



PISCATAWAY TOWNSHIP SCHOOLS

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Grade 4 English Language Arts **Readers and Writers Workshop**

Content Area: English Language Arts

Grade Span: Fourth Grade

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Approval Date: August 2022

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COURSE OVERVIEW

Description			
<p>Teachers College Reading and Writing Project is a research based curriculum that is aligned with the Common Core State Standards. It is a workshop model which allows teachers to meet standards while providing students the time and support needed to grow into fluent readers and writers. Within the workshop structure, teachers are able to address both the whole group's needs as well as differentiating for the needs of small groups and individuals.</p>			
Goals			
<p>The goal of the workshop model is to prepare students for any reading and writing task they may face or set themselves, to turn them into life-long, confident readers and writers who display independence in their future endeavors.</p>			
Scope and Sequence			
Reading Unit	Writing Unit	Length	Topic/Genre
N/A	Writing Boot Camp	By Week of September 12	<i>First two weeks of MP (Forming ideas, Developing characters, Leads, Elaboration, Craft Techniques, Endings, Grammar, Punctuation, Spelling)</i>
Interpreting Characters: The Heart of the Story	The Arc of Story: Writing Realistic Fiction	By Week of November 21	Reading: Realistic Fiction Writing: Narrative stories
Reading the Weather, Reading the World	Boxes and Bullets: Personal and Persuasive Essays	By Week of January 30	Reading: Nonfiction Writing: Opinion essays
Interpretation Book Clubs	The Literary Essay: Writing about Fiction	By Week of March 27	Reading: Fiction Writing: Literary essays
Historical Fiction Book Clubs	Bringing History to Life	By Week of June 5	Reading: Historical Fiction Writing: Informational

ALL UNITS: INSTRUCTIONAL FOCUS

Summary and Rationale	
Teachers College Reading and Writing Project is a research based curriculum that supports the students' individual needs in becoming independent readers and writers.	
Resources	
<p>Core Text: <i>The Reading and Writing Units of Study</i> by Lucy Calkins and Colleagues from Teachers College Reading and Writing Project</p> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • Grade-level reading and writing units • Mentor texts • User guides • Grade-level Google Drive • Heinemann online resources (that correspond with each unit) • Readingandwritingproject.org 	
New Jersey Student Learning Standards NJSLS – Writing, Reading, Speaking and Listening, Language	
NJSLSA.R10.	Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
NJSLSA.W10.	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
NJSLSA.SL6.	Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. English when indicated or appropriate.
NJSLSA.L6.	Acquire and use accurately a range of general academic and domain-specific words and phrases for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

UNIT 1 Reading: Interpreting Characters – The Heart of the Story

UNIT 1 Writing: The Arc of Story- Writing Realistic Fiction

Summary and Rationale

Reading:

This first unit of the year aims to launch students back into being “nose-in-the-book” readers. Students will not only be reminded to choose books that can be read with comprehension and fluency, but they’ll also be set up to take responsibility for keeping track of the reading that they each do. Children are to be challenged to read a text with deep engagement and intensity. Further, students’ will be guided to begin building substantial ideas that are grounded in evidence, as opposed to lightweight ideas. To do this, readers will be encouraged to read deeply and with conscious intent, emphasizing the importance of finding the details in the texts that matter.

Writing:

Students begin the unit taking an on-demand pre-assessment allowing the teacher to observe the strategies and habits students demonstrate as fiction writers. Teachers use these assessments to guide instruction and to bring the whole class on a journey of work that is especially essential for the needs of each class. Teachers spend time modeling the writing process, focusing on planning, and using mentor texts to guide writers to work towards pre-established goals. Through mini lessons, small group instruction and conferencing, students begin to understand how to use strategies to gather story ideas and weigh options, rehearse story lines, and, most importantly, practice storytelling rather than summarizing. Students then work on developing stories further by using strategies to create compelling characters and detailed settings, all while making an effort to build tension in their story. Finally, students focus on writing stamina, practicing how to rehearse their stories before they write.

Recommended Pacing

Reading:

Bend 1: Establishing a Reading Life (approximately one – two weeks) The Bend 1, the focus is on using a read aloud text, “Tiger Rising” to help readers understand the importance of reading intensely. The unit emphasizes that reading requires rapt attention. Readers learn about the importance of building substantial ideas that are grounded in the text, instead of blowing-in-the wind, lightweight ideas. Further, students learn that they must read knowing that language matters, words matter, tone matters, and the details matter. The first bend also teaches students to continue practicing reading rituals and procedures such as keeping honest, accurate reading log records, and using systems to help them in finding books they not only want to read, but can read. Finally, students will learn the skill of summarizing. Students will be able to retell a story chronologically or summarize by reaching back to select information that fits.

Bend 2: Thinking Deeply about Characters (approximately one – two weeks) In Bend 2, there is an emphasis on growing significant, text based ideas about characters. Here the focus will shift to help readers think in more complex ways about characters by drawing evidence-based conclusions, tweaking their ideas so they are grounded in the text and defensible. Students will also learn that the details the authors emphasize are not accidental. Simply asking, “Why might the author have included these details?” can help readers grow significant ideas about text.

Bend 3: Building Interpretations (approximately one – two weeks) In Bend 3, students’ focus will shift from studying characters to building interpretations. They will learn to connect ideas to form interpretations that are supported across a whole text, all while keeping in mind that there is no one-and-only correct way to interpret literature. Children will also be taught to find meaning in recurring images, objects, and details, adding richness and depth to their interpretations. Additionally, in Bend 3, students will be encouraged to become critical thinkers, investigating representation in books, or lack thereof. Further, readers will be encouraged to begin

thinking about stereotypes, and to attempt to empathize with various characters by demonstrating skills used to understand perspectives and the differences that make a person unique.

Writing:

Bend I: Creating and Developing Stories and Characters that Feel Real (approximately one week) The first bend begins with students learning ways to live like writers; seeing ideas for fiction stories everywhere. Children collect ideas by paying attention to the moments and issues in their lives. They collect story ideas in their writer’s notebooks, learning to flesh the ideas out a bit so they contain some of the elements of an effective story. Once students choose a story idea, it is important for them to develop ideas, specifically by developing their main character. They think about internal and external traits, as well as, thinking about the character’s wants and needs.

Bend II: Drafting and Revising with an Eye toward Believability (approximately one week) In bend 2, students focus on using the story arc as a tool for planning, drafting, and revision. Students use the story arc in order to see how stories with two to three strong scenes can successfully show a character, plot, and even setting change over the course of the story. The arc in the planning stages becomes a touchstone that students will refer to again and again throughout the unit. Students rely on the story arcs as road maps.

Bend III: Preparing for Publication with an Audience in Mind (approximately one week) The third bend moves into preparing these pieces for audiences through more focused drafting, deep revision work, and editing. Students begin to learn revision even as they are still drafting so that they can make changes in their drafts from the earliest stages. Children begin to see that these story arcs are a way to ensure that their character struggles, deal directly with their problems, and then come to some sort of resolution.

Bend IV: Embarking on Independent Fiction Projects (approximately one week) In the last bend, students switch from guided, step by step instruction of content and craft of the genre, and instead learn how to conceive, develop, plan, and carry through their own independent fiction projects.

State Standards

Standard NJLSLA.R10. *Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed*

CPI #	Cumulative Progress Indicator (CPI)
RL.4.3.	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions)
RL.4.10.	By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, with scaffolding as needed

Standard NJLSLA.R1. *Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.*

CPI #	Cumulative Progress Indicator (CPI)
RL.4.2.	Determine a theme of a story, drama, or poem from details in the text; summarize the text.
L.4.5.	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. A. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context. B. Recognize and explain the meaning of common idioms, adages, and proverbs. C. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

Standard NJSLA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CPI #	Cumulative Progress Indicator (CPI)
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W.4.3.	Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences. <ul style="list-style-type: none"> A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. B. Use dialogue and description to develop experiences and events or show the responses of characters to situations. C. Use a variety of transitional words and phrases to manage the sequence of events. D. Use concrete words and phrases and sensory details to convey experiences and events precisely. E. Provide a conclusion that follows from the narrated experiences or events
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W.4.5.	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
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L.4.2.	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none"> A. Use correct capitalization. B. Use commas and quotation marks to mark direct speech and quotations from a text. C. Use a comma before a coordinating conjunction in a compound sentence. D. Spell grade-appropriate words correctly, consulting references as needed.
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Standard NJSLA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CPI #	Cumulative Progress Indicator (CPI)
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W.4.5.	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing
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Instructional Focus

Unit Enduring Understandings

- How do readers walk in a character’s shoes?
- How do readers build and grow theories about characters?
- How do readers compare and contrast characters across books?

- What makes a realistic fiction story?
- Where do writers get their ideas?

Objectives

In reading, students will know:

- Readers read intensely to grow solid, grounded ideas, as well as, reread to see more, and notice more.
- Readers use all their brain power and strategies to pay extra attention to what they are reading.
- Readers choose books that are calibrated at the upper end of what they can read with understanding.
- Readers benefit from having a stack of books in waiting--and from keeping track of their volume of reading.
- Readers explore how to create procedures and systems to find books they want to read.
- Readers can do a synthesis retelling by retelling only the part of the book they’ve just read, then summarize the related backstory.
- Readers use the power of their minds’ eye to put themselves into the world of their books as they read.
- Readers who aim to improve a skill can use learning progressions to set goals and assess their progress.
- Readers read characters and develop theories about them by paying attention to a character’s actions and motivations, noticing if they fit with or change what readers know about the character.

- Readers pay special attention to details that reveal characters’ desires, the obstacles they encounter, and their struggles to overcome them to best understand both characters and the story.
- Readers grow significant ideas about a character by noticing what the author calls to their attention. If the author repeats something about a character over and over, or otherwise emphasizes something readers know this is on purpose and think, “Why?”
- Readers’ ideas about characters can become more precise, insightful, and sophisticated when readers reach for exact, precise, true language that captures those ideas.
- Readers recognize that characters are complex and may seem one way in some relationships or settings, and another way in a different context. Readers look for text evidence that shows this complexity to build solid ideas about characters and books.
- Readers can debate differing viewpoints on a provocative question about a book they have both read. In a debate, each reader supports his or her side with evidence to persuade the other person.
- Strong readers defend and critique ideas by quoting specific words, sentences, and passages from the text that provide evidence for their ideas.
- Readers consider more than character when trying to interpret or make meaning of a story, and you’ll introduce a few lenses through which they might look to grow their understanding of a text.
- Readers who read interpretively pay attention to parts that stick out. They think about how a particular part might fit with other parts, remembering to think across the whole book.
- Readers push themselves to have deeper thoughts and build interpretations about a story by looking across their cumulative thinking, finding patterns, and making connections.
- When readers develop a central interpretation of a book, they consider big life issues that relate to many people and stories, choose one that pertains to that particular book, and then figure out what the book is saying about that issue.
- Readers pay attention to recurring images, objects, and details to develop complex interpretations about stories.

In writing, students will know:

- Writers get ideas for stories from small moments in their lives.
- Writers get ideas for stories by imagining the books they wish existed in the world and by thinking about issues in their lives.
- Writers need to choose a seed idea (a story idea) and then begin to develop characters by creating their external and internal traits.
- Writers can develop characters by telling about their characters’ motivations and struggles and also by creating scenes that show these things.
- Writers sketch out possible plotlines for stories, often in story arcs that represent traditional story structure.
- Writing scenes is the same as writing Small Moment stories. Writers often begin by putting the character into action or by laying out the character’s exact words and then unfolding the moment step by step.
- Writers create their best drafts when they experience the world through their character’s skin, letting the story unfold as it happens to them.
- Writers use various strategies for writing effective leads. Writers reread literature, letting it teach techniques for writing
- Writers “stay in scene,” making sure the action and dialogue are grounded in the setting.
- Writers of fiction do their best to craft the endings that their stories deserve. They make sure their endings mesh with and serve the purposes of their stories.
- When revising, writers don’t simply reread; they reread with a lens. Writers vary their lenses according to what they value for their work.
- Writers create their own intimate work spaces inside their writing notebooks and their homes.

- Writers study mentor authors to notice what other writers do that really works. One thing writers do is use actions and revealing details to show rather than tell about or explain the character.
- Writers revise with “lenses,” they edit with them as well, rereading their writing several times for several reasons, making edits as they go.
- Writers will have an opportunity to see their work “published” in book form and to experience the thrill of receiving “reviews” on their contribution to the class short story anthology.
- Writers take all they’ve learned about writing fiction stories to new projects.
- Writers quickly apply their planning and drafting skills to new projects.
- Writers study the work they do as readers of fiction and graft those skills into their revisions.
- Writers can learn from visual artists and help readers visualize from different angles to make a variety of points.
- Writers use punctuation to make sentences easier to understand, as well as to have an effect on how their readers engage with the text.
- Writers reflect on the work they have done, celebrating their accomplishments and making new goals for future projects.

In reading, students will be able to:

- Read intensely to grow substantial ideas.
- take responsibility for reading lots of within-reach books.
- collaborate to create a culture of reading.
- retell and synthesize to content comprehension.
- envision; see and hear inside the text.
- use partners and the learning progression to lift the level of their work.
- read to develop defensible ideas about characters.
- develop significant ideas by using the story arc to notice important details about characters.
- grow grounded, significant ideas by noticing the author's craft and by finding meaning in repeated details.
- improve theories by reaching for precise academic language.
- find complications in characters.
- debate to prompt rich book conversations.
- ground evidence back in the text.
- look beyond characters by studying other elements of story.
- look through many lenses at not just a scene - but at the whole story so far.
- connect thoughts to build interpretations.
- find meaning in recurring images, objects, and details.
- celebrate, possibly creating a self-portrait in books.

In writing, students will be able to:

- imagine stories from ordinary moments.
- develop believable characters.
- give characters struggles and motivations.
- plot with a story arc.
- show, don't tell when planning and writing scenes.
- feel and draft the heart of a story.
- study published texts to write leads.
- orient readers with setting.
- write powerful endings.
- revise by rereading with a lens.
- make a space for writing.
- use mentor texts to flesh out characters.
- edit with various lenses.

- plan and draft stories with agency.
- mine the connections between reading and writing fiction.
- focus the reader’s gaze.
- choose punctuation for effect.
- imagine stories they wish existed in the world.

Resources

Reader’s Workshop Resources:

Core Text:

- *Tiger Rising* by Kate DiCamillo

Other Suggested Resources/Media:

- *Big Red Lollipop* by Rukhsana Khan
- *The Other Side* by Jacqueline Woodson

Writer’s Workshop Resources:

Text Sources for Fiction Writing Mentors:

- Picture books - varied by authors such as Patricia Polacco, Gary Soto, Jacqueline Woodson, Eve Bunting, Cynthia Rylant, and Lois Lowry

Other Suggested Resources/Media:

- *If the Shoe Fits* by Gary Soto
- *Pecan Pie Baby* by Jacqueline Woodson
- *Fireflies* by Julie Brinkloe
- *The Three Billy Goats Gruff* (Norwegian version)
- Readingandwritingproject.org
- Short stories on grade-level Google Drive

Anchor Charts:

- *How to Write a Fiction Story*

Additional Charts:

- *How to Find Ideas for Fiction*
- *Advice for Developing a Character*
- *Develop Characters by Thinking about Their...*
- *Advice for Developing a Character*
- *Studying Mentor Texts for Our Own Writing*
- *Fiction Writers Study Their Own Best Work To...*
- *Ways Writers Choose Mentor Texts*
- *Ways Writers Use Mentor Texts*
- *Ways Writers Support Each Other*

Learning Progression:

- Narrative Writing Checklist, Grade 3
- Narrative Writing Checklist, Grades 4 and 5

UNIT 2 **Reading:** Reading the Weather, Reading the World

UNIT 2 **Writing:** Boxes and Bullets: Personal and Persuasive Essays

Summary and Rationale

Reading:

This unit is designed to allow students to begin reading and comprehending topics within nonfiction, expository texts. Students begin reading with in-reach texts and gradually move to choosing more challenging texts covering related topics. Eventually they will dig into research projects that revolve around a class topic of extreme weather and natural disasters. At the end of the unit, students will research a second subtopic providing an opportunity for students to compare and contrast what they have learned and to explore more conceptual topics.

Writing:

This unit is designed to help students with the difficult and exhilarating work on learning to write well within an expository structure. Students are challenged with drawing upon prior learning and developing greater independence. This unit emphasizes more of the foundational aspects of structure and elaboration. Students learn to include and elaborate varieties of evidence. Students use the mental model of 'boxes and bullets' to help construct a main idea and support that with information from different texts.

Recommended Pacing

Reading:

Bend I: Learning from Texts (approximately two weeks) In bend one, students will self-select texts for reading and researching. Within high-interest engagement, students will work through skills of becoming researchers by focusing on text structure and purpose.

Bend II: Launching a Whole-Class Research Project (approximately one to two weeks) In bend two, students will poke and pry into topics related to extreme weather and natural disasters. Students will work on synthesizing, as well as summarizing, while working on more complex texts. Students will celebrate what they have learned.

Bend III: Tackling a Second Research Project with More Agency and Power (approximately two weeks) In bend three, students will tackle a new, yet related, topic of extreme weather or natural disaster. Students will practice comparing and contrasting the content, tone and intent. Students will evaluate sources for credibility. Students will conclude by celebrating and learning to live a bit differently.

Writing:

Bend I: Writing to Learn (approximately one to two weeks) The first bend gives students the opportunity to write in flash-draft form. After this, students spend time gathering notes and writing long about different ideas. Students use these early writing samples to grow their writing through inquiry and reflection. By the end of this bend, students have developed a thesis statement to build their essay.

Bend II: Raising the Level of Essay Writing (approximately two weeks) In the second bend, students write out the evidence to support their opinion. Students will collect mini-stories and draft a section of their essays. Students will use transitions words and phrases in their writing. Students will self-assess to determine growth and achieve clarity in writing.

Bend III: Personal to Persuasive (approximately one to two weeks) The third bend 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. Students will work through an essay with more independence – transferring and applying learned skills. Students will publish and share in a celebration.

State Standards

Standard NJLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CPI #	Cumulative Progress Indicator (CPI)
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RI.4.5.	Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
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RI.4.4.	Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
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Standard NJLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

CPI #	Cumulative Progress Indicator (CPI)
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RI.4.3.	Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
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RI.4.7.	Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
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RI.4.8.	Explain how an author uses reasons and evidence to support particular points in a text.
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Standard NJLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CPI #	Cumulative Progress Indicator (CPI)
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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.
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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. <ul style="list-style-type: none"> A. Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion. B. Follow agreed-upon rules for discussions and carry out assigned roles. C. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others. D. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
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Standard NJLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CPI #	Cumulative Progress Indicator (CPI)
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W.4.1.	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose. B. Provide reasons that are supported by facts from texts and/or other sources. C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). D. Provide a conclusion related to the opinion presented.
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Standard NJLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CPI #	Cumulative Progress Indicator (CPI)
W.4.4.	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Perspective creates empathy. • Increased knowledge leads to understanding. • Universal truths teach us about human experience. • Processes promote efficiency. • Growth comes from precision and practice. • Language can express thoughts and feelings. 	
Unit Essential Questions	
<ul style="list-style-type: none"> • Why do people read nonfiction? • How do readers think about text? • What are the habits of a proficient reader? • How do writers engage a reader? • How do good habits build strong writers? • Why do people write? 	
Objectives	
<p>In reading, students will know:</p> <ul style="list-style-type: none"> • nonfiction readers make a commitment to learning from texts by making connections. • nonfiction readers preview texts. • nonfiction readers sometimes notice the structures in a text. • nonfiction readers acknowledge challenges and tackle the hard parts. • nonfiction readers face hybrid structures. • nonfiction readers look in and around new vocabulary to figure out meaning. • nonfiction readers create summaries of their reading. • research teams organize and plan. • researchers read multiple texts on a subtopic. • researchers use their wealth of strategies to research in teams. • writing can help grow ideas about research topics. • nonfiction readers tackle complex passages head-on by rereading small parts and thinking about what those parts are teaching. • celebrations teach others about different traditions and perspectives. • researchers often move from studying one example to studying another example. • researchers deepen expertise by studying specific topics. • researchers read across topics for new information. • researchers develop their own agendas related to a topic and use those as they read. • researchers become experts by evaluating the credibility of sources. • nonfiction readers think about decisions nonfiction writers make. • pondering nuances in reading can be by analyzing published texts. <p>In writing, students will know:</p> <ul style="list-style-type: none"> • writers use an essay frame to help structure their writing. • writers use several strategies for growing insightful ideas. • writers write to learn and grow ideas. 	

- writers linger with their ideas.
- writers mine their entries and their lives for insight.
- writers support their thesis by developing different types of reasons.
- writers focus on both form and content.
- writers draw on narrative writing and use mini-stories.
- writers gather a log of different materials to write essays.
- writers organize for drafting by checking that their evidence is supportive and varied.
- writers create cohesion with logically sequenced information, transitions words and repeated phrases.
- writers solve their own problems.
- writers commonly open and close essays in different ways.
- writers self-assess their writing using rubrics.
- writers edit for run-on sentences and fragments.
- writers are brave and turn personal essays into persuasive opinions.
- writers transfer from one genre into another.
- writers draw on evidence from a variety of sources.
- writers link their evidence to their reasons and thesis statement.
- writers get their essay ready for the world through revision and editing.
- writers carefully consider how and where to publish their pieces.

In reading, students will be able to:

- read and learn with intensity.
- learn from nonfiction.
- help accentuate what matters through text structures.
- embrace the challenge of nonfiction reading.
- face challenges posed by texts that are structured as hybrids.
- tackle tricky vocabulary through reading, note-taking, and conversation.
- plan for a research project.
- synthesize.
- read various types of texts.
- write to grow research-based ideas.
- keep from skipping the hard parts of nonfiction texts.
- celebrate research.
- read and think across two topics (comparing and contrasting).
- seek out patterns and relationships.
- investigate new topics.
- read texts with their own agenda.
- evaluate sources.
- read closely and think deeply.
- analyze craft.
- imagine possibilities and celebrate activism.

In writing, students will be able to:

- collect ideas as essayists.
- write to learn.
- use elaboration prompts to grow ideas.
- mine one's own writing.
- frame essays with boxes and bullets.
- compose and sort mini-stories.
- create parallelism in lists.
- organize for drafting.

- build a cohesive draft.
- become one's own job captain.
- write introductions and conclusions.
- revise work with goals in mind.
- correct run-on sentences and fragments.
- move from personal to persuasive writing.
- add persuasive inquiry into essay.
- connect evidence, reasons, and thesis.
- get ready to put opinions into the world.

Resources

Reader's Workshop Resources:

Core Text:

- *Everything Weather* by Kathy Furgang
- *DK Eyewitness: Hurricane and Tornado* by Jack Challoner
- *Hurricanes* by Seymour Simon

Other Suggested Resources/Media:

- link to "The Phoenix Zoo Saves Arabian Oryx" video
- "A Sport" text
- Hybrid Text Set (Heineman site)
- Science is for Everyone, Kids Included TED Talk
- Ted Talks to Watch with Kids
- A Performance of "Mathemagic" TED talk
- Nat Geo "Hurricane Destruction" video
- "9.0 Japanese Earthquake" video
- "Tsunami Destroys Building" video
- "Droughts 101" video
- "Drought" article (Heineman site)
- "Fast – Moving Water" article (Heineman site)
- "Katrina Strikes" article (Heineman site)
- "Making Fire with Sticks" video
- "What Do You Do With an Idea?" excerpt

Anchor Charts:

- *To Read Nonfiction Well...*
- *Researching a Second Example*
- *To Research Well...*

Additional Anchor Charts:

- *To Teach Well...*
- *Researchers Take Notes (from Grade 3 Unit 4)*
- *Common Nonfiction Text Structures*
- *Coding Nonfiction Texts*
- *Tackle the Hard Parts of Nonfiction Reading*
- *Figure Out the Meaning*
- *Ways to Push Your Thinking*
- *When Preparing for a Group Presentation, Think About*
- *Phrases We Can't Use*
- *Researching a Second Example*
- *Techniques for Writing to Grow Ideas*

- *Questions Researchers Ask About Their Sources*

Learning Progression:

- Informational Reading Learning Progression

Writer’s Workshop Resources:

Suggested Resources:

- Essays and Exemplars

Other Suggested Resources/Media:

- Readingandwritingproject.org
- Resources on the grade– level Google Drive

Anchor Charts:

- Strategies for Generating Essay Entries
- Qualities of Good Freewriting

Other Anchor Charts:

- *I Love Ice Cream*
- *Let’s Write an Essay*
- *Ways to Push Our Thinking*
- *Strategies for Generating Essay Entries*
- *To Develop a Thesis, I...*
- *Guidelines for Writing Support Stories for Essays*
- *Steps to Take Before You Draft*
- *Questions to Ask of Writing Before You Draft*
- *To-Do List*
- *Ways to Start an Essay*
- *Ways to End an Essay*
- *Moves Persuasive Essay Writers Make that Are Also ...*
- *Opinion Writers...*
- *Transition Phrases to Connect Evidence to Reasons*

UNIT 3 Reading: Interpretation Book Clubs

UNIT 3 Writing: The Literary Essay

Summary and Rationale

Reading:

This unit has three bends, each one leading students towards increasingly more nuanced thinking about interpretation, while also guiding students so that they can do the work independently, rather than simply following their teacher's thinking. The skills and strategies taught in each bend will set the stage for the work students will be asked to apply to their literary essays in writing workshop.

Writing:

This unit is designed so that students will receive repeated practice writing arguments about texts. Their work progresses from simple to more complex. To write well about reading, students not only need to learn more about writing, they also need to learn more about reading. Throughout the unit, students are taught the value of close reading of complex texts. Students will notice the details as well as central ideas.

Recommended Pacing

Reading:

Bend I: Interpretation: Discussing Themes and Issues in the Company of Clubs (approximately one week) In Bend I, students revisit some critical work from Bend III of *Interpreting Characters* to support them in thinking about ideas that their texts suggest. Students will learn ways to think about themes and lessons learned in familiar read aloud texts. Most importantly, students learn that stories are never about just one idea.

Bend II: Comparing Themes – and How Characters Relate to Them ---Across Texts (approximately one to two weeks) In Bend II, students are guided to more nuanced reading and thinking by being taught to lay texts with similar themes alongside each other in order to investigate how different texts speak similarly and differently about the same ideas. They will learn that it is rare for settings, characters, or events to match exactly in books. Further, students will learn to unpack a text, analyzing how ideas that are at first glance appear the same, however, may differ in either their development, or in their details. Once students can see that texts often address the same theme, then they can begin to notice differences in nuances of the message or in each author's treatment of the message. Students will be able to contrast how authors present or develop a meaning, theme, or character ---first in conversation, and then in writing.

Bend III: Reading Closely to See How Themes Are Shaped By Authors (approximately one to two weeks) In Bend III, students will be offered analytical lenses for interpretation that focus on literary craft, so that students are alert to the word and image choices and metaphors in the texts they encounter. This ability to think metaphorically enriches students' experience of literature, it hones their thinking in new directions, and it will enhance their own language and expressiveness. Students will emerge from this unit more alert to the metaphoric allusions and rhetoric in the texts they encounter.

Writing:

Bend I: Writing about Reading: Literary Essay (approximately two weeks) In bend one, students will learn to write structured, compelling essays in which they make and support claims and analyze, unpack, and incorporate evidence based on familiar texts. Student will use their prior knowledge of boxes and bullets while planning and drafting their essays. Students will continue to focus on introductions, conclusions and marshalling evidence in support of reasons.

Bend II: Raising the Quality of Literary Essays (approximately one to two weeks) In bend two, students will gain information from feedback and then repeat the cycle applying what they learned. This writing will be more analytic and interpretive. Students will gain understandings of how to mine for evidence based on what they need for higher writing.

Bend III: Writing Compare-and-Contrast Essays (approximately one week) In the third bend, students learn to write compare- and-contrast essays, noting the different texts' approaches to the same theme or issue.

State Standards

Standard NJLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas

CPI #	Cumulative Progress Indicator (CPI)
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RL.4.3.	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions)
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RL.4.2.	Determine a theme of a story, drama, or poem from details in the text; summarize the text
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Standard NJLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CPI #	Cumulative Progress Indicator (CPI)
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RL.4.2.	Determine a theme of a story, drama, or poem from details in the text; summarize the text.
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RL.4.1.	Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text
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Standard NJLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CPI #	Cumulative Progress Indicator (CPI)
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W.4.1.	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. A. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose. B. Provide reasons that are supported by facts from texts and/or other sources. C. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). D. Provide a conclusion related to the opinion presented.
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W.4.9.	Draw evidence from literary or informational texts to support analysis, reflection, and research. A. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”). B. Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).
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Standard NJLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CPI #	Cumulative Progress Indicator (CPI)
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W.4.4.	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
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Instructional Focus

Unit Enduring Understandings

- Interpret, and then discuss themes and issues within stories in book clubs.
- Compare themes, and discuss how characters relate to themes across text.
- Read closely to see how themes are shaped by authors.

- Processes promote efficiency.
- Growth comes from precision and practice.

- Language can express thoughts and feelings.

Unit Essential Questions

- How can I heighten my skills at interpretation so I see themes that thread through a text and that sometimes thread across many texts?
- How can I think about ways in which different authors approach the same theme differently?
- How do good habits build strong writers?
- How do writers write in a process?
- Why do people write?

Objectives

In reading, students will know:

- readers use all they know, from all their other reading work, to think about what the story they are reading might be teaching readers.
- in order to interpret or learn from books, readers can look for issues—especially issues that recur or issues that seem particularly important to the characters, and then consider how the main character relates to that issue—what does he or she think about it, feel about it, or react it.
- it is important to use tools to self-assess.
- readers carefully consider key scenes in stories—when characters experience strong emotions and/or make critical choices. Readers think extra hard about these scenes because they are usually related to the lessons in the book. To find these lessons, readers will unpack those scenes—maybe free writing about them or talking about them with others.
- readers design reading plans to develop their interpretations further as they read.
- readers follow more than one idea as they read ahead, supporting their ideas with evidence from the text, or revising their ideas when evidence isn't there.
- readers remain open as they move through their book—letting go of some ideas when it turns out they are not particularly important to the story, revising and holding onto others as they seem more and more important and complicated as the story goes on.
- readers monitor their writing about reading using the learning progression to self-assess and set goals for improvement.
- when writing about reading, readers push themselves to find the best examples of text evidence to support their ideas. They ask, 'Does the connection between this piece of evidence and my idea hit me over the head, or is it a bit hard to see?'
- while some stories have similar themes, there are also a lot of differences in these stories—so many different viewpoints centered on the same theme. One way readers study those differences is to look at how different characters handle the same theme or issues.
- readers compare the treatment of a theme in two different books by focusing on key scenes in each book that deal with the theme and ask themselves, 'How did the two characters each react to a similar event? Or, how did a similar idea come to each of the two different characters?'
- readers compare themes across texts by thinking about what lessons their character is learning and connecting that idea to a lesson learned by a character in another text.
- readers recall other stories and think and talk about how the stories compare; readers weigh our own lives and decision with those characters make, finding possible life-lessons that books leave us with.
- inquiry: What are some creative ways readers show their interpretive thinking?
- readers not only read closely by looking at the details of how characters talk and act, they also read closely by thinking about why an author may have chosen the precise words, phrases, and images used in the stories to forward a theme or life lesson.
- readers are moved by literature and understand literature more deeply by recognizing that objects in stories have symbolic importance—they connect objects to bigger meanings, letting a simple thing stand for a more complex thing.
- titles have significance beyond the obvious, literal meaning.
- powerful readers know that details matter.

- readers notice lines, scenes, or moments—when things are almost the same, but slightly different—that are repeated, they say, ‘This is here more than once, I wonder what is it’s importance...’
- powerful readers consider the perspective of the story—who’s telling the story—and how that perspective influences how the story is told.

In writing, students will know:

- reading with attentiveness to detail can spark ideas.
- experts know that certain aspects of their subjects merit special attention.
- one way writers elaborate on their ideas is through simple prompts.
- writers select ideas to craft into theses. essayists select mini-stories as evidence to support their ideas.
- writers use direct quotes to support claims about a text.
- writers not only use stories and quotes, writers also uses lists to support their claims.
- writers create drafts out of collections of evidence.
- writers seek out patterns in books and stories to develop ideas about themes.
- essayists look at all sides of a text and form complex ideas.
- essayists flash-draft essays to get thoughts down and revise later.
- essayists think carefully about introductions and conclusions.
- writers support claims by studying the choices authors make in their texts.
- literary essayists check their writing for many things including tense and pronoun references.
- essayists notice similarities and differences between texts and categorize their observations into patterns and ideas.
- essay writers compare and contrast essays by looking at similar themes across texts.
- essayists draw on all they know about essay writing as they tackle new projects.
- writers elaborate on each of their distinct, individual supporting details.
- writers get their writing reading by editing and polishing up their writing – including commas.
- writers celebrate their writing and their community of writers.

In reading, students will be able to:

- think about what the story they are reading might be teaching readers.
- consider how the main character relates to the issue in the story—what does he or she think about it, feel about it, or react it.
- carefully consider key scenes in stories and unpack those scene through free writing about them or talking about them with others.
- design reading plans to develop their interpretations further as they read.
- follow more than one idea as they read ahead, supporting their ideas with evidence from the text, or revising their ideas when evidence isn’t there.
- remain open as they move through their book—letting go of some ideas when it turns out they are not particularly important to the story, revising and holding onto others as they seem more and more important and complicated as the story goes on.
- monitor their writing about reading using the learning progression to self-assess and set goals for improvement.
- push themselves to find the best examples of text evidence to support their ideas.
- study the differences in stories by looking at how different characters handle the same theme or issues.
- compare the treatment of a theme in two different books by focusing on key scenes in each book that deal with the theme and ask themselves, ‘How did the two characters each react to a similar event? Or, how did a similar idea come to each of the two different characters’.
- compare themes across texts by thinking about what lessons their character is learning and connecting that idea to a lesson learned by a character in another text.
- recall other stories and think and talk about how the stories compare.
- inquire: What are some creative ways readers show their interpretive thinking?

- read closely by thinking about why an author may have chosen the precise words, phrases, and images used in the stories to forward a theme or life lesson.
- recognize that objects in stories have symbolic importance—they connect objects to bigger meanings, letting a simple thing stand for a more complex thing.
- understand that titles have significance beyond the obvious, literal meaning.
- know that details matter.
- consider the perspective of the story—who’s telling the story—and how that perspective influences how the story is told.

In writing, students will be able to:

- close read to generate ideas about a text.
- gather writing by studying characters.
- elaborate on written ideas using prompts.
- find and test a thesis.
- use stories as evidence.
- cite textual evidence.
- use lists as evidence.
- construct literary essays.
- write to discover what a story is *really* about.
- add complexity to ideas.
- flash-draft literary essays.
- create beginning and endings.
- use descriptions of an author’s craft as evidence.
- edit
- build muscles to compare and contrast.
- compare and contrast familiar texts.
- develop distinct lines of thought.
- understand commas.
- celebrate writing.

Resources

Reader’s Workshop Resources:

Core Text:

“Fox,” by Margaret Wild and Ron Brooks

Anchor Charts:

- Questions that Focus on Craft

Other Suggested Resources/Media:

Narratives that are suggestive and complicated as possible for your readers of every level. Texts can include:

- “*Love that Dog*,” by Sharon Creech
- “Dragon Slayer Academy for levels N-O
- “Every Living Thing” by Cynthia Rylant
- “Fly Away Home”
- “A Day’s Work”

Writer’s Workshop Resources:

Suggested Resources:

- Essays and Exemplars
- Realistic Fiction Picture books such as “Hickory Chair,” by Lisa Rowe Fraustino
- “Fox,” by Margaret Wild and Ron Brooks

- “Love that Dog,” by Sharon Creech

Other Suggested Resources/Media:

- *Readingandwritingproject.org*
- grade – level Google Drive

Anchor Charts:

- How to Write a Lit Essay

Additional Anchor Charts:

- *Questions Writers Ask of Texts*
- *Questions Writers Ask of Earlier Entries*
- *List of Prompts: Ways to Push Our Thinking*
- *How to Angle a Story to Make a Point*
- *When Choosing a Quote, Essayists Ask...*
- *Ways to Bring Quotes into an Essay*
- *List of Prompts: Questions*
- *Writing to Think about a Message or a Theme*
- *Tips to Developing More Complex Ideas*
- *Possible Templates that Can Support Thesis Statements for Literary Essays*
- *Ways to Push Our Thinking, Version 1*
- *Steps to Writing a Lead*
- *Conclusions*
- *Literary Devices*
- *Tips for Comparing and Contrasting*
- *Finding Texts to Compare in Deep Ways*
- *Possible Leads for Compare-and-Contrast Essays*

UNIT 4: **Reading:** Historical Fiction Book Clubs

UNIT 4 **Writing:** Bringing History to Life

Summary and Rationale

Reading:

This unit is organized so that children read in the company of friends, reading shared historical fiction from a particular era with support from a book club. Readers are encouraged to develop interpretations in shared company and enjoy the pleasures of reading with friends.

Writing:

In this unit, students dive deep into the project of writing research reports while appropriately gaining and understanding research scaffolds. Students will select topics studied and write in an organized and logical manner. Students will incorporate previously learned knowledge of grouping information and elaborating while incorporating new methods of text features to highlight important information. Students will take their research further by exploring themes and lessons of the events they studied.

Recommended Pacing

Reading:

Bend I: Tackling Complex Texts (approximately one week) The first bend teaches readers to read complex texts with strong literal comprehension, monitoring for sense, actively working to fit the pieces together, and working with support from a book club to keep track of multiple plotlines, many characters, and shifts in time and place.

Bend II: Interpreting Complex Texts (approximately one to two weeks) The second bend embarks upon the heady intellectual work of interpretation. As the stories your children are reading become more complicated, one of the most important things you'll teach is that their novels are not just about what is happening – the books are not just about the plots. Their novels are about ideas.

Bend III: The Intersection of Historical Fiction and History (approximately one to two weeks) In the third bend, students will begin to deepen their understanding by turning to nonfiction, beginning with primary source images. By studying images from the time period they are reading about, children deepen their engagement with that period, building knowledge and adding to the details they have learned to recognize as historical to that era. They also notice new information and perspectives. They will take this knowledge back to their novels, looking for the places where nonfiction intersects or adds to what they're reading about in their novels.

Writing:

Bend I: Informational Books: Making a Conglomerate of Forms (approximately two weeks) In bend one, students will create small books, perhaps with different genres, about the American Revolution. Students will work on organization and while adding details and elaboration.

Bend II: Writing with Greater independence (approximately two weeks) In bend two, students will narrow in on a subtopic to continue researching and collecting information. Students will learn more research techniques and effecting writing strategies including historical details, text features and quotations. Students will start making logical choices about important information.

Bend III: Building Ideas in Informational Writing (approximately one week) In the third bend, students move from organizing information to developing their own ideas about the information. This bend is all about historical interpretation and generating life lessons from their topics. The culmination is an expert fair where students are given the opportunity to teach others all they have learned about this topic.

State Standards

Standard NJLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas

CPI #	Cumulative Progress Indicator (CPI)
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RL.4.3.	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions)
RL.4.2.	Determine a theme of a story, drama, or poem from details in the text; summarize the text
Standard NJLSA.R1. <i>Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</i>	
CPI #	Cumulative Progress Indicator (CPI)
RL.4.2.	Determine a theme of a story, drama, or poem from details in the text; summarize the text.
RL.4.1.	Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text
Standard NJLSA.R7. <i>Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</i>	
CPI #	Cumulative Progress Indicator (CPI)
RI.4.9.	Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from two texts on the same topic in order to write or speak about the subject knowledgeably.
RI.4.7.	Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
Standard NJLSA.W2. <i>Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</i>	
CPI #	Cumulative Progress Indicator (CPI)
W.4.2.	W.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. A. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. B. Develop the topic with facts, definitions, concrete details, text evidence , or other information and examples related to the topic. C. Link ideas within paragraphs and sections of information using words and phrases (e.g., another, for example, also, because). D. Use precise language and domain-specific vocabulary to inform about or explain the topic. E. Provide a conclusion related to the information or explanation presented.
Standard NJLSA.W7. <i>Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.</i>	
CPI #	Cumulative Progress Indicator (CPI)
W.4.7.	Conduct short research projects that build knowledge through investigation of different aspects of a topic.
W.4.8.	Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> • Literature mirrors reality. • Passages convey themes. • Reading allows for discovery. • Processes promote efficiency. 	

- Growth comes from precision and practice.
- Language can express thoughts and feelings.

Unit Essential Questions

- How is reading similar to life?
- How do readers think about text?
- How does theme reflect life?
- How do good habits build strong writers?
- How do writers write in a process?
- Why do people write?

Objectives

In reading students will know:

- readers pay particular attention to the start of a book to analyze the setting – when the story takes place, where and what this place feels like.
- readers keep track of the story elements as they read, continually building their understanding of what’s going on.
- readers keep track of the ways in which characters’ timelines fit with the historical timelines, deepening understanding of both characters and historical events.
- readers deepen their understanding of characters and perspective by stepping into characters’ shoes and realizing that their thoughts and decisions are shaped by the times in which they live and their roles.
- strong readers read complex texts alertly, poised to interpret as they read.
- readers think or write about big ideas from a book with support from small moments, details, and objects found in the text.
- readers develop an interpretation of a book and use it as a lens for growing and shaping that interpretation as they read.
- readers are open to new ideas, both as they read and in conversation with other readers, to make their own interpretations more powerful.
- readers broaden and deepen their interpretation of a text by accounting for the perspectives of the minor characters.
- readers build interpretations by drafting and revising their ideas by comparing them to qualities of strong interpretations.
- historical fiction readers often deepen their sense of an unfamiliar era by studying images – photographs and illustrations – from the time period.

In writing students will know:

- writers imagine the text they are going to make.
- writers of informational texts make a plan for the structure of their writing.
- writers take strategies they’ve learned in the past and apply them to new situations.
- when writing to teach, it helps writers to do some actual teaching about their topic.
- writers improve their writing by adding details.
- writers who are writing a story about a time in history think about the three most important elements in any story – character, setting, conflict.
- writers who are writing essays about historical topics think about all they know about essay writing and research to develop ideas.
- writers reflect on how they are doing.
- nonfiction writers come up with a research plan.
- note-taking is not the easy part of essay writing.
- writers draw on all they know when they draft a new information book.

- writers need to organize information.
- writers use text features to highlight important information.
- history writers add quotations to their writing to accentuate central idea.
- history writers address more than one side of a story.
- writers reflect and take on new and challenging work.
- history writers write and develop their own ideas.
- history writing is not just made from facts but also from ideas.
- nonfiction writers do not always start out as experts on the topic they are writing about, but rather they work to become short-term experts.
- historians do not always find answers to every question they have.
- writers edit their writing.
- informational writers share with an audience

In reading students will be able to:

- read analytically at the start of a book.
- monitor for sense: Fitting the pieces together.
- think across timelines; fitting history and characters together.
- realize that characters' perspectives are shaped by their roles.
- make significance of a text by figuring out what it is really saying.
- see big ideas in small details.
- determine themes.
- deepen interpretation through collaboration and close reading.
- attend to minor characters.
- self-assess using qualities of a strong interpretation.
- turn to primary sources to better understand history.
- learn history from historical narratives.
- understand that some people's perspective is not all people's perspectives.
- see power in its many forms.
- find thematic connections across texts.
- celebrate their work as readers and writers.

In writing students will be able to:

- get the sense of informational books.
- plan the structure of writing.
- plan the writing with greater independence.
- teach as a way to rehearse for informational writing.
- elaborate with details.
- bring information alive with stories.
- form essays within informational texts.
- set goals.
- write plans for research.
- take notes mindfully.
- draft essays.
- develop logical structure using introductions and transitions.
- incorporate text features.
- incorporate quotes of voices.
- craft essays and narrative sections.
- write the other side of the story.
- self-assess.
- go from information writing to idea writing.
- dig deeper to interpret life lessons history teaches us.
- use confusions to guide research.

- question without always getting answers.
- edit.
- celebrate writing.

Resources

Reader's Workshop Resources:

Core Text:

- *Number the Stars* By: Lois Lowry

Other Suggested Resources/Media:

- *Rose Blanche* by Roberto Innocente
- Historical Fiction leveled book collection
- Readingandwritingproject.org

Anchor Charts:

- *Readers of Historical Fiction*

Additional Charts:

- *Creating a Constitution*
- *In a well-run club, members...*
- *Clues that Suggest a Passage Is Worth Pondering*
- *Thought Prompts to Help Us Grow Complex Ideas*
- *Growing Powerful Book Club Conversations*
- *Thinking Deeply*
- *Thought Prompts for Generating Quick Writes*
- *Figuring Out Perspective*
- *A Theme*
- *Talking and Writing to Learn* ○ *Synthesizing Nonfiction into Stories*
- *Using Images*
- *Use Search Terms to Find Historical Images*
- *Historical Fiction Readers Deepen Their Understanding*

Other:

- *The Historical Readers Constitution*
- *Teacher Timelines*
- *Freedom Summer Timeline*
- *Fourth Grade Exemplar of Answers to "Blizzard"*
- *Joseph's Historical Setting Notes*
- *Sam's Time Period Notes*
- *Deeper Thinking Jotting*
- *Sam's Club's Post-It Ideas*
- *Annmarie's Star Drawing*
- *Night Crossing Notes*
- *Kobe's Small Details Notes*
- *Izzy's Big Idea Notes*
- *The house of 60 Fathers Notes 1 and 2*
- *The Pioneers' Theory Chart*
- *Issues Your Character Faces Conversational Prompts*
- *Maxwell's Perspective of a Bird*
- *Four Readers' Ideas*
- *Emma Changes her Thinking*

- *A Sunday Afternoon on La Grande Jatte Painting*
- *Things poem*
- *Immigrants Notes*
- *King Christian image*
- *German Soldiers and Tanks image*
- *Additional Nonfiction*
- *Materials list*
- *link to article on Danish method of fooling search dogs during WWII Using My History Lens notes*
- *The Freedom Fighters' Plan*
- *List of big events in Number the Stars*
- *Map of The Rescue of the Danish Jews*
- *Timeline for Number the Stars*
- *Malik's Exploration of Power*
- *Power Change*
- *Number the Stars vs. The Butterfly*
- *Biranna's Theme-Based Text Set*
- *Sam's Thematic Text Set*
- *Common Themes Between Three Books*
- *What I Learned From Bud, Not Buddy*

Writer's Workshop Resources:

Suggested Resources:

- Expository book sets, drafts, exemplars

Other Suggested Resources/Media:

- *Readingandwritingproject.org*
- grade – level Google Drive

Anchor Charts:

- *Getting Ready to Write an Informational Book*
- *Strategies History Researchers Use to Grow Ideas as They Research*

Additional Anchor Charts:

- *The Revolutionary War: Possible Topics*
- *Possible Sections of an Informational Book*
- *Getting Ready to Write...An Information Book*
- *Questions Teachers Ask When Planning to Teach*
- *Planning a Micro-Story that Will be Embedded in Research*
- *Essay Plan*
- *Transition Words*
- *How to Take Notes*
- *Suggestions for Drafting*
- *Ways to Begin a Chapter in an Informational Book*
- *Ways to Conclude a Chapter in an informational book*
- *Possible Text Features*
- *Ways to Highlight Central Ideas and Key Information In Your Informational Writing*
- *Planning a Micro-Story that Will Be Embedded in Research*
- *Methods for Writing Powerful History Stories*
- *Ways to Push Our Thinking*
- *Freewriting*
- *Coming Up with Life Lessons*

