>II</td>
<td>Editing</td>
<td><strong>One way you can do this</strong> is to identify a language area where your class is struggling. This might be using present vs. past tense, choosing academic vocabulary vs. casual register, choosing clear pronouns, etc. Use this lesson to teach students the specific skill that is needed for your class.</td>
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<tr>
<td>III</td>
<td>Building the Muscles to Compare and Contrast</td>
<td><strong>One way you can do this</strong> is by having students compare and contrast two concrete objects, perhaps an apple and an orange. Ask student to compare and contrast this objects by shouting out characteristics. After a few moments you could stop students and tell them that the way that they threw information out randomly was great, but that there was no rhyme or reason. Explain to students how comparing and contrasting follows a specific structure to help the reader understand the arguments being made. Show students that by grouping similarities and differences we paint a clearer picture. Encourage students to help you do this again with a different object. Have students write practice compare and contrast literary essays about these concrete objects.</td>
</tr>
<tr>
<td>III</td>
<td>Comparing and Contrasting Familiar Texts</td>
<td><strong>One way you can do this</strong> is to choose several familiar fairy tales. Have the class practice making theme based comparisons. Choose one text and work to have students identify other texts that share similar characters or themes. Encourage students to use the structures that were introduced in yesterday's lessons as they write responses that compare the two text. The Finding Text to Compare in Deep Ways anchor chart can be used to provide students with additional support.</td>
</tr>
<tr>
<td>III</td>
<td>Using Yesterday’s Learning, Today and Always</td>
<td><strong>One way you can do this</strong> is to encourage students that even though they have only been learning about compare and contrast for two days they have been training all year for this type of work. Model for students how they can revisit their work to make sure they are doing all of the things that they have learned to do as a writer. Ask a students who you have conferred with if you can share the work they did with the class. Point out how writers go back to look for places where they can push their thinking and add to the ideas they have formed.</td>
</tr>
</tbody>
</table>
### III Developing Distinct Lines of Thought

One way you can do this is by giving students bundles of knotted strings in triads. Telling students that you pulled as hard as you could and couldn’t untangle the string. As students begin to untangle the string ask them how they did it. Students will likely begin to explain that pulling tight will not solve the problem, that you must loosen the string and separate the strands out. Explain to students that this is much the way that we must look at their writing. It is a complete bundle, but now it is time to pull out each idea and make sure that we have fully elaborated on it. Find a sample of writing this may be a piece you have created, a piece of students work, or the piece from page 171 of Grade 4 Unit 4 Opinion. Show students how you can pull out the ideas to reorder them, or add to them to better elaborate on the ideas.

### III Exploring Commas

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

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

### III Celebration!

One way you can do this Have students collect their finished works and share the text they reflected on with the class encourage students to look for classmates who have written about similar theme, characters, or text. Work with students to develop several different anthologies (ex. Our Favorite Books, Essays About Fox, Friendship in Trouble). Let students know that they may print
|   | multiple copies of their essays and have those shared in multiple places if they fit. |   |
Unit 7: If...Then...Revision

Subject: Writer’s Workshop
Grade: 4
Name of Unit: If...Then...Revision
Length of Unit: End of April-May

Overview of Unit: Many students view revision as a quick fix in the writing process—a time only
to change a word here or add a sentence there. During this unit you will want your students, as
they become more proficient to see revision as reworking or revisiting entire parts and
ultimately, the whole piece if necessary. This unit will provide you children with a chance to
take the time to step back and reflect on what they have done and then dive back into previous
work with new vigor in an attempt to make the work they did before even stronger and more
powerful.

Topic 1 (Bend 1):
Rallying Students to Revise and Building Up a Basic Revision Toolkit. In this unit you will
remind children that revision is a crucial stage of the writing process. Revision is the action that
separates “drafters” from real writers. Students will collect their best pieces of writing from work
they have done across the entire year and they will move these writings into a special revisions
folder. Students will work to utilize revision strategies, such as trimming their writing down the
clearest and strongest words, asking details or examples where elaboration is necessary, and
writing with a sense of audience. This intense revision process will take about a week.

Topic 2 (Bend 2):
Deep Revising within a Community of Writers. In this unit students will choose one piece of
writing from the revision folder in which they were choosing pieces to revisit. They will revise
this piece of writing in a deeper more intense way than usual. They will do this revision by
asking, “What is the big thing I am trying to say. What message do I hope readers will take away
from this?” In this unit students will use a writing community (partnerships and clubs) to help
build their confidence in their revisions. This bend will likely take 3 days.

Topic 3 (Bend 3):
Revising Narrative Writing. In this unit students will specifically revise on piece of narrative
writing they have produced earlier in the year, with an emphasis on the qualities of good
narrative writing that they have learned. Specifically, they will focus on story arc, pacing,
sequence, character development, setting, leads, and endings, and will study mentor narrative
texts to find inspiration for revising towards a specific effect. Above all they will examine their
work through a critical, revisionist lens. This bend might take up to a week and a half.

Topic 4 (Bend 4):
Revising Expository Writing. In this unit students will specifically revise on piece of expository
writing that they produced earlier in the year. This unit has a special emphasis 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 other information writing). They will also
learn to revise with attention to the use of transitional or linking phrases to connect the thoughts
within their writing. This bend is shorter than previous ones and should only take two to three days.

**Topic 5 (Bend 5):**
Editing and Celebrating. In this unit students will consolidate all of the revised pieces and edit these for final publications. The focus will be on revising spelling, mechanics, and punctuation (proofreading their own- and perhaps a neighbor’s- work) and then reflecting on what kind of writers they are and what kind of habits they need to build to become more effective. Students will also reflect on their growth and their process from initial drafting to final revision and editing, to take charge of their own future learning and move toward independence. At the final celebration, students will have the opportunity to share their affirmation of students’ work and an informal time to create continuity between grades. This is yet another short bend in the revision road and should only take two to three days.

**Getting Ready for the Unit:**
- Students will need to have a collection of their “final” pieces to read through and visit during this unit.
- This lesson is from the If...Then book. This unit begins on page 40.
- This lesson is written as an If...Then... unit meaning that it is intended for us if students are struggling with revision skills, however after reflection this unit paired nicely with the Language standards identified. For this reason this unit is written as a prescribed unit to be used at the very end of the school year. This timing will encourage reflection, about the work that has been done during the school year.
- During this unit you will be encouraging peer revision. One big shift in focus in 3rd and 4th grade standards is the expectation that students revise together to improve their writing. Grouping students for revising will play an important role in the successfullness of this unit. Encourage students to self-group, as well as teaching students how to group by their needs (students working with mentor text to revise, students working on leads or endings, students who are resequencing their pieces, students who are specifically focusing on decluttering).

**Pre-Assessment (given prior to starting the unit):**
Since this unit will come at the very end of the school year it will focus on taking works that have been completed up to this point and revisiting them. For this reason there will not be a pre assessment given. Work completed up to this point in the school year will serve as the pre assessment data.

**Priority Standards for unit:**
- 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.)
- L.4.1: Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
• L.4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

• 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).

• 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.

Supporting Standards for unit:
• W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

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

• W.4.9a: Apply grade 4 reading standards to literature (e.g., “Describe in depth a character, setting or even in a story or drama, drawing on specific details in the text {e.g., a character’s thoughts, words or actions}.”)

• W.4.9b: Apply grade 4 reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

• L.4.1.a: Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).

• L.4.1.b: Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.

• L.4.1.c: Use modal auxiliaries (i.e. helping verbs) (e.g., can, may, must) to convey various conditions.

• L.4.1.d: Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).

• L.4.1.e: Form and use prepositional phrases.

• L.4.1.f: Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

• L.4.1.g: Correctly use frequently confused words (e.g., to, too, two; there, their).

• L.4.2.a: Use correct capitalization.

• L.4.2.b: Use commas and quotation marks to mark direct speech and quotations from a text.

• L.4.2.c: Use a comma before a coordinating conjunction in a compound sentence.

• L.4.2.d: Spell grade-appropriate words correctly, consulting references as needed.
- L.4.3.a: Choose words and phrases to convey ideas precisely.
- L.4.3.b: Choose punctuation for effect.
- 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).
- 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.
- SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
- 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.
- SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- 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.)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
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<tr>
<td>W.4.5</td>
<td>writing as needed by planning, revising, and editing. (With guidance and support from peers and adults)</td>
<td>develop and strengthen</td>
<td>create</td>
<td>4</td>
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<tr>
<td>SL.4.1</td>
<td>in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, their own ideas clearly.</td>
<td>engage</td>
<td>create</td>
<td>2</td>
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<tr>
<td>L.4.1:</td>
<td>command of conventions of standard English grammar and usage when writing or speaking.</td>
<td>demonstrate</td>
<td>understand</td>
<td>2</td>
</tr>
<tr>
<td>L.4.2:</td>
<td>command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
<td>demonstrate</td>
<td>understand</td>
<td>2</td>
</tr>
<tr>
<td>L.4.6</td>
<td>grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of</td>
<td>acquire and use accurately</td>
<td>understand</td>
<td>2</td>
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being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).

**Essential Questions:**
1. Why might writers revise a piece of work they have finished working on?
2. What can I learn from revising with others?
3. What specific details must I pay attention to when revising narrative pieces?
4. What specific details must I pay attention to when revising expository writing pieces?
5. Why must attention be paid to spelling and punctuation?

**Enduring Understanding/Big Ideas:**
1. Revisiting a piece of work with fresh eyes allows us to look at our writing more critically.
2. Learning to revise with a community of writers helps us to look at our writing from different perspectives.
3. When revising narrative writing the writer must focus on making sure there is a clear story arc, the story is paced and sequenced in a logical manner, making sure that all characters and settings are clear to the reader. These details are what make a narrative piece of writing strong and clear to the reader.
4. When revising expository writing the writer must focus on making sure they are true to structure so that it adds to the clarity, paragraphing and sequencing of the information being written. The information shared must follow a unified thread supporting a thesis statement.
5. While spelling and punctuation seem like rules we must follow, they are much more than that. When used correctly spelling ensures that our readers understand what we are saying. Punctuation helps us to pace our writing so that the reader knows when to pause, when to speed up and which ideas go together.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
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<tbody>
<tr>
<td>punctuation</td>
<td>mechanics</td>
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<tr>
<td>mechanics</td>
<td>revision</td>
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</tbody>
</table>
Engaging Experience 1
Teaching Point: Separating Real Writers from the First Drafters
“Today I want you to learn that real writers revise to make sure that the work they are sharing is of their very best quality.”

Suggested Length of Time: 1 mini-lesson

Standards Addressed
Priority: W.4.5
Supporting: W.4.4, W.4.6, W.4.9, L.4.1, L.4.1.a-g; L.4.2, L.4.2.a-d; L.4.3, L.4.3.a-c; L.4.6; SL.4.1, SL.4.1.a-d, SL.4.6

Detailed Description/Instructions:
- **One way you can do this** is to reexcite students about revising a piece of writing. Remind students that this is exactly what real writers do. Share with students a quote from a famous writer.
  - **Examples**.
    - Roald Dahl: “Charlie and the Chocolate Factory took me a terribly long time to write. The first time I did it. I got everything wrong. But the story wasn’t good enough. I rewrote it, and rewrote it, and the little tentacles kept shooting out from my head, searching for new ideas, and at last one of them came back with Mr. Willy Wonka and his marvelous chocolate factory...and then came Charlie...and his parents and grandparents...and the Golden Tickets...and the nasty children, Violet Beauregarde and Veruca Salt and all of the rest of them.”
    - Judy Blume: “I’m a rewriter. That’s the part I like best...once I have a pile of paper to work with it’s like having the pieces of a puzzle. I just have to put the pieces together to make a picture.”

Remind students that throughout our lives we will look back on work we have done, mistakes we have made and think of ways to improve upon ourselves. In our writing we have learned so much since we first began putting our ideas in our writer’s notebooks on our very first days. Model for students how you might begin revising work from earlier this year. You might chose a piece of writing you wrote from the beginning of the year, a piece of writing the class wrote together at the beginning of the year, or even a piece of writing that a previous students has done from this same unit previously. Make sure to revise in a way that students can dramatically see the improvement in the writing.

**Bloom’s Levels:** create
**Webb’s DOK:** 4

Engaging Experience 2
Teaching Point: Choosing Pieces to Revisit and Revise
“Today I want to teach you that skilled readers of fiction pay special attention to the characters in a story. And they especially pay attention to the main character’s traits, motivations, struggles, changes, and life lessons.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.5  
**Supporting:** W.4.4, W.4.6, W.4.9, L.4.1, L.4.1.a-g; L.4.2, L.4.2.a-d; L.4.3, L.4.3.a-c; L.4.6; SL.4.1, SL.4.1.a-d, SL.4.6

**Detailed Description/Instructions:**

- **One way you can do this** is by asking students to pick a few writing pieces that they would like to revise and work on. During this lesson students will be working on revising narrative and expository writing, for this reason it is important that students choose at least one piece of writing from each category for later revision. Remind students that they will be spending quite a bit of time with this piece of writing so they must pick a piece that they feel strongly about. It doesn’t have to be the piece of writing that needs the most work, it just needs to be a piece of writing that they feel strongly about. In fact sometimes the pieces of work that need the most work are not the right piece to intensely revise, because there is so much to do it might feel overwhelming and loose its power. Remind students that during this lesson it is absolutely alright and encouraged to add ideas, paragraphs and completely rewrite portions of their writing.

*Before moving on you will want to make photocopies of the texts that students have selected for comparison at the end of the unit.*

**Bloom’s Levels:** create  
**Webb’s DOK:** 4

**Engaging Experience 3**

**Teaching Point:** Revision Strategies: Decluttering, Revising Sentence Structure, and Considering Audience

“Today I want to teach you that when revising writers use specific strategies in all of their writing to ensure that it is of the best quality.”

**Suggested Length of Time:** 2-3 mini-lessons

**Standards Addressed**

**Priority:** W.4.5, L.4.6  
**Supporting:** W.4.4, W.4.6, W.4.9, L.4.1, L.4.1.a-g; L.4.2, L.4.2.a-d; L.4.3, L.4.3.a-c; L.4.6; SL.4.1, SL.4.1.a-d, SL.4.6

**Detailed Description/Instructions:**

- **One way you can do this** is by teaching students to declutter, revise sentence structure and consider audience.

  - Decluttering:
    - Looking to remove unnecessary pieces, at sometimes even paragraphs to make sure that the writing is clear and precise. Ways to do this might be:
      - Teach students to read through their writing asking themselves “Is this detail really necessary?”
Another way to do this might be to look for words that do not add to meaning...words that simply take up valuable space. Teach children to cut out repeated ideas, words, and phrases. (ex. “They walked all the way up to the top of the mountain.” could become “They climbed the mountain.”) Explaining that in writing sometimes less can be more.

Another way to do this would be to teach students to revise their writing at the word level, taking out redundant words. Demonstrate that many adjectives and adverbs are dispensable, because they repeat the effect of the word they are meant to describe. In the phrases wet rain, shining sun, tall skyscraper the adjectives do not work because the rain has never been dry, etc. Making sure that you are not adding words to just add words.

Revising Sentence Structure:
- Sometimes it is necessary to revise our sentence structure to avoid monotony. Fourth-graders often write an entire paragraph that follows a monotonous series of subject-verb sentences. (ex. I went to the mall with my family. We ate ice cream. My sister spilled some ice cream down the front of her shirt. That was her best shirt so she started bawling.) Encourage students to look for monotony when they read it. Remind students that this sing songy pattern can often work like a lullaby...and put our readers to sleep. Encourage students to break this pattern by beginning a few sentences with the verb instead (ex. Spilling ice-cream down the front of her best shirt upset my sister… or “It’s ruined! My favorite shirt! Waaa…,” my sister bawled at the top of her lungs. People began to turn and stare.)

Considering Audience
- One way to do this is to consider the particular person or group of people who we know will be reading our work and the effect we want the piece to have on that particular person or group. To instill a very real sense of audience on students have a conversation about who they will be sharing their work with outside of their classmates, might it be their teacher for next year? Might it be their teacher from the year before who will truly see the growth they have experienced? Might it be an older sibling or someone else they look up to?

Students can do this work in partnerships. Students can use a pencil or different colored font to put parenthesis around ideas, words or phrases that they believe may be redundant.

**Bloom’s Levels:** create, understand

**Webb’s DOK:** 4, 2

**Engaging Experience 4**

**Teaching Point:** Using the Right Materials

“Today I want to teach you that just as an artist uses a specific brushes to create their desired outcome the author must use their specific tools to tell their story.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

**Priority:** W.4.5

**Supporting:** W.4.4, W.4.9, L.4.1, L.4.1.a-g; L.4.2, L.4.2.a-d; L.4.3, L.4.3.a-c; L.4.6; SL.4.1, SL.4.1.a-d, SL.4.6
Detailed Description/Instructions:
- **One way you can do this** is to prepare students that revision can be messy, for this reason we will give students many tools to help them revise successfully. During this lesson you might introduce students to tools that help them revise, this might be a center or simply introducing a revision station with materials. These materials might be strips of paper and tape to be taped into writing to add information, post it notes, white out, and colored pens and pencils might all be materials that are introduced to students as ways to add or remove ideas from our writing. If you are publishing electronically this lesson might focus on tools in Word or Google Docs that allow this type of editing and marking up of text.

**Bloom’s Levels:** create  
**Webb’s DOK:** 4

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**Topic 2: Deep Revising Within A Community of Writers**

**Engaging Experience 5**  
**Teaching Point:** Speaking Clearly to Our Audience  
“Today I want to remind you that writers revise their writing so that it best speaks to their audience.”  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.4.5  
- **Supporting:** W.4.4, W.4.6, W.4.9, L.4.1, L.4.1.a-g; L.4.2, L.4.2.a-d; L.4.3, L.4.3.a-c; L.4.6; SL.4.1, SL.4.1.a-d, SL.4.6

**Detailed Description/Instructions:**  
- **One way you can do this** would be to teach children that real writers do not simply cut a word here and there, real writers step back and look at their writing ruthlessly. They ask themselves, “Is it working? Does it all go together? Is it the absolute best it can be?” During this revision process it will be important for the writer to continue to ask the question “What am I really trying to say?” Model for students how you might make big cuts or omissions to your writing to make sure that it is clear and powerful.

**Bloom’s Levels:** create  
**Webb’s DOK:** 4

**Engaging Experience 6**  
**Teaching Point:** Using Our Writing Communities to Grow Our Writing  
“Today I want to teach you that an important part of being a writer is the ability to accept and provide revisions with peers.”  
**Suggested Length of Time:** 1 mini-lesson  
**Standards Addressed**  
- **Priority:** W.4.5, SL.4.1
Supporting: W.4.4, W.4.6, W.4.9, L.4.1, L.4.1.a-g; L.4.2, L.4.2.a-d; L.4.3, L.4.3.a-c; L.4.6, SL.4.1.a-d, SL.4.6

Detailed Description/Instructions:
- **One way you can do this** is to teach a lesson that encourages students to focus on how we work with partners to improve the quality of our writing. Introducing the idea that when we edit with partners we do not have to take all of their suggestions or revisions, because it is our writing we may take some of their suggestions and reject others. Modeling how we edit with peers will be essential in this lesson. A few ways to do this:

  - Choosing a mentor text to guide our editing: Show children how choosing a text from our same genre can help us when editing, by giving us an example to look at when trying new strategies. Have students talk in their partnerships about the strategies they see the author using to make their writing powerful.

  - Give children the end of the work session each day to talk in their partnerships or groups about what they have tried, what worked, and with what they’re still having trouble. Encourage students to “workshop” one writer’s piece each day: one writer will share his/her work on Monday, another writer on Tuesday, and so on. This way there is a sense that the whole group will focus on one writer’s piece, as well as an understanding that every writer is expected to open up their writing and share it with the group. This short daily focus allows students

  - Bloom’s Levels: create

  - Webb’s DOK: 2, 4

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**Topic 3: Revising Narrative Writing**

**Engaging Experience 7**

**Teaching Point:** Using Checklists to Check Our Work

“Today I want to teach you writers use tools to make sure they have met their goals.”

**Suggested Length of Time:** 1-2 mini-lessons

**Standards Addressed**

**Priority:** W.4.5

**Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**
- **One way you can do this** is to give students a Narrative Writing Checklist to reacquaint them with what a high quality narrative writing piece might look like. Encourage students to take the piece that they have worked on previously and compare it to the checklist, looking for areas where there is room for growth. Model for students doing this with your own work, or having a student volunteer to do this in front of the class.
• Another way you might do this is by introducing an underdeveloped narrative as a demonstration text. That is, you may share a Small Moment story with your students and work to see if it meets the checklist and what it might need to be closer.

• Another way that you might do this is to teach students to think like a movie director. Deciding where to pan out for a wider view of the text or where to zoom in on a small details. Making sure to use descriptive words that really help our readers to see the image we are trying to create. (L.4.6)

Bloom’s Levels: create, evaluate
Webb’s DOK: 2, 4

Engaging Experience 8
Teaching Point: Revising Based on Common Elements in Our Writing
Suggested Length of Time: 2-3 mini-lessons
Standards Addressed
Priority: W.4.5
Supporting: W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

Detailed Description/Instructions:
• One way you can do this is to help students understand that “writers can revise a character to make that person seem so alive that he or she jumps out of the page. One way to really bring characters to life is to bring that person to the center of the stage and let her start talking. Just as we can tell so much about a person from the way he speaks in real life, we can tell about a character from the choice of words and her mannerisms. Read out loud direct dialogue, from classic mentor text to demonstrate how this helps the reader picture a character. (ex. Beverly Cleary often does this with her characters. Drawing on the major differences you might hear between Ramona’s voice and the voice of Beezus.)

• Another way to do this is to demonstrate how the setting provides more than just a passive backdrop for a story, how in fact it sets the very mood of the story. Prompt your writers to ask themselves, “Where does this character live? Where does this story take place?” and to consider setting as more than merely a geographical spot by posing a question like “What is the culture of this place?” You might explain this by referring to your own city (an area with which children are familiar and asking children to think how one neighborhood or shopping area can be culturally different from another. Urge them to think, for example, how a small-town grocery store may be different from a gourmet supermarket. You might challenge students to “show” the setting by providing specific details rather than “telling” the reader about this setting using lazy adjectives. (ex. Telling your reader, “It was a tiny, cramped room,” is not nearly as effective as showing them, “There was no place to put my feet because every inch of space had been taken up by stacks of books, odd furniture items overflowing with dust-encrusted odds and ends, pencils, yarn, chewed up toys, a broken pair of spectacles...”)

• Another way to do this would be to teach children to reconsider the sequence of their stories, thinking about where to build suspense, where to start, and where to end and then use revision strategies for resequencing, including cutting and stapling, etc. Adding details is an important part of revision. Children can reread their pieces and think about...
which parts of pieces are the most important sections, and they can elaborate upon those sections. If children are having a hard time determining the most important part of their stories, they might ask themselves, “Where in my story do I show the biggest feeling or the most important ideas?” (ex. A student rereading his story about cooking arroz con pollo with Grandma on Saturday could realize that the most important part happened when he and his grandmother smelled something burning. He would then decide to develop this part of the story, adding dialogue and small actions that show his feelings. You can teach strategies for adding more details to the text using strips of paper in the middle of sections. It is important that during this lesson you are teaching children why we revise, as well as the physical mechanics of how we revise.

**Bloom’s Levels:**
**Webb’s DOK:** 2, 4

**Engaging Experience 9**
**Teaching Point:** Authors Can Be Mentors for our Writing

“Today I want to teach you that writers often create a few leads and endings for each of their stories. Using this process to give themselves options when it comes time to pick a final piece.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**
- **Priority:** W.4.5
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.1; SL.4.6

**Detailed Description/Instructions:**
- **One way you can do this** is to show students that they can try writing a few different version of any part of their story and then think about which version works best. To write new leads or new endings, children can study familiar mentor texts, or new mentor texts you introduce, naming what the author did that the child might emulate. For example children might reread the ending of Fireflies and recognize that Julie Brinckloe ended her story with a strong feeling. They could then try to write similarly in their own pieces. They might notice that an author began her story by describing the setting and try to write similarly.

- **Another way to do this** is to encourage students to study text to find their own mentor text that they are interested in studying. You might suggest that your students read like writers, noticing particular parts that worked well in these published texts and then asking themselves, “How did the author do that? How might that go in my piece? Where could I use that language in my own writing?” In this lesson you might model for students how once you’ve noticed great writing in another text, you can return to your own draft and revise with that particular lens.

**Bloom’s Levels:** create
**Webb’s DOK:** 4

**Engaging Experience 10**
**Teaching Point:** Using Partnerships to Think about Our Writing from a Reader’s Point of View

“Today I want to teach you that when we are creating writing we must think about our writing from the reader’s point of view. Often times working in partnerships helps to develop our ability to do this.”
**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** W.4.5, SL.4.1
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.6

**Detailed Description/Instructions:**

- **One way you can do this** is to encourage students to think about their writing from the perspective of the reader so that they pay attention to parts where the reader will need to envision, predict or anticipate what might happen next. Set students up in partnerships, where children read over friends’ writing and point out a part that leaves an unanswered question or a part that feels like it might need further elaboration. During this lesson you might want to showcase strong examples of partner and growth work, asking students to gather around a group that has been working and ask them to listen to the conversations, naming the positive quality they might replicate as they work in their own partnerships.

**Bloom’s Levels:** create

**Webb’s DOK:** 2, 4

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**Engaging Experience 11**

**Teaching Point:** Celebrating Our Progress (Mini Celebration)

“Today I want to teach you that after hard work, sometimes we must step back and appreciate how far we have come.”

**Suggested Length of Time:** 1 mini-lesson

**Standards Addressed**

- **Priority:** SL.4.1
- **Supporting:** W.4.5; L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.6

**Detailed Description/Instructions:**

- **One way you can do this** is to have students set out published narratives side by side with their photocopies of their original writing. If there was a particular mentor author that they emulated, a specific page in a mentor text that highlights a crafting technique that they replicated in their own writing, the mentor book could also lie side by side with their writing. Give the class an opportunity to take a museum walk chatting with each other about what they are noticing and about how much more powerful their revised writing has become.

**Bloom’s Levels:** create

**Webb’s DOK:** 2, 4

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**Topic 4: Revising Expository Writing**

**Engaging Experience 12**

**Teaching Point:** Evaluating our Text for Clarity and Expository Structure

“Today I want to teach you that when we are revising Expository text we are able to look at our expository writing through a different lens. Stepping back and looking at our writing without the distraction of searching for information. We know the information, so during this lesson we are able to look solely at how our piece feels to our reader.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.5
  Supporting: L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL4.1, SL.4.6

Detailed Description/Instructions:
  - One way you can do this is to urge your students to step into the shoes of their readers and try to experience their own writing from a distance. Remind students that the first question that a reader asks is “What is this text trying to teach me?” Writers will want to evaluate their own texts for clarity. One way to be very clear for the reader is to follow a predictable expository structure. Ask children to identify the expository structure that their writing follows. Is it boxes and bullets? Is it cause and effect? Will the structure be easy for the reader to identify? While revising structure, expository writers will also want to ask:
    - Is there a clear theme that threads throughout the essay or section?
    - Does each paragraph have a distinct topic sentence
    - Do the subsequent sentences in this paragraph match this topic sentence?
    - Do paragraphs connect logically with each other to create a flow?

A checklist such as this can also guide partnership work, where students swap essays to evaluate the structural clarity of each other’s expository writing. Once students have strengthened their paragraphs, you will also push them toward revising in ways that make the linkages between these paragraphs clear. You’ll remind them of the use of transitions of linking words to connect one paragraph to the next. It may be easier to do this if writers focus on the topic sentence of each paragraph and decide how these topic sentences connect with each other. You’ll also want students to evaluate their headings and subheadings and to see if more of these need to be created.

Bloom’s Levels: create
Webb’s DOK: 4

Engaging Experience 13
Teaching Point: Making Revisions with Our Readers in Mind
“Today I want to teach you that we must consider the needs of our readers, as well as what we are trying to teach them when we are making revision decisions.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
  Priority: W.4.5
  Supporting: L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL4.1, SL.4.6

Detailed Description/Instructions:
  - One way you can do this is to talk to students about how sometimes, writers realize that the way they wrote something doesn't match what they really intended to say. In essay writing, this can happen if the thesis statement is not clear or is not supported throughout the essay. In other forms of informational writing, this can happen if the heading or the subheading does not match the text that follows. Essay writer may have new evidence to
support their ideas from earlier in year; or they may have shifted their thinking about the subject and need to modify their thesis. All of these things are part of revising our writing and should be encouraged and supported.

Bloom’s Levels: create
Webb’s DOK: 4

Engaging Experience 14
Teaching Point: Reflecting On Ourselves as Writers, Creating Personal Checklists
“Today I want to teach you that good writers study their writing and look for mistakes they commonly make. By acknowledging the mistakes we often make we are able to tune in to them and avoid making them in the future.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.5
Supporting: L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL4.1, SL4.6
Detailed Description/Instructions:
• **One way you can do this** is to teach students to identify areas where they often struggle in their writing. Perhaps there are words they always spell incorrectly, maybe they start all of their stories the same way. Choose a collection of common writing, or have student volunteer to share a few of their pieces. Reflect on patterns we see from our writing, both good and bad. Mark this patterns and make notes of things you would like to fix when going back to revise. Remind students that by noticing these areas where we often struggle or slip up we are able to be aware of them in the future and to double check our work for these mistakes.

Bloom’s Levels: create
Webb’s DOK: 4

Engaging Experience 15
Teaching Point: Taking Our Writing Lessons into our Writing Lives
“Today I want to teach you that writers use very lesson they have learned to make sure that the writing that they are doing is always there best writing. This might mean pulling on lessons and information they have learned over the years.”
Suggested Length of Time: 1 mini-lesson
Standards Addressed
Priority: W.4.5, SL.4
Supporting: L.4.1.a-g; L.4.2.a-d; L.4.3.a-c; L.4.6; SL.4.6
Detailed Description/Instructions:
• **One way you can do this** is to ask students to create a reflection about what they learned about themselves as a writer. This reflection should include thing that they learned about how they approach structure, how they generate ideas, strengths and weaknesses they
have in punctuation, as well as any other information that they think explains what they are like as a writer. Sharing this reflection, accompanied by their revisions portfolio with their future teacher is one idea.

- **Another way to do this** is to invite fifth grade teachers into your classroom for a revision workshop. Letting students know that they will have the opportunity to share their revising strategies with these teachers as they walk around the classroom listening to their classrooms and looking at their progress and growth.

- **Another way to do this** might be to hold another revision museum. Students should have additional work to show off at this time. If you have not yet held one of these this would be a perfect time to do this.

**Bloom’s Levels:** create  
**Webb’s DOK:** 2, 4

### Post Assessment

- NA for this unit

### Engaging Scenario

**Engaging Scenario**

- Students will participate in a writing revision museum, rotating and viewing other students’ pieces. Students can comment on strengths of other writers, questions they may have, and ideas to strengthen their work even more.

- Students will write a written reflection after the museum, expressing how this process helped them as writers, and how they can apply these strategies to the writing they will produce in 5th grade and beyond.

*This would be an excellent time to invite fifth grade teachers and others to see the growth students experienced!*

### Rubric for Engaging Scenario

Utilize Checklists from Informational Writing and Narrative Writing

### Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
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<td><strong>One way you can do this</strong> is to encourage students to think about their writing from the perspective of the reader so that they pay attention to parts where the reader will need to envision, predict or anticipate what might happen next. Set students up in partnerships, where children read over friends’ writing and point out a part that leave an unanswered question or a part that feels like it might need further elaboration. During this lesson you might want to showcase strong examples of partner and growth work, asking students to gather around a group that has been working and ask them to listen to the conversations,</td>
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<td>1 mini lesson</td>
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<td>Section</td>
<td>Topic</td>
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<tr>
<td>III</td>
<td>Celebrating Our Progress (Mini Celebration)</td>
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<tr>
<td>IV</td>
<td>Evaluating our Text for Clarity and Expository Structure</td>
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<tr>
<td>IV</td>
<td>Making Revisions with Our Readers in Mind</td>
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<td>Reflecting On Ourselves as Writers, Creating Personal Checklists</td>
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<td>Taking Our Writing Lessons Into our Writing Lives</td>
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