



Sunshine Law Request
from the
Missouri Attorney General's Office



ATTORNEY GENERAL OF MISSOURI

ERIC SCHMITT

April 22, 2022

Custodian of Records
Affton School District
8701 Mackenzie Road
Affton, MO 63123

Sent via email to tbracht@afftonschools.net; csmith@afftonschools.net

RE: Sunshine Law Request

Dear Dr. Bracht:

I write to request copies of the following public records pursuant to Chapter 610 of the Missouri Revised Statutes:

1. Provide all documents, handouts, diagrams, assignments, lesson plan, curriculum, or other teaching materials, including electronic copies and links or access to any online resources, beginning on January 01, 2021, through the date of this request, used at Mesnier Primary or Gotsch Intermediate Schools which include any of the following words or terms:
 - a. "LGBT", "LGBTQ", "LGBTQIA+" or any of its variations
 - b. "Pride"
 - c. "gender", "gender expression", "gender identity", "gender affirming" or "transgender"
 - d. "sexuality" or "sexual preference"
2. Provide all teacher training and professional development materials, including electronic copies and links or access to any online resources, beginning on January 01, 2021, through the date of this request, used at Mesnier Primary or Gotsch Intermediate Schools which include any of the following words or terms:
 - a. "LGBT", "LGBTQ", "LGBTQIA+" or any of its variations
 - b. "Pride"
 - c. "gender", "gender expression", "gender identity", or "transgender"
 - d. "sexuality" or "sexual preference"
3. Provide all documents, handouts, diagrams, assignments, curriculum, agreements, lesson plans or other teaching materials, including electronic copies and links or access to any online resources, beginning on January 01, 2021 through the date of this request, sourced

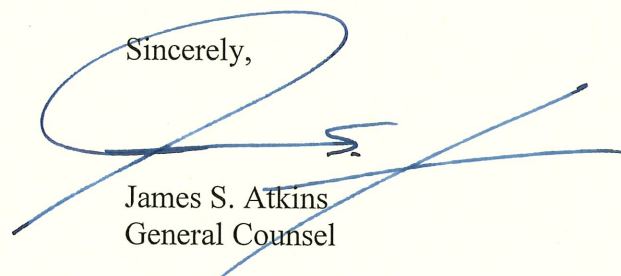
from GLSEN.org or any of its subsidiary or related groups used at Mesnier Primary or Gotsch Intermediate Schools.

I request that all responsive records be produced electronically, or be made available immediately for inspection.

This request seeks documents that are in the public interest because they are likely to contribute to a better understanding of the operations or activities of Affton School District. In addition, this is not a request for commercial purposes. For these reasons, pursuant to § 610.026.1(1), RSMo, the Missouri Attorney General's Office requests a waiver of any fees associated with processing this request for records.

Thank you for your time and attention to this matter.

Sincerely,

A handwritten signature in blue ink, consisting of a large, stylized 'J' followed by 'S. Atkins'. The signature is written over the printed name and title.

James S. Atkins
General Counsel



Responsive Documents

from the School District

Course Description

Physical Education classes at Mesnier concentrate on building and creating strong foundations in fundamental movement; sport and lifetime activities; personal fitness; and rhythms and dance. Responsible personal and social behaviors as well as sportsmanship and character building are stressed.

Scope and Sequence

Timeframe	Unit	Instructional Topics
Ongoing	Physical Activity and Lifetime Wellness	<ol style="list-style-type: none"> 1. Personal Fitness and Healthy Active Living 2. Responsible Personal and Social Behavior in the Physical Activity Setting 3. Injury Prevention, Treatment, and Rehabilitation
Ongoing	Efficiency of Human Movement and Performance	<ol style="list-style-type: none"> 1. Fundamental Movement Skills and Games 2. Sport Skills and Lifetime Activities 3. Rhythms and Dance

Materials and Resources

Equipment appropriate for each activity

Course Details

UNIT: Physical Activity and Lifetime Wellness -- Ongoing

Unit Description

In this unit students will tell why it is important to be physically active everyday. They will identify opportunities outside of school to participate in physical activity. Students will identify parts of the circulatory and respiratory systems of the body.

Summative Assessment

Ongoing observation of student performance throughout the unit.

Student Essential Vocabulary

heart-rate, pulse, lungs, heart, blood vessels, veins, arteries, circulatory system, respiratory system, moderate physical activity, vigorous physical activity, sportsmanship, cooperation, fair play, independence. responsibility, injury prevention, rehabilitation, breathing emergency, asthma, choking

Unit Attachments

No Attachments

TOPIC: Personal Fitness and Healthy Active Living [Ongoing]

Formative Assessment

Performance tasks and checks for understanding with immediate feedback from the teacher.

Essential Vocabulary

heart-rate, pulse, lungs, heart, blood vessels, veins, arteries, circulatory system, respiratory system, moderate physical activity, vigorous physical activity

Learning Targets

Students will articulate the importance of being physically active every day.

Assessment: Check for Understanding

PE.1.PA1A1 Health-Related and Skill-Related Fitness
- Name three ways to stay fit

Students will identify opportunities outside of school to participate regularly in physical activity.

Assessment: Check for Understanding

PE.1.PA1B1

Wellness

- Identify a variety of physical activities that promote wellness (e.g., walking, jogging)

Students will describe the benefits of appropriate warm-up and cool down activity.

Assessment: Performance Task

Check for Understanding

PE.1.PA1C1

Fitness Principles

- Recognize signs associated with physical activity (e.g., fast heart rate, heavy breathing, perspiration)

Students will identify the parts of the circulatory and respiratory systems of the body.

Assessment: Check for Understanding

PE.1.PA1D1

Body Systems

- Tell why muscles and bones are important to movement

Students will understand methods used to access health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and drug use.)

Assessment: Check for Understanding

SM.HE.K-12.5

methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)

Students will understand the correlation between proper nutrition and sleep and good overall health.

Assessment: Teacher Observation

SM.HE.K-12.2

principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)

Students will understand the importance of cardiovascular health and learn/practice activities that promote cardiovascular health. Activities will include running, relays, dance and various games and sports.

Assessment: Teacher Observation

Performance Task

PE.1.PA1A1

Health-Related and Skill-Related Fitness

- Name three ways to stay fit

PE.1.PA1B1

Wellness

- Identify a variety of physical activities that promote wellness (e.g., walking, jogging)

SM.HE.K-12.2

principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)

SM.HE.K-12.4

principles of movement and physical fitness

Students will build muscular strength and endurance through a variety of exercises including: squats, lunges, planks, push-ups, sit-ups and various jumps.

Assessment: Performance Task

SM.HE.K-12.4

principles of movement and physical fitness

Students will understand the importance of muscular flexibility and will improve their flexibility through a variety of stretches.

Assessment: Teacher Observation

PE.1.PA1C1

Fitness Principles

- Recognize signs associated with physical activity (e.g., fast heart rate, heavy breathing, perspiration)

SM.HE.K-12.2

principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)

Topic Attachments

No Attachments

TOPIC: Responsible Personal and Social Behavior in the Physical Activity Setting [Ongoing]

Topic Description

Students will demonstrate appropriate sportsmanship. Students will demonstrate independence and good use of time while participating in physical activities.

Formative Assessment

Teacher observation with immediate feedback provided.

Essential Vocabulary

sportsmanship, cooperation, fair play, independence. responsibility

Learning Targets

Students will demonstrate independence and good use of time while participating in physical activity.

Assessment: Teacher observation

PE.2.PA2A1

Personal/Social Responsibilities

- Demonstrate independence and good use of time while participating in physical activity

Students will demonstrate appropriate sportsmanship and sensitivity to diversity.

Assessment: Teacher Observation

Check for Understanding

PE.2.PA2A2

Personal/Social Responsibilities

- Show appropriate sportsmanship and sensitivity to diversity and gender issues

Topic Attachments

No Attachments

TOPIC: Injury Prevention, Treatment, and Rehabilitation [Ongoing]

Formative Assessment

Performance tasks with check for understanding and immediate feedback from the teacher.

Essential Vocabulary

injury prevention, rehabilitation, breathing emergency, asthma, choking

Learning Targets

Students will demonstrate efficient movement in activities to prevent injuries.

Assessment: Performance Task

PE.1.PA3A1

Prevention

- Tell the difference between general space awareness and personal space awareness

Students will recognize the symptoms of a breathing emergency.

Assessment: Check for Understanding

PE.2.PA3B1

Treatment

- Recognize the symptoms of breathing emergency (e.g., asthma, choking) and seek appropriate assistance

Students will demonstrate an understanding of methods used to assess health, reduce risk factors, and avoid high-risk behaviors.

Assessment: Class discussion

Check for Understanding

SM.HE.K-12.5

methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)

Topic Attachments

No Attachments

UNIT: Efficiency of Human Movement and Performance -- Ongoing

Unit Description

Students will demonstrate locomotor skills in combination and using patterns, levels, tempo, directions and pathways. They will demonstrate individually, and with a partner, manipulative skills in a stationary position and while moving (e.g. throwing, catching, kicking, striking, volleying and dribbling.) Students will demonstrate motor skills and knowledge of rules while participating in low organized games. Students will be able to move in general space while keeping proper personal space.

Summative Assessment

Ongoing observation of student performance throughout the unit.

Student Essential Vocabulary

locomotor skills, run, walk, skip, hop, jump, gallop, side-slide, leap, tempo, direction, pathway, manipulative skills, rhythm

Materials and Resources

beanbags, foam balls, yarnballs, hula hoops, soccer balls, basketballs, jump ropes, juggling scarves, noodles, basketballs and hoops, scooter boards, stuffed animals, baskets, frisbees, stopwatch

Unit Attachments

No Attachments

TOPIC: Fundamental Movement Skills and Games [Ongoing]

Topic Description

Students will demonstrate locomotor skills in combination and using patterns, levels, tempo, directions and pathways. Students will demonstrate manipulative skills individually and with a partner. students will distinguish between static and dynamic balance. students will demonstrate knowledge of rules while participating in organized games.

Formative Assessment

Teacher observation with immediate feedback.

Essential Vocabulary

tempo, direction, pathway, static and dynamic balance, skip, gallop, side-slide, leap, jump, hop, throw, toss, catch, strike, volley

Learning Targets

Students will demonstrate locomotor skills in combinations.

Assessment: Teacher Observation

- | | |
|--------------|--|
| PE.1.HM1A1 | Locomotor |
| | - Demonstrate all locomotor skills (walk, run, leap, jump, hop, slide, gallop, skip) |
| SM.HE.K-12.4 | principles of movement and physical fitness |

Students will demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways.

Assessment: Teacher Observation

- | | |
|------------|--|
| PE.1.HM1A1 | Locomotor |
| | - Demonstrate all locomotor skills (walk, run, leap, jump, hop, slide, gallop, skip) |

Students will demonstrate non-locomotor skills in a variety of activities using different levels and speeds individually and with a partner.

Assessment: Teacher Observation

- | | |
|------------|---|
| PE.1.HM1B1 | Non-Locomotor |
| | - Demonstrate non-locomotor skills in a variety of activities |

Students will demonstrate individually and with a partner manipulative skills in a stationary position and while moving.

Assessment: Performance Task

- | | |
|------------|--|
| PE.1.HM1C1 | Manipulative Skills |
| | - Demonstrate a variety of manipulative skills while stationary and moving |

Students will be able to distinguish between static and dynamic balance.

Assessment: Teacher Observation

- | | |
|------------|---|
| PE.1.HM1D1 | Body Management |
| | - Demonstrate static and dynamic balance activities (e.g., stork stand, lame dog) |
| PE.1.HM1D2 | Body Management |
| | - Demonstrate introductory stunts and tumbling skills (e.g., log, forward, egg rolls) |

Students will demonstrate motor skills and knowledge of rules while participating in low organized games.

Assessment: Teacher Observation

- | | |
|------------|---|
| PE.1.HM1F1 | Developmental Games |
| | - Demonstrate motor skills while participating in low organized games |
-

Students will create personal rhythmic patterns with a manipulative.

Assessment: Teacher Observation

PE.1.HM1E1	Movement Concepts - Demonstrate a variety of pathways, speeds, directions and levels using locomotor movements
PE.1.HM1E2	Movement Concepts - Identify and demonstrate a variety of relationships (over, under, through) with objects (e.g., wands, hula hoops)

Topic Attachments

No Attachments

TOPIC: Sport Skills and Lifetime Activities [Ongoing]

Formative Assessment

Performance tasks and checks for understanding with immediate feedback from the teacher.

Essential Vocabulary

soccer dribbling, trapping, passing, kicking. Basketball dribbling, passing, shooting. bowling, frisbee toss

Learning Targets

Students will demonstrate proper techniques for a variety of fundamental skills.

Assessment: Teacher Observation

PE.1.HM1F1	Developmental Games - Demonstrate motor skills while participating in low organized games
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Students will be able to correctly demonstrate a skip, hop, jump, gallop and side-slide and be able to perform them in combination.

Assessment: Observation/Checklist

PE.1.HM1A1	Locomotor - Demonstrate all locomotor skills (walk, run, leap, jump, hop, slide, gallop, skip)
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Students will perform a catch, throw, toss, dribble and kick using proper mechanics. They will develop and perform a refined movement sequence with a repeatable pattern.

Assessment: Observation/Checklist

PE.1.HM1C2	Manipulative Skills - Demonstrate fine motor skills while manipulating small objects (e.g., juggling scarves, small bean bags)
SM.HE.K-12.4	principles of movement and physical fitness

Topic Attachments

No Attachments

TOPIC: Rhythms and Dance [Ongoing]

Formative Assessment

Teacher Observation with immediate feedback provided.

Essential Vocabulary

rhythm, beat, folk dance, manipulative

Learning Targets

Students will demonstrate movement to different rhythms.

Assessment: Teacher Observation

PE.1.HM3A1	Essential Elements of Rhythm - Demonstrate basic cues to music (e.g., hokey pokey)
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Students will demonstrate the ability to create rhythmic movement patterns.

Assessment: Teacher Observation

- PE.1.HM3B1 Creative/Interpretive
- Create/interpret movements to a variety of music (e.g., locomotor/ nonlocomotor skills to beat/rhythm pattern)
- PE.1.HM3C1 Forms of Dance
- Demonstrate a simple dance

Students will create personal rhythmic patterns with a manipulative.

Assessment: Teacher Observation

- PE.1.HM3C1 Rhythmic Activities
- Demonstrate rhythmic activities (e.g., lummi sticks, jump rope, parachute)

Students will demonstrate a simple dance with a partner.

Assessment: Teacher Observation

- PE.1.HM3D1 Forms of Dance
- Demonstrate a simple dance

Topic Attachments

No Attachments

Learning Targets

Students will apply relationship experiences with a person (e.g. crawl under a person's bridge) or with objects.

Assessment - Teacher Observation

Students will articulate the importance of being physically active every day.

Assessment - Check for Understanding

Students will be able to correctly demonstrate a skip, hop, jump, gallop and side-slide and be able to perform them in combination.

Assessment - Observation/Checklist

Students will be able to distinguish between static and dynamic balance.

Assessment - Teacher Observation

Students will build muscular strength and endurance through a variety of exercises including: squats, lunges, planks, push-ups, sit-ups and various jumps.

Assessment - Performance Task

Students will create personal rhythmic patterns with a manipulative.

Assessment - Teacher Observation

Students will demonstrate a simple dance with a partner.

Assessment - Teacher Observation

Students will demonstrate an understanding of methods used to assess health, reduce risk factors, and avoid high-risk behaviors.

Assessment - Class discussion

Check for Understanding

Students will demonstrate appropriate sportsmanship and sensitivity to diversity.

Assessment - Teacher Observation

Check for Understanding

Students will demonstrate efficient movement in activities to prevent injuries.

Assessment - Performance Task

Students will demonstrate independence and good use of time while participating in physical activity.

Assessment - Teacher observation

Students will demonstrate individually and with a partner manipulative skills in a stationary position and while moving.

Assessment - Performance Task

Students will demonstrate locomotor skills in combinations.

Assessment - Teacher Observation

Students will demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways.

Assessment - Teacher Observation

Students will demonstrate motor skills and knowledge of rules while participating in low organized games.

Assessment - Teacher Observation

Students will demonstrate movement to different rhythms.

Assessment - Teacher Observation

Students will demonstrate non-locomotor skills in a variety of activities using different levels and speeds individually and with a partner.

Assessment - Teacher Observation

Students will demonstrate proper techniques for a variety of fundamental skills.

Assessment - Teacher Observation

Students will demonstrate the ability to create rhythmic movement patterns.

Assessment - Teacher Observation

Students will describe the benefits of appropriate warm-up and cool down activity.

Assessment - Performance Task

Check for Understanding

Students will identify opportunities outside of school to participate regularly in physical activity.

Assessment - Check for Understanding

Students will identify the parts of the circulatory and respiratory systems of the body.

Assessment - Check for Understanding

Students will perform a catch, throw, toss, dribble and kick using proper mechanics. They will develop and perform a refined movement sequence with a repeatable pattern.

Assessment - Observation/Checklist

Students will recognize the symptoms of a breathing emergency.

Assessment - Check for Understanding

Students will understand methods used to access health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and drug use.)

Assessment - Check for Understanding

Students will understand the correlation between proper nutrition and sleep and good overall health.

Assessment - Teacher Observation

Students will understand the importance of cardiovascular health and learn/practice activities that promote cardiovascular health. Activities will include running, relays, dance and various games and sports.

Assessment - Teacher Observation

Performance Task

Students will understand the importance of muscular flexibility and will improve their flexibility through a variety of stretches.

Assessment - Teacher Observation

Standards Covered

PE.1.HM1A1	Locomotor - Demonstrate all locomotor skills (walk, run, leap, jump, hop, slide, gallop, skip)
PE.1.HM1B1	Non-Locomotor - Demonstrate non-locomotor skills in a variety of activities
PE.1.HM1C1	Manipulative Skills - Demonstrate a variety of manipulative skills while stationary and moving
PE.1.HM1C2	Manipulative Skills - Demonstrate fine motor skills while manipulating small objects (e.g., juggling scarves, small bean bags)
PE.1.HM1D1	Body Management - Demonstrate static and dynamic balance activities (e.g., stork stand, lame dog)

PE.1.HM1D2	Body Management - Demonstrate introductory stunts and tumbling skills (e.g., log, forward, egg rolls)
PE.1.HM1E1	Movement Concepts - Demonstrate a variety of pathways, speeds, directions and levels using locomotor movements
PE.1.HM1E2	Movement Concepts - Identify and demonstrate a variety of relationships (over, under, through) with objects (e.g., wands, hula hoops)
PE.1.HM1F1	Developmental Games - Demonstrate motor skills while participating in low organized games
PE.1.HM3A1	Essential Elements of Rhythm - Demonstrate basic cues to music (e.g., hokey pokey)
PE.1.HM3B1	Creative/Interpretive - Create/interpret movements to a variety of music (e.g., locomotor/ nonlocomotor skills to beat/rhythm pattern)
PE.1.HM3C1	Rhythmic Activities - Demonstrate rhythmic activities (e.g., lummi sticks, jump rope, parachute)
PE.1.HM3D1	Forms of Dance - Demonstrate a simple dance
PE.1.PA1A1	Health-Related and Skill-Related Fitness - Name three ways to stay fit
PE.1.PA1B1	Wellness - Identify a variety of physical activities that promote wellness (e.g., walking, jogging)
PE.1.PA1C1	Fitness Principles - Recognize signs associated with physical activity (e.g., fast heart rate, heavy breathing, perspiration)
PE.1.PA1D1	Body Systems - Tell why muscles and bones are important to movement
PE.1.PA3A1	Prevention - Tell the difference between general space awareness and personal space awareness
PE.2.PA2A1	Personal/Social Responsibilities - Demonstrate independence and good use of time while participating in physical activity
PE.2.PA2A2	Personal/Social Responsibilities - Show appropriate sportsmanship and sensitivity to diversity and gender issues
PE.2.PA3B1	Treatment - Recognize the symptoms of breathing emergency (e.g., asthma, choking) and seek appropriate assistance
SM.HE.K-12.2	principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
SM.HE.K-12.4	principles of movement and physical fitness
SM.HE.K-12.5	methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)

Primary Standards Targeted

Course Description

Physical Education classes at Mesnier concentrate on building and creating strong foundations in fundamental movement; sport and lifetime activities; personal fitness; and rhythms and dance. Responsible personal and social behaviors as well as sportsmanship and character building are stressed.

Scope and Sequence

Timeframe	Unit	Instructional Topics
Ongoing	Physical Activity and Lifetime Wellness	1. Personal Fitness and Healthy Active Living 2. Responsible Personal and Social Behavior in the Physical Activity Setting 3. Injury Prevention, Treatment, and Rehabilitation
Ongoing	Efficiency of Human Movement and Performance	1. Fundamental Movement Skills and Games 2. Sport Skills and Lifetime Activities 3. Rhythms and Dance

Materials and Resources

Smart-board, Brainpop Jr., SPARK K-2 Curriculum, heart-rate monitors, hula-hoops, fitness and stretching poly-spots, posters of circulatory and respiratory systems, jump ropes, music player. resistance bands, pedometers

Course Details

UNIT: Physical Activity and Lifetime Wellness -- Ongoing

Unit Description

In this unit students will tell why it is important to be physically active everyday. They will identify opportunities outside of school to participate in physical activity. Students will identify parts of the circulatory and respiratory systems of the body.

Summative Assessment

Ongoing observation of student performance throughout the unit.

Student Essential Vocabulary

heart-rate, pulse, lungs, heart, blood vessels, veins, arteries, circulatory system, respiratory system, moderate physical activity, vigorous physical activity, sportsmanship, cooperation, fair play, independence. responsibility, injury prevention, rehabilitation, breathing emergency, asthma, choking

Unit Attachments

No Attachments

TOPIC: Personal Fitness and Healthy Active Living [Ongoing]

Formative Assessment

Performance tasks and checks for understanding with immediate feedback from the teacher.

Essential Vocabulary

heart-rate, pulse, lungs, heart, blood vessels, veins, arteries, circulatory system, respiratory system, moderate physical activity, vigorous physical activity

Learning Targets

Students will articulate the importance of being physically active every day.

Assessment: Check for Understanding

PE.2.PA1A1

Health-Related and Skill-Related Fitness

- Tell why it is important to be physically active every day

Students will identify opportunities outside of school to participate regularly in physical activity.

Assessment: Check for Understanding

PE.2.PA1B1	Wellness
	- Identify opportunities outside of school to participate regularly in physical activities (e.g., dance practice, jogging, kick, dribble, throw and catch)

Students will describe the benefits of appropriate warm-up and cool down activity.

Assessment: Performance Task

Check for Understanding

PE.2.PA1C1	Fitness Principles
	- Describe the benefits of appropriate warm-up and cool-down activity

Students will identify the parts of the circulatory and respiratory systems of the body.

Assessment: Check for Understanding

PE.2.PA1D1	Body Systems
	- Identify the parts of the circulatory and respiratory systems of the body (circulatory - heart, blood, veins, arteries; respiratory - lungs, mouth, nose, bronchial tubes, trachea)

Students will understand methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and drug use.)

Assessment: Check for Understanding

SM.HE.K-12.5	methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)
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Students will understand the correlation between proper nutrition and sleep and good overall health.

Assessment: Teacher Observation

SM.HE.K-12.2	principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
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Students will understand the importance of cardiovascular health and learn/practice activities that promote cardiovascular health. Activities will include running, relays, dance and various games and sports.

Assessment: Teacher Observation

Performance Task

PE.2.PA1A1	Health-Related and Skill-Related Fitness
	- Tell why it is important to be physically active every day
PE.2.PA1B1	Wellness
	- Identify opportunities outside of school to participate regularly in physical activities (e.g., dance practice, jogging, kick, dribble, throw and catch)
SM.HE.K-12.2	principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
SM.HE.K-12.4	principles of movement and physical fitness

Students will build muscular strength and endurance through a variety of exercises including: squats, lunges, planks, push-ups, sit-ups and various jumps.

Assessment: Performance Task

SM.HE.K-12.4	principles of movement and physical fitness
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Students will understand the importance of muscular flexibility and will improve their flexibility through a variety of stretches.

Assessment: Teacher Observation

PE.2.PA1C1	Fitness Principles
	- Describe the benefits of appropriate warm-up and cool-down activity
SM.HE.K-12.2	principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)

Topic Attachments

No Attachments

TOPIC: Responsible Personal and Social Behavior in the Physical Activity Setting [Ongoing]

Topic Description

Students will demonstrate appropriate sportsmanship. Students will demonstrate independence and good use of time while participating in physical activities.

Formative Assessment

Teacher observation with immediate feedback provided.

Essential Vocabulary

sportsmanship, cooperation, fair play, independence, responsibility

Learning Targets

Students will demonstrate independence and good use of time while participating in physical activity.

Assessment: Teacher observation

PE.2.PA2A1

Personal/Social Responsibilities

- Demonstrate independence and good use of time while participating in physical activity

Students will demonstrate appropriate sportsmanship and sensitivity to diversity.

Assessment: Teacher Observation

Check for Understanding

PE.2.PA2A2

Personal/Social Responsibilities

- Show appropriate sportsmanship and sensitivity to diversity and gender issues

Topic Attachments

No Attachments

TOPIC: Injury Prevention, Treatment, and Rehabilitation [Ongoing]

Formative Assessment

Performance tasks with check for understanding and immediate feedback from the teacher.

Essential Vocabulary

injury prevention, rehabilitation, breathing emergency, asthma, choking

Learning Targets

Students will demonstrate efficient movement in activities to prevent injuries.

Assessment: Performance Task

PE.2.PA3A1

Prevention

- Perform efficient movement in activities to prevent injuries

Students will recognize the symptoms of a breathing emergency.

Assessment: Check for Understanding

PE.2.PA3B1

Treatment

- Recognize the symptoms of breathing emergency (e.g., asthma, choking) and seek appropriate assistance

Students will demonstrate an understanding of methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol, and other drug use).

Assessment: Class discussion

Check for Understanding

SM.HE.K-12.5

methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)

Topic Attachments

No Attachments

UNIT: Efficiency of Human Movement and Performance -- Ongoing

Unit Description

Students will demonstrate locomotor skills in combination and using patterns, levels, tempo, directions and pathways. They will demonstrate individually, and with a partner, manipulative skills in a stationary position and while moving (e.g. throwing, catching, kicking, striking, volleying and dribbling.) Students will demonstrate motor skills and knowledge of rules while participating in low

organized games. Students will be able to move in general space while keeping proper personal space.

Summative Assessment

Ongoing observation of student performance throughout the unit.

Student Essential Vocabulary

locomotor skills, run, walk, skip, hop, jump, gallop, side-slide, leap, tempo, direction, pathway, manipulative skills, rhythm

Materials and Resources

beanbags, foam balls, yarnballs, hula hoops, soccer balls, basketballs, jump ropes, juggling scarves, noodles, basketballs and hoops, scooter boards, stuffed animals, baskets, frisbees, stopwatch

Unit Attachments

No Attachments

TOPIC: Fundamental Movement Skills and Games [Ongoing]

Topic Description

Students will demonstrate locomotor skills in combination and using patterns, levels, tempo, directions and pathways. Students will demonstrate manipulative skills individually and with a partner. students will distinguish between static and dynamic balance. students will demonstrate knowledge of rules while participating in organized games.

Formative Assessment

Teacher observation with immediate feedback.

Essential Vocabulary

tempo, direction, pathway, static and dynamic balance, skip, gallop, side-slide, leap, jump, hop, throw, toss, catch, strike, volley

Learning Targets

Students will demonstrate locomotor skills in combinations.

Assessment: Teacher Observation

PE.2.HM1A1	Locomotor
	- Demonstrate locomotor skills in combinations
SM.HE.K-12.4	principles of movement and physical fitness

Students will demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways.

Assessment: Teacher Observation

PE.2.HM1A2	Locomotor
	- Demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways

Students will demonstrate non-locomotor skills in a variety of activities using different levels and speeds individually and with a partner.

Assessment: Teacher Observation

PE.2.HM1B1	Non-Locomotor
	- Demonstrate non-locomotor skills in a variety of activities using different levels and speeds individually and with a partner

Students will demonstrate individually and with a partner manipulative skills in a stationary position and while moving.

Assessment: Performance Task

PE.2.HM1C1	Manipulative Skills
	- Demonstrate individually and with a partner manipulative skills in a stationary position and while moving (e.g., throwing, catching, kicking, striking, volleying, and dribbling)

Students will be able to distinguish between static and dynamic balance.

Assessment: Teacher Observation

PE.2.HM1D1	Body Management
	- Distinguish between static and dynamic balance (e.g., one leg balance, forward roll)

Students will demonstrate motor skills and knowledge of rules while participating in low organized games.

Assessment: Teacher Observation

PE.2.HM1F1

Developmental Games

- Demonstrate motor skills and knowledge of rules while participating in low organized games

Students will create personal rhythmic patterns with a manipulative.

Assessment: Teacher Observation

PE.2.HM1E2

Movement Concepts

- Apply relationship experiences with a person (e.g., crawl under partner's bridge) or with objects

Topic Attachments

No Attachments

TOPIC: Sport Skills and Lifetime Activities [Ongoing]

Essential Vocabulary

soccer dribbling, trapping, passing, kicking. Basketball dribbling, passing, shooting. bowling, frisbee toss

Learning Targets

Students will demonstrate proper techniques for a variety of fundamental skills.

Assessment: Teacher Observation

PE.2.HM1F1

Developmental Games

- Demonstrate motor skills and knowledge of rules while participating in low organized games

Students will be able to correctly demonstrate a skip, hop, jump, gallop and side-slide and be able to perform them in combination.

Assessment: Observation/Checklist

PE.2.HM1A1

Locomotor

- Demonstrate locomotor skills in combinations

PE.2.HM1A2

Locomotor

- Demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways

Students will perform a catch, throw, toss and kick using proper mechanics. They will develop and perform a refined movement sequence with a repeatable pattern.

Assessment: Observation/Checklist

PE.2.HM1C1

Manipulative Skills

- Demonstrate individually and with a partner manipulative skills in a stationary position and while moving (e.g., throwing, catching, kicking, striking, volleying, and dribbling)

PE.2.HM2A1

Skill Techniques

- Demonstrate proper techniques for a variety of fundamental skills

SM.HE.K-12.4

principles of movement and physical fitness

Topic Attachments

No Attachments

TOPIC: Rhythms and Dance [Ongoing]

Formative Assessment

Teacher Observation with immediate feedback provided.

Essential Vocabulary

rhythm, beat, folk dance, manipulative

Learning Targets

Students will demonstrate movement to different rhythms.

Assessment: Teacher Observation

PE.2.HM3A1

Essential Elements of Rhythm

- Demonstrate movements to different rhythms

Students will demonstrate the ability to create rhythmic movement patterns.

Assessment: Teacher Observation

PE.2.HM3B1 Forms of Dance
- Demonstrate a simple dance with a partner

Students will create personal rhythmic patterns with a manipulative.

Assessment: Teacher Observation

PE.2.HM3C1 Rhythmic Activities
- Create personal rhythmic pattern with a manipulative (e.g., lummi stick)

Students will demonstrate a simple dance with a partner.

Assessment: Teacher Observation

PE.2.HM3D1 Forms of Dance
- Demonstrate a simple dance with a partner

Topic Attachments

No Attachments

Learning Targets

Students will apply relationship experiences with a person (e.g. crawl under a person's bridge) or with objects.

Assessment - Teacher Observation

Students will articulate the importance of being physically active every day.

Assessment - Check for Understanding

Students will be able to correctly demonstrate a skip, hop, jump, gallop and side-slide and be able to perform them in combination.

Assessment - Observation/Checklist

Students will be able to distinguish between static and dynamic balance.

Assessment - Teacher Observation

Students will build muscular strength and endurance through a variety of exercises including: squats, lunges, planks, push-ups, sit-ups and various jumps.

Assessment - Performance Task

Students will create personal rhythmic patterns with a manipulative.

Assessment - Teacher Observation

Students will demonstrate a simple dance with a partner.

Assessment - Teacher Observation

Students will demonstrate an understanding of methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol, and other drug use).

Assessment - Class discussion

Check for Understanding

Students will demonstrate appropriate sportsmanship and sensitivity to diversity.

Assessment - Teacher Observation

Check for Understanding

Students will demonstrate efficient movement in activities to prevent injuries.

Assessment - Performance Task

Students will demonstrate independence and good use of time while participating in physical activity.

Assessment - Teacher observation

Students will demonstrate individually and with a partner manipulative skills in a stationary position and while moving.

Assessment - Performance Task

Students will demonstrate locomotor skills in combinations.

Assessment - Teacher Observation

Students will demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways.

Assessment - Teacher Observation

Students will demonstrate motor skills and knowledge of rules while participating in low organized games.

Assessment - Teacher Observation

Students will demonstrate movement to different rhythms.

Assessment - Teacher Observation

Students will demonstrate non-locomotor skills in a variety of activities using different levels and speeds individually and with a partner.

Assessment - Teacher Observation

Students will demonstrate proper techniques for a variety of fundamental skills.

Assessment - Teacher Observation

Students will demonstrate the ability to create rhythmic movement patterns.

Assessment - Teacher Observation

Students will describe the benefits of appropriate warm-up and cool down activity.

Assessment - Performance Task

Check for Understanding

Students will identify opportunities outside of school to participate regularly in physical activity.

Assessment - Check for Understanding

Students will identify the parts of the circulatory and respiratory systems of the body.

Assessment - Check for Understanding

Students will perform a catch, throw, toss and kick using proper mechanics. They will develop and perform a refined movement sequence with a repeatable pattern.

Assessment - Observation/Checklist

Students will recognize the symptoms of a breathing emergency.

Assessment - Check for Understanding

Students will understand methods used to access health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and drug use.)

Assessment - Check for Understanding

Students will understand the correlation between proper nutrition and sleep and good overall health.

Assessment - Teacher Observation

Students will understand the importance of cardiovascular health and learn/practice activities that promote cardiovascular health. Activities will include running, relays, dance and various games and sports.

Assessment - Teacher Observation

Performance Task

Students will understand the importance of muscular flexibility and will improve their flexibility through a variety of stretches.

Assessment - Teacher Observation

Standards Covered

PE.2.HM1A1	Locomotor - Demonstrate locomotor skills in combinations
PE.2.HM1A2	Locomotor - Demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways
PE.2.HM1B1	Non-Locomotor - Demonstrate non-locomotor skills in a variety of activities using different levels and speeds individually and with a partner

PE.2.HM1C1	Manipulative Skills - Demonstrate individually and with a partner manipulative skills in a stationary position and while moving (e.g., throwing, catching, kicking, striking, volleying, and dribbling)
PE.2.HM1D1	Body Management - Distinguish between static and dynamic balance (e.g., one leg balance, forward roll)
PE.2.HM1E2	Movement Concepts - Apply relationship experiences with a person (e.g., crawl under partner's bridge) or with objects
PE.2.HM1F1	Developmental Games - Demonstrate motor skills and knowledge of rules while participating in low organized games
PE.2.HM2A1	Skill Techniques - Demonstrate proper techniques for a variety of fundamental skills
PE.2.HM3A1	Essential Elements of Rhythm - Demonstrate movements to different rhythms
PE.2.HM3B1	Creative/Interpretive - Demonstrate the ability to create rhythmic movement patterns (e.g., float high, stomp, turn, crawl slow)
PE.2.HM3C1	Rhythmic Activities - Create personal rhythmic pattern with a manipulative (e.g., lummi stick)
PE.2.HM3D1	Forms of Dance - Demonstrate a simple dance with a partner
PE.2.PA1A1	Health-Related and Skill-Related Fitness - Tell why it is important to be physically active every day
PE.2.PA1B1	Wellness - Identify opportunities outside of school to participate regularly in physical activities (e.g., dance practice, jogging, kick, dribble, throw and catch)
PE.2.PA1C1	Fitness Principles - Describe the benefits of appropriate warm-up and cool-down activity
PE.2.PA1D1	Body Systems - Identify the parts of the circulatory and respiratory systems of the body (circulatory - heart, blood, veins, arteries; respiratory - lungs, mouth, nose, bronchial tubes, trachea)
PE.2.PA2A1	Personal/Social Responsibilities - Demonstrate independence and good use of time while participating in physical activity
PE.2.PA2A2	Personal/Social Responsibilities - Show appropriate sportsmanship and sensitivity to diversity and gender issues
PE.2.PA3A1	Prevention - Perform efficient movement in activities to prevent injuries
PE.2.PA3B1	Treatment - Recognize the symptoms of breathing emergency (e.g., asthma, choking) and seek appropriate assistance
SM.HE.K-12.2	principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
SM.HE.K-12.4	principles of movement and physical fitness
SM.HE.K-12.5	methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)

Primary Standards Targeted

PE.2.HM1A1	Locomotor - Demonstrate locomotor skills in combinations
PE.2.HM1A2	Locomotor - Demonstrate locomotor skills using patterns, levels, tempo, directions, and pathways
PE.2.HM1B1	Non-Locomotor - Demonstrate non-locomotor skills in a variety of activities using different levels and speeds individually and with a partner
PE.2.HM1C1	Manipulative Skills

- Demonstrate individually and with a partner manipulative skills in a stationary position and while moving (e.g., throwing, catching, kicking, striking, volleying, and dribbling)

PE.2.HM1D1	Body Management - Distinguish between static and dynamic balance (e.g., one leg balance, forward roll)
PE.2.HM1E2	Movement Concepts - Apply relationship experiences with a person (e.g., crawl under partner's bridge) or with objects
PE.2.HM1F1	Developmental Games - Demonstrate motor skills and knowledge of rules while participating in low organized games
PE.2.HM2A1	Skill Techniques - Demonstrate proper techniques for a variety of fundamental skills
PE.2.PA1A1	Health-Related and Skill-Related Fitness - Tell why it is important to be physically active every day
PE.2.PA1B1	Wellness - Identify opportunities outside of school to participate regularly in physical activities (e.g., dance practice, jogging, kick, dribble, throw and catch)
PE.2.PA1C1	Fitness Principles - Describe the benefits of appropriate warm-up and cool-down activity
PE.2.PA1D1	Body Systems - Identify the parts of the circulatory and respiratory systems of the body (circulatory - heart, blood, veins, arteries; respiratory - lungs, mouth, nose, bronchial tubes, trachea)
PE.2.PA2A1	Personal/Social Responsibilities - Demonstrate independence and good use of time while participating in physical activity
SM.HE.K-12.2	principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
SM.HE.K-12.3	diseases and methods for prevention, treatment and control
SM.HE.K-12.4	principles of movement and physical fitness
SM.HE.K-12.5	methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)

Course Description

This course will give fourth graders extensive opportunities to write on topics they care about through explicit and sequenced instruction that helps them progress along a learning continuum. Writing is taught using a workshop approach, in which students learn first through a demonstration or guided inquiry method of instruction, followed by guided practice, and then independent work for which they receive feedback through individual and small group conferences. Each unit of study represents approximately five weeks of teaching in which a great many cycles of drafting and revision occur and several pieces are published. Each unit aligns with one of the three types of writing in the Missouri Learning Standards: narrative, information, and opinion. Students are taught early on in each unit to self-assess using writing checklists and to create individual writing goals that support their learning. In addition, students write to on-demand prompts in each type of writing throughout the year to inform teacher instruction and to monitor student progress.

Scope and Sequence

Timeframe	Unit	Instructional Topics
5 Week(s)	The Arc of Story: Writing Realistic Fiction (Calkins)	<ol style="list-style-type: none"> 1. Bend I: Creating and Developing Stories and Characters that Feel Real 2. Bend II: Drafting and Revising with an Eye toward Believability 3. Bend III: Preparing for Publication with an Audience in Mind 4. Bend IV: Embarking on Independent Fiction Projects
5 Week(s)	Boxes and Bullets: Personal and Persuasive Essays (Calkins)	<ol style="list-style-type: none"> 1. Bend I: Writing to Learn 2. Bend II: Raising the Level of Essay Writing 3. Bend III: Personal to Persuasive
5 Week(s)	Bringing History to Life: Information (Calkins)	<ol style="list-style-type: none"> 1. Bend I: Informational Books: Making a Conglomerate of Forms 2. Bend II: Writing with Greater Independence 3. Bend III: Building Ideas in Informational Writing
4 Week(s)	If/Then Historical Fiction Writing	<ol style="list-style-type: none"> 1. Bend I: Collecting Ideas and Planning 2. Bend II: Drafting & Revising 3. Bend III Preparing to Launch Independent Historical Fiction Writing Pieces 4. Bend IV Preparing Historical Fiction Stories for Readers
4 Week(s)	Fourth Grade Editing Unit of Study If/Then Test Prep Unit	<ol style="list-style-type: none"> 1. Grammar Skills
5 Week(s)	Fourth Grade Poetry Unit	<ol style="list-style-type: none"> 1. Bend I Generating Ideas 2. Bend II: Creating Poetry 3. Bend III Fun Poetry

Materials and Resources

Lucy Calkins, Units of Study in Opinion, Information, and Narrative Writing

Course Details

UNIT: The Arc of Story: Writing Realistic Fiction (Calkins) -- 5 Week(s)

Unit Description

In this unit students will begin with learning ways to live like writers, seeing ideas for fiction stories everywhere. We will let students know that fiction writers get their ideas by paying attention to the moments and issues in their lives. Students will collect ideas in their writer's notebooks. Students will want to collect a few true small moment stories which will help students begin to launch into fictionalizing those moments. Students will then develop realistic characters that have planned internal traits and external traits. Fourth grade fiction writers think especially about a character's wants and needs. From this a story line emerges out of the

intersection of a character's motivation and the obstacles that get in the way. From this, students will create a story arc, which is a planning strategy that makes the rising and falling of actions evident for young writers. The story arc will show students how stories with two or three strong scenes can successfully show a character, plot, and even setting change over the course of the story. In the third bend of this unit writers will move into preparing their pieces for audiences through focused drafting, deep revision work, and editing. Once a draft is completed we then emphasize that writers look back on the trail of their stories thinking about the importance of descriptive settings. In this bend fourth grade writers create endings to their stories that have solutions to the problems that the character works toward.

Summative Assessment

Students will complete an "On Demand" assessment by answering a prompt (see attached) within an given time period. The On Demand Assessments will be assessed using the Narrative Writing Rubric (also attached) and will be used to inform individual, small, and whole-group instruction throughout this unit of writing. Students will be re-assessed, using the same prompt, upon the completion of this unit to determine growth in the areas of writing content and conventions.

Student Essential Vocabulary

- Seed Ideas
- Struggles
- Motivation
- Story Arc
- Plot
- External
- Internal
- Traits
- Scene
- Dialogue
- Setting
- Revise
- Edit
- Publish
- Lens
- Fiction

Materials and Resources

- The Arc of Story: Writing Realistic Fiction
- On Demand Writing Prompt
- On Demand Scoring Guide
- Book: [A Chair for My Mother](#) (Optional)
- Book: [Fireflies](#)
- Book: [Owl Moon](#)
- Teacher's Writing Journal (which will be used as a model)
- Student Writing Journal

Unit Attachments

On Demand Writing Prompt: Narrative Writing	All Educators	(File)
Narrative Checklist Grade 4	Public	(File)
Student writing sample - Narrative	Public	(File)
Student sample - Session 5	Public	(File)
Student writing - Session 5	Public	(File)
Another writing sample - Session 5	Public	(File)

Student sample - Session 15	Public	(File)
Student writing - Session 20	Public	(File)
2nd Writing sample - Session 20	Public	(File)

TOPIC: Bend I: Creating and Developing Stories and Characters that Feel Real -- 5 Day(s)

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 1: Students will be able to imagine stories from ordinary moments.

Connection: *Fourth Graders, I am so thrilled that today marks our first day of writing workshop together! We are about to start an amazing year of creating, learning, and sharing our writing. Last year you became very strong writers. You wrote personal narratives, taught with expert books, made a real-world difference with persuasive writing and learned to craft fairy tales. Wow! You are quite the accomplished group! Now that you are fourth graders you already know so much about writing and have matured so much over the summer, you will be starting the year in a way that closely matches the new more grown-up version of you. Our first writing unit for the year will be realistic fiction!*

Teaching Point: "Today is an important day because you're going to begin collecting ideas for fictional stories in your new writer's notebook, and I want to teach you where writers look to find those ideas. The most important thing that 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!"

-The teacher can give an example of how the author of Charlotte's Web (E.B. White) didn't actually witness animals talking but rather may have been sitting in a barn observing life, and later allowed his imagination to create a story from an everyday moment.

Model: *Let me show you what I mean. I am going to think about a small moment from my life, remembering some of the strategies I learned in the past for getting Small Moment stories. Like, one of my favorite strategies is to write about times when I was feeling strong emotions. And I think that's a particularly good strategy here because I know that strong emotions can make for great fictions stories too.* The teacher will model aloud ideas from their own life that they can turn into a fictional Small Moment story.

Active Engagement: *"Writers, think of a Small Moment from this school year, from our classroom. Maybe it is something from the first day of school. Now, share your Small Moment story with your partner making sure to tell it like a small moment with dialogue, action, and thinking. IF, as you are telling your partner your story, you get an idea fiction story, go ahead and share that new idea with your partner."*

Link: What you have shown me today is that realistic fiction writers have imagination because they are able to look into their everyday lives and create stories from ordinary moments. Today and for the rest of your lives, whenever you want to write fiction, try to either gather small, true moments from your lives or read your notebook in search of ideas for fictional stories.

Assessment: Teacher Observation

LA.4.W.3

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

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

Session 2: Students will be able to imagine and write about stories that they wish existed in the world.

Connection: "The other day I was trying to decide which book I wanted to read next. I wanted a story about a character that was like me. I want a story about a girl from a big family, who loves going to the beach." (The teacher will tell a story about how writers often find story ideas in the details of our lives)

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 by paying attention to the stories that they wish existed in the world. Sometimes writers get ideas for stories by thinking, 'How can I write a story for people like me, so that we can see ourselves in book?'" (Here the teacher may give a couple of examples of books that they wish existed that would relate to them. For example, I wish there was a book about a kid like me who was afraid of the dark)

Model: "Let me show you how I use this strategy to come up with a story idea. First of all, I am thinking about the books that I want to read. For one thing I wish there were more books about people who _____" (The teacher will model writing that they wish existed by using think aloud and their writing journal). "Do you see writers, that when writing about my story idea, I didn't just say, 'I wish there were books on kids who are _____'? I actually jotted a few sentences about how such a story might go. I specifically thought about what the character might want and what she might struggle for. Characters in all stories have big longings. The most important thing that I want for you to learn from this lesson is that when you are collecting ideas for stories in your writer's notebook, you get ideas not only from rereading old entries, but you also get ideas for stories from thinking about books you wish existed in the world. Today you can use either of these ways to grow story ideas.

Active Engagement: "So let's try it. pretend that you think to yourself, 'I wish there were books about kids like me who aren't that good at ____.' Remember that to make that wish into a story idea, you need to invent some details. You can do so by asking questions of your story idea. Why isn't the kid in the story good at sports? Which sports? What has happened lately that shows these struggles?" "Now, tell your partner how you could turn this into a story idea. Remember, think about the character, his or her character traits, the character's particular struggle, about what he or she wants, and about what the character does."

Link: "So writers, we pretended we wished there were more stories about kids who aren't good at sports and then imagined a character in such a book. When you are living your life as a fiction writer, you won't write about the character/ lay out. You'll invent your own characters. You can use any of the strategies we've learned, or others that you invent, to do this.

Share:

Assessment: The teacher will meet with students individually and in small groups

LA.4.W.3

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

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

LA.K-12.W.CCR.3

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

Session 3: Students will be able to create a list of writing ideas, which will be used to inspire their writing

Day 3: Writers Prepare For Writing By Making Lists:

Connection: Writers, we have been working extremely hard to prepare ourselves for writing. We have done this by thinking of things that we hold near our heart and making lists of books that we wish existed in the world. Wonder is one of the most important tools a writer can have. Writers are always thinking about the world, asking questions in their minds, wondering about this or that.

Teaching Point: Today, I am going to teach you that writers can also gather ideas for writing by making a list of things that they wonder about. Let's look at a fourth grader's writing from New York. (Teacher will show the two pieces that are examples. The teacher will point out specific wonderings.) Writers notice how some of their questions can be answered while other questions cannot be answered.

Active Engagement: Really quickly turn and share something that you wonder about with your writing partner. (Give the students a moment to share). Boys and Girls, I heard so many great ideas of things that you wonder about. For example, I heard....(share some of the ideas that you heard).

Link: Writers, from this day forward you can use wonderings as a way to brainstorm a list of future writing topics. Today, when you head back to your seats I want for you to make a list of things that you wonder about.

Mid Workshop Teaching Point: Challenge your students to take one topic and stretch it like the mentor texts did.

Share: Writers will share their lists with their writing partners or quickly with others in the class.

Assessment: Teachers will meet with students in small groups and individually in conferences.

Teacher Observation

3-5.4.2.1	Make lists from labels or with peers
3-5.4.3.1	Produce simple expository or narrative text
3-5.4.5.3	Connect or integrate personal experiences with literature/content

Session 4: Students will be able to choose a specific topic to write about.

Day 4: Review Small Moments:

Connections: Writers, we have been extremely busy forming lists and brainstorming writing topics, last night I was thinking about how excited I am to finally be able to start hearing about things that have happened in your lives, so that I can get to know you better. One way that good writers are able to share important or fun moments of their lives with others is through the use of small moments.

Teaching Point: Today, we are going to review zooming in on a small moment. (Teacher will have a chart with the three parts; whole watermelon/slice of watermelon/and a seed). I know that you have talked about small moments since second grade, but I just want to remind you how we are able to zoom into a seed story. A whole watermelon is an entire vacation or day (I used my entire wedding day as an example). If we use our magnifying glass and zoom in further we are able to see a slice of watermelon. This might be one event during the day that still has LOTS of details (My wedding reception). So, we have to zoom in even further to a seed (the storm during my wedding reception). Our seed story usually only lasted about ten-fifteen minutes, but it is a story that we could stretch across pages using lots of details. (The teacher will be modeling how they simplify their story on their chart next to each picture).

Active Engagement: Writers, we are now going to practice finding a seed with our writing partners. Let's think back to the first day of school. This is our watermelon. Now, let's zoom in to one part of our day...the watermelon slice....let's say we zoom in to the morning. Now, turn and talk to your partners about how we are able to create a seed story from the morning of our first day of school. (Allow students to turn and talk to their partners for a moment. If groups are having trouble, coach groups as needed) 3-2-1-0 Fourth graders, I can't believe all of the great ideas I've heard. I heard one group talk about the moment they walked into the classroom, and everything that was going through their mind.

Link: Writers, remember that our goal for today is to focus on zooming into a seed story. When you go back to your seats I would like for you to practice finding seed stories to write about. (Use graphic organizer to help students get started and focus on seed stories)

Mid Workshop Teaching Point: When students have seed ideas challenge them to write out their seed story.

Share: Have students share their seed story plans with writing partners.

Assessment: Teachers will meet with students in small groups and individually for conferences

Teacher Observation

LA.4.W.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. <ul style="list-style-type: none">- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.- Use dialogue and description to develop experiences and events or show the responses of characters to situations.- Use a variety of transitional words and phrases to manage the sequence of events.- Use concrete words and phrases and sensory details to convey experiences and events precisely.- Provide a conclusion that follows from the narrated experiences or events.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 5: Students will be able to stretch their writing idea across several pages.

Day Five: Turning a Seed into a Story (Stretching a Small Moment across Pages)

Materials (Writing Paper and Book “A Chair for My Mother” or “The Kissing Hand”)

Connection: By now you have done lots of different kinds of writing in your notebooks. You’ve doodled and sketched, wondered, and reacted. You’ve gathered lists and random facts. These entries are like chicks in an incubator—there comes a time when the chick is ready to leave the safety of the incubator and out into the world. The same is true with your notebook. By now you may be ready to take an entry or several entries, and craft a finished story. If so, it might be helpful to make a plan.

Teaching Point: Today, I want to teach you how we are able to take our seed ideas and stretch them across pages like real authors do; you put one thing that happened, then you turn the page. Then the next thing happened, then you turn the page. Then you put how it all turned out in the end. Today let’s look at the story “The Kissing Hand” and see how the author stretched a small moment across several pages just like you do in your writing. As I read the parts to you picture how the author was able to stretch the small moment out.

“Now remember the part when Chester was leaving for school for the first time and he decided to give his mom the Kissing Hand. That is the Small Moment I will read.”

“That night, Chester stood in front of his school and looked thoughtful. Suddenly, he turned to his mother and grinned.

“Give me your hand,” he told her (ACT OUT TURNING THE PAGE)

Chester took his mother’s hand in his own and unfolded her large, familiar fingers into a fan. Next, he leaned forward and kissed the center of her hand.

“Turn the Page”

“Now you have a kissing hand too,” he told her. And with a gentle “Good-bye” and “I love you,” Chester turned and danced away.

Active Engagement: I am going to take a booklet and tell my story of giving my dog a bath. I am going to stretch the story out across the pages like the author did. Be researchers; watch and listen closely. (The teacher will talk through their story by touching each page of their booklet. Have students then discuss what they observed the teacher doing)

Link: Today, as you write your small moments I would like for you to first practice stretching out your story by touching each page and saying your story aloud just like I did.

Mid-Workshop teaching point: Remind students of the chart that you made. If students are having trouble stretching their small moment across pages pull small groups or remind the entire class that they can always plan their story out using a timeline.

Teacher Chart to Make:

Writing Small Moments:

Writers think of something that happened to them.

They make sure that it is a seed story

They picture it in their mind.

They may sketch it on paper. (optional)

They plan it out by stretching it across the pages.

Share: Call the children to the carpet. Have a child explain how they stretched their story out on paper which made it more detailed and sequenced.

Assessment: The teacher will meet with students in small groups and individually for writing conferences

Teacher Observation

LA.4.W.3

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

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

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

LA.4.W.4	<ul style="list-style-type: none">- Use a variety of transitional words and phrases to manage the sequence of events.- Use concrete words and phrases and sensory details to convey experiences and events precisely.- Provide a conclusion that follows from the narrated experiences or events. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
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Session 7: Students will be able to write their stories in summaries and in scenes.

Session 7: Feeling and Drafting the Heart of Your Story:

Connection: Isn't it amazing to think that over the last few days, you have created a character. A person, with real wants and struggles. Your imagination and great thinking have completely designed an individual-from the color of their skin, hair, eyes, to who they want to be friends with or what they are scared of. In a way, you are like the little old lady who make a gingerbread man and carefully chose little blue candies for his eyes, a licorice mouth...and now your gingerbread man and character have SPRUNG to life!

Today, I want to teach you that when we draft our story we lose ourselves- we write as if we are a part of the story.

Teaching Point: You all know how, when we read we almost become our main character or the narrator of our story. We read the words and suddenly we are that boy that is being made fun of because of our facial deformity (like Auggie). We are able to do this because writers first do the same thing. You, as writers, need to try and do this work- live in your characters' skins as you draft your stories.

Now, watch me as I write as my character. (The teacher will demonstrate writing as the character-thinking aloud "hmm...if I was my character what would I do") I am keeping in mind what the next dot on my story arc is, but I am also just trying to be my main character

Fourth graders, did you notice how when I wrote-when any fiction writer writes- we keep in mind the big plan for how a story will probably go, but we let the details emerge from the specific, exact actions we take? Usually our scene involves two characters, and one does or says something and then the next one reacts. Also, notice how I didn't just tell what my character was doing, but instead I used descriptive language to show my readers what was happening.

Active Engagement: For the next part of this lesson, I need help with my story. You and your partner will put yourselves in my character's shoes. Use the poster from yesterday to help you. Pretend that you are my character. Picture her. Turn and tell your partner the next but of the story

The teacher will highlight some great examples that she heard from partners.

Link: Writers, I want to remind you that writing is a lot of drama. Once we've gotten our lead we need to reread it and become our main character. We need to stand in our character's shoes, see through their eyes.

Mid Workshop Teaching Point: Writers, I want to stop you really quickly. I want to really quickly show you how you can meet with your writing partner and help each other make sure that you are on the right track. When you meet you can reread the early pages of a story and think "What might this story look like if it were to continue" "What might happen next?" "What problems might the writer encounter if they continue the story?" Often you'll decide that your first draft starts too far from the turning point, and you'll decide the next draft needs to zoom in on an event that is closer to the main

Assessment: Teacher Observation

LA.4.W.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. <ul style="list-style-type: none">- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.- Use dialogue and description to develop experiences and events or show the responses of characters to situations.- Use a variety of transitional words and phrases to manage the sequence of events.- Use concrete words and phrases and sensory details to convey experiences and events precisely.- Provide a conclusion that follows from the narrated experiences or events.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Topic Attachments

No Attachments

TOPIC: Bend II: Drafting and Revising with an Eye toward Believability -- 3 Day(s)

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 7: Students will be able to write their stories in summaries and in scenes.

Session 7: Feeling and Drafting the Heart of Your Story:

Connection: Isn't it amazing to think that over the last few days, you have created a character. A person, with real wants and struggles. Your imagination and great thinking have completely designed an individual-from the color of their skin, hair, eyes, to who they want to be friends with or what they are scared of. In a way, you are like the little old lady who make a gingerbread man and carefully chose little blue candies for his eyes, a licorice mouth...and now your gingerbread man and character have SPRUNG to life!

Today, I want to teach you that when we draft our story we lose ourselves- we write as if we are a part of the story.

Teaching Point: You all know how, when we read we almost become our main character or the narrator of our story. We read the words and suddenly we are that boy that is being made fun of because of our facial deformity (like Auggie). We are able to do this because writers first do the same thing. You, as writers, need to try and do this work- live in your characters' skins as you draft your stories.

Now, watch me as I write as my character. (The teacher will demonstrate writing as the character-thinking aloud "hmm...if I was my character what would I do") I am keeping in mind what the next dot on my story arc is, but I am also just trying to be my main character

Fourth graders, did you notice how when I wrote-when any fiction writer writes- we keep in mind the big plan for how a story will probably go, but we let the details emerge from the specific, exact actions we take? Usually our scene involves two characters, and one does or says something and then the next one reacts. Also, notice how I didn't just tell what my character was doing, but instead I used descriptive language to show my readers what was happening.

Active Engagement: For the next part of this lesson, I need help with my story. You and your partner will put yourselves in my character's shoes. Use the poster from yesterday to help you. Pretend that you are my character. Picture her. Turn and tell your partner the next but of the story

The teacher will highlight some great examples that she heard from partners.

Link: Writers, I want to remind you that writing is a lot of drama. Once we've gotten our lead we need to reread it and become our main character. We need to stand in our character's shoes, see through their eyes.

Mid Workshop Teaching Point: Writers, I want to stop you really quickly. I want to really quickly show you how you can meet with your writing partner and help each other make sure that you are on the right track. When you meet you can reread the early pages of a story and think "What might this story look like if it were to continue" "What might happen next?" "What problems might the writer encounter if they continue the story?" Often you'll decide that your first draft starts too far from the turning point, and you'll decide the next draft needs to zoom in on an event that is closer to the main action. On the other hand, sometimes you'll decide that you've told the whole story right at the beginning, but you haven't included any details.

Share: The teacher will display the writing checklist and discuss where student's writing should be. Students will set goals for themselves as writers.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

SM.LA.K-12.4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)

Session 8: Students will be able to write a clear beginning to their independent writing piece.

Session 8: Study Published Texts to Write Leads- Students will be able to hook their readers with a catchy lead in their story

Materials:

-Anchor Chart How to Write a Fiction Story

-Books with interesting or hooking leads (Mentor Texts)

-Anchor Chart – Story Starters

Connection:

The teacher will read the first page of a couple of books that demonstrate catchy hooks.

Writers, one of my favorite things, as a reader, is to open a book and instantly be hooked. For example, in the "I Survived" books I am immediately thrown into a ton of action.

Today, I want to teach you that great writers begin writing and write and write and write. Then they pause, rewind, listen to what they've written, and revise the beginning or lead of their story. This changes their entire story in a magical way.

Teaching Point:

You already know that the beginning of a piece of writing, and piece of writing, is called a lead. It's called this because these sentences are the way that an author leads the reader into the text. A good lead instantly hooks a reader's attention. Let me show you some ways that writers can hook their readers. The teacher will share the writing anchor chart and discuss with students what each type of lead is

Active Engagement:

Have students work with their partner to come up with a strong lead for our class story. Have the kids use the chart to help guide their thinking. The teacher will visit with partner groups and coach the students on their thinking. The teacher will highlight some great examples of beginnings that were heard.

Link: Writers, remember that from this day forward, as you are writing you can choose to spice up your writing with a strong lead. We can use dialogue, actions, a sound, snapshot of a small moment, flashback, or even a question to hook our readers.

Mid Workshop Teaching Point: Writers, can I stop you really quickly. I have noticed that so many of you have chosen to use dialogue in your stories and that is great! I just want to give you one caution if you choose to use dialogue. When you use dialogue in your stories, there has to be a reason. You usually use dialogue because you're trying to show something about a character. It's important that you don't just use dialogue as a filler. Let me show you what I mean

"Hi" I said.

"Hi," he said.

"How are you?" I asked.

"Fine, how are you?" he replied

What I do like about this dialogue is that they used a different line each time a new person was talking. Also, they used the appropriate punctuation and capitalization. What this person needs to work on is that this dialogue isn't contributing anything to the story. It's not moving the story along, instead we should have dialogue that tells us something about the characters. For example,

After we exchanged greetings, I said what I had been meaning to tell him for days. "Mike," I blurted out. "I can't stand the way you pick on me all of the time."

"I had no idea," Mike said quietly. Why did you wait so long to tell me? I would have stopped a long time ago."

Share: Writers, by now many of you have written several leads, several different first scenes. I want to remind you that each of your leads will get you started telling a different story. Would you please share one of your leads with your partner, then see where your leads will lead.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 9: Students will be able to use descriptive writing techniques that allow their reader to know the setting of the story.

Session 9- Orienting Readers with Setting: At the end of this lesson students will be able to add details in order to describe your setting

Connection: Last night I was sleeping when all of a sudden the phone rang. When the phone rang I woke up, the room was dark, and I didn't know where I was. I couldn't see anything. I couldn't tell if I was dreaming or awake. Has that ever happened to you? When the phone rang again, I looked to see where the sound was coming from, and it dawned on me that I was in my bedroom and that I'd just been woken by the phone. My eyes got used to the dark and I saw that I was in my bedroom....but for those few moments I had no idea where I was. This made me immediately think about our writing when we can hear our characters, and understand what they are doing....but we don't know where our characters are.

Today I want to teach you that you, as the writer, need to "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?"

Teaching Point: Let me show you what I mean. (The teacher will refer to the quote below)

I didn't know what to do. I looked at her. "Hey, are you mad at me?" I asked. "No. Are you made at me?" she asked. I took a deep breath. "No. I don't think so," I said. "Great, then let's race," she said.

Something work really well in this example of a scene. Characters are talking. We can tell ow they're feeling. But the characters are floating. The story produces the same feeling I had when I woke up in the middle of the night and didn't know where I was. We can't tell where the characters are, and we're not sure what they are doing.

Watch me as I revise this scene by adding action and setting.

"Are you mad at me?" I asked as we walked down the sidewalk together.

"No. Are you mad at me?" Zoe responded.

A car whizzed past us, kicking up water from the rainfilled gutters as it went. I thought about what Zoe was asking, and shifted the umbrella so that it protected her as well as me. With my other hand, I tugged on my backpack straps. My bag was heavy from all of the homework our teacher had given us.

"No, I'm not mad." I said.

She smiled at me from beneath her yellow rain hood. "Good. Then let's race!" She took off ahead of me, splashing through every puddle on the sidewalk. The rain streamed down on her. I pulled in my umbrella and took off after her. I caught up with her, then loped easily in her wake.

Writers, do you see how the characters are no longer in the dark. We are really able to picture them. We can see what they're doing and where they are.

Active Engagement: So, let's try looking back over our class story, and see where we need to add action and setting. I've written more of our story, and while we read it let's ask ourselves, "Will this make sense to my readers?" "Is this clear?" – The teacher will read aloud a part of the class story. The students will work with their writing partners to write in the air how we can revise the story to be better; using setting and action.

The teacher will ask one partnership to share their thinking.

Link: Writers, today as you work you will switch between the process of drafting your stories and revising. You'll make sure that your characters feel real. You'll keep an eye on the deeper meaning of your story, and you'll make sure that you don't leave your readers in the dark.

Mid Workshop Teaching Point: Writers, I just wanted to highlight some great examples of student work. These students have done a great job making sure that their writing has action, description, and setting.

Share: Right now, would you please find a spot in your draft that you have recently written, a section of your story where you are pretty sure you've provided enough orienting information so that readers can truly make movies in their minds as they listen to your story. – Students will share with their writing partners--

Remember, today you learned that writers help readers by describing what things look like in the room, the town, the place where the story is happening.

Session 9 Homework- Noticing Setting on Television (fun for the kids who don't like homework)

Assessment: Teacher Observation

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|----------|---|
| LA.4.L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <ul style="list-style-type: none">- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).- Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.- Use modal auxiliaries (e.g., can, may, must) to convey various conditions.- Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).- Form and use prepositional phrases.- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.- Correctly use frequently confused words (e.g., to, too, two; there, their). |
|----------|---|

Session 10: Students will be able to add endings to their writing pieces that brings all of their work to a powerful close.

Session 10: Writing Powerful Endings- At the end of this lesson students will be able to craft strong endings to narrative stories

Connection: Writers, let's celebrate! You have been working so hard on creating your characters, making sure there is action and setting in your stories. You have been writing your stories bit by bit in scenes. You should feel so proud of all of your hard work. Give yourself a pat on the back!

Today I want to teach you that writers take their time with endings. They make sure that their ending ties up all loose ends, resolve the unresolved difficulties, and bring home the story's meaning. (Add this to your overall anchor chart)

Teaching Point: When I was teaching second grade I remember working with a little girl who was telling the story of how her birthday at the park was rained out. When it came to the end of her story she just wrote, "They all lived happily ever after." I gently explained to her that she would need to change the ending of her story, so a little bit later I came back to conference with her and in pretty bubble letters she wrote THE END- you guys laugh, but I've realized that a lot of us don't know how to write good solid endings. When you end a story there will be no superhero who flies in and saved the day out of nowhere. Instead I want to give you a piece of advice... There is never a need for another character to zoom in from outside the story to save the day.

Let me show you what I mean. There are a few key questions that fiction writers consider when revising their endings and imagining how they might go:

Key Questions Fiction Writers Consider in Revising Endings:

Can the reader see evidence of the main character's evolution (so how has the character changed)

Does my ending make sense or come out of nowhere?

Are the loose ends tied up? Have I answered the reader's key questions?

Link: Today, like professional writers, you are going to reread your writing with lenses. You might look at your own writing and ask, "Have I brought out the real thing this story is mostly about?" You might reread asking, "Can I make my characters seem less like cardboard cutouts?" Try other special lens you invent to help improve your writing piece. Remember for the rest of your life that writers can write great drafts, but then they return to those drafts, rereading them with different lenses in mind, expecting to revise them.

Mid Workshop Teaching Point: Writers, I want to grab your attention really quickly. I just wanted to let you know that one lens real authors use is rereading to make sure that their stories make sense. One way that they are able to do this is by reading their stories aloud to a partner to make sure that their story make sense.

Share: Writers, really quickly I want for you to quickly reflect over all of the work that we have been doing. Turn to your partner and list over your fingers a few things that a writer MUST do to make a good writing piece. Don't worry about the razzle-dazzle fancy stuff, but really focus on the things that a writer MUST do!

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Topic Attachments

No Attachments

TOPIC: Bend III: Preparing for Publication with an Audience in Mind -- 5 Day(s)

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 11: Students will be able to revise their own writing pieces.

Session 11- Reading with a Lens: Students will be able to revise and edit their own writing

Connection: Hurray!!! Many of you are coming to the final pages of your story booklets!!! I am so proud of all of your hard work! The good news is that once you reach the ending of your story, you have a chance look over your entire story and make sure that it fits together into one piece.

Today I want to remind you that good writers switch back and forth between drafting and revising. We are always rereading our writing in order to improve it. I also want to teach you that that when we revise we need to reread with glasses....you don't really need to wear glasses to be a writer. But you do need to put on special lenses that allow you to reread your writing with one particular question or concern in mind. We sometimes call that 'reading with a lens'

Teaching Point: Let me show you what I mean when I say revision starts with rereading with a lens. So, I am going to revise the draft that we've written so far. And to do so, I'm going to use a special lens. I'm going to read just a bit with an eye toward one issue I choose. I could choose any issue that matters to me. For example, I may read the first time reading with the lens of punctuation, and the next time capitalization, etc.

The lens that we are going to focus on today is called, "The Cardboard Character Alert." When we reread we will make sure that our characters are life like- which means that our main character looks and acts so real that they could walk right off of the pages of the book into your living room. However, we need to remember that we need to make sure that our character has some good traits but also some traits that are not-so-good. If they don't have a balance between the two then our character will seem fake.

Active Engagement: Let's try putting on the Cardboard Character Alert Lens to look at this part of a draft. (The teacher will refer to writing on page 113 or pull word document up.) What do you notice about our character Rex and this story? Turn and discuss with your partner your thoughts using this Cardboard Character Lens.

Great writers, Rex is too perfect. We need to make sure that he has a flaw or a problem that he needs to overcome.

Link: Today, like professional writers, you are going to reread your writing with lenses. You might look at your own writing and ask, "Have I brought out the real thing this story is mostly about?" You might reread asking, "Can I make my characters seem less like cardboard cutouts?" Try other special lens you invent to help improve your writing piece. Remember for the rest of your life that writers can write great drafts, but then they return to those drafts, rereading them with different lenses in mind, expecting to revise them.

Mid Workshop Teaching Point: Writers, I want to grab your attention really quickly. I just wanted to let you know that one

lens real authors use is rereading to make sure that their stories make sense. One way that they are able to do this is by reading their stories aloud to a partner to make sure that their story make sense.

Share: Writers, really quickly I want for you to quickly reflect over all of the work that we have been doing. Turn to your partner and list over your fingers a few things that a writer MUST do to make a good writing piece. Don't worry about the razzle-dazzle fancy stuff, but really focus on the things that a writer MUST do!

Assessment: Teacher Observation

SM.LA.K-12.1	speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
SM.LA.K-12.4	writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)

Session 12: Students will be able to use mentor texts to develop strong characters.

Session 12-Using Mentor Texts to Flesh Out Characters: Students will be able to use mentor texts to develop characters
Connection: Fourth graders, recently I have been thinking about our read aloud, and the characters in our read aloud. When I am reading to you I feel as if I am the character. For example, when our character is in a rough situation I feel his frustration, or when he is about to cry about something I am able to imagine what that feeling is like...having a lump in your throat, blinking to keep back tears, etc.

Today, I want to remind you that when you read stories where the characters really come alive you can stop and ask yourself, "what did the author do to make this an amazing story?" Then, you can reread your draft and see if you can use that same technique in your writing.

Teaching Point: (The teacher will use a mentor text as their example) If we want to learn from another writer, we need to open ourselves up to their story. Then when we let the story get through to us, we can stop and say, "Why am I feeling this way?" and we ask, "What has the author done that makes this part of the story so powerful for me?" Let me show you what I mean with our read aloud (Teacher will use an excerpt of emotion from their read aloud. The teacher will demonstrate applying the technique from the mentor text to their own writing) so, class after I notice something an author has done I think to myself 'Are there places in my draft where I could use the same technique?' Let's look back over our class story and see if we can choose a part where we can rewrite the part with more detail and feeling. (Teacher will model this technique in their class story)

Active Engagement: Now, let's try this whole process with our partners. We've talked about the book "Fireflies" let's zoom into one scene and notice what the author does to bring the characters to life.

Daddy called from the hallway,

"See you later, alligator."

"After a while, crocodile," I called back.

"I caught hundreds of fireflies—"

Turn and talk to your partner about what you noticed the author did well. (should hear people say how the author used kid words, shows dialogue)

Now, let's add this to our class story.

Link: So writers, you already know that over the next few days you will be switching back and forth from writing scenes of your story to revising your story. While you are revising you can ask yourself if your story makes sense. You can also decide to use another lens for re-visioning your draft. You can learn ways to re-see your draft if you find a text you admire, notice a section of the text that seems to work especially well, and then ask yourself, "What did the author do that I could try?"

Mid workshop Teaching Point: Share with writers examples of action that reveals emotions. Remind the writers that they can do this in their own writing.

Share: Writers, please meet with your writing partners and discuss how you tried today's strategy in your writing. Be prepared to share one example of how you may have tried this.

Assessment: Teacher Observation

SM.LA.K-12.4	writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
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Session 13: Students will be able edit their writing looking for various corrections to make.

Session 13- Editing with Various Lenses- At the end of this lesson students will be able to edit their writing.

Connection: Writers, I know that you are excited to share your stories with the rest of our community. But, before we do that, there is still important work ahead. We still need to edit these stories so that not only the ideas, structure, and craft are perfect, but also the spelling, punctuation, and grammar will reflect your very best work.

Today I want to remind you that good writers read through their writing several times looking to edit different parts each time.

Teaching Point: Writers, I want to show you how when I edit my writing I read through my draft many times checking for one sort of editing concern, then another, and then another. Each time I read through my draft I have a specific lens I am reading with. Watch me as I read through our class story. I am going to read with the lens of punctuation. (Teacher may

want to create a chart with different lens of revision).

Active Engagement: Now you are going to work with your writing partner to edit this paragraph. Read it once checking for and fixing punctuation. Then read it again, checking for and fixing tenses. Then put on your check for spelling lens, etc...

Link: Writers, as you edit your fiction stories and other pieces remember that all of us as writers take editing very seriously. We generally read our writing once, twice, three times, and so on choosing a different lens each time.

Mid Workshop Teaching Point: Writers, all minds up here for a second. I just want to remind you that editors take this job very seriously. Often writers have a checklist of things that they can work on to improve their writing. Often writers use different colored pens to revise their writing. Often writers read their writing pieces aloud, making sure that nothing goes unnoticed. (Teacher may refer to chart or learning progression)

Share: Writers, every so often it is important for writers to have a fresh pair of eyes on their writing because even the best writers may have a hard time seeing their errors. Today partners are going to read each other's pieces. Remember to be respectful and make any changes in pencil.

Assessment: Teacher Observation

SM.LA.K-12.4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)

Session 14: Students will be able to feel like accomplished writers.

Session 14- Publishing Anthologies (A Celebration): At the end of this lesson students will be able feel proud of their writing pieces

Assessment: Self/Peer Evaluation

SM.LA.K-12.2 reading and evaluating fiction, poetry and drama

SM.LA.K-12.6 participating in formal and informal presentations and discussions of issues and ideas

Topic Attachments

No Attachments

TOPIC: Bend IV: Embarking on Independent Fiction Projects -- 6 Day(s)

Topic Description

In this part of the unit students will begin a new writing piece. The focus of these next few days, is for students to take everything that they have learned about realistic fiction writing and add it independently to a new writing piece. They will take this writing piece through all of the stages of the writing workshop.

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 15: Students will be able to plan their own independent fiction writing piece.

Session 15: Launching Independent Fiction Projects: At the end of this lesson students will be able to plan their own independent fiction writing piece.

Connection: Fourth graders how does it feel to already have one amazing writing piece under your belts? I am so proud of all of your hard work! Today we are going to start the second part of this unit. Where you are going to take everything that we have learned and implement it into your new realistic-fiction writing.

Today, I want to remind you that when we begin our writing we can plan our writing by thinking of our characters (what they look like, their wants, fears, struggles, etc), creating a story arc, and thinking of how we want our story to go.

Teaching Point: I want to remind you of how we started our last story (Show previous planning charts where students think of the character's internal and external traits.)

Active Engagement: Turn and discuss with your partner of what story you are planning on writing about. Discuss who you think your main character will be.

Pull the students back together and share out some strong writing ideas.

Link: Fourth graders, remember you are now experts on writing fiction stories. You have lots of previous work, charts, and entries to refer back to. Today you will begin to plan your next writing piece.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 16: Students will be able to write/plan their story independently.

Session 16: Planning and Drafting Stories with Agency: At the end of this lesson students will be able to write/plan their story independently

Connection: My family has this secret recipe for a dip that I never thought that I would be able to make on my own. When I went to college I wanted to make it, but I didn't think that I would be able to because I had never made it without my mom's help. When I told my mom about my worries she said, "Please you have been practicing and now you can do it on your own!" That is exactly like our writing. We have been practicing together but now you are okay and you will be able to do everything we've talked about on your own!

Today, I want to teach you that writers can bet their own best editors and teachers. They do this by studying their own best work to remind themselves what they are capable of doing really well. They look at their plans and drafts of stories that they are proud of. They note what they did well and resolve problems.

Teaching Point: The teacher will refer to the chart on pg. 155 Fiction Writers Study Their Best Work To...

The teacher will discuss how students are able to study their past story arcs to see what they feel they did well, and what they can improve for this story.

The teacher will model this thinking in their writing journal as they create their new independent writing piece.

Active Engagement: Writers, discuss with your partner something that you feel that you could improve for your new writing pieces. Set a goal for yourself and for your writing.

Link: Writers, you are going to really need to make some smart plans for your work today. Starting today, you are going to find that you are moving at different paces and working on different things as you become more and more independent with your fiction writing. Yesterday, you planned out your characters. Today you are now ready to plan out your story arc and begin drafting.

Mid Workshop Teaching Point: Writers, we will soon be done with this unit, and you are able to continue working on your fiction writing throughout the year. One thing that I want to teach you is that you need to set deadlines for your writing.

You will need to plan when you want to have your planning finished by, your drafting, editing, and publishing. One way that you are able to do this is by marking dates on a calendar. If you need a calendar for the rest of the school year I have them that you can use to set goal and deadlines for yourself.

Share: Writers, I want to remind you that writers are able to get for their own writing through partnerships. I want you to think about how you and you partner work together. Do you have set times to meet to discuss your writing, do you want to add another partnership and form a writing club, or do you even just want to observe how another partnership works.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 17: Students will be able to choose a mentor text to improve their writing.

Session 17: Mining the connections Between Reading and Writing Fiction: At the end of this lesson students will be able choose a mentor text to improve their writing.

Connection: Fourth graders, quickly come to the carpet with your independent reading books. Turn and discuss your current independent reading book with the people sitting next to you. Wow! It seems like you are all reading some really interesting books! Earlier this year we looked at our independent reading books to create a list of ideas of stories that we wished existed. However, today, I want to teach you how fiction readers can now not only read fiction books to enjoy the story but also to strengthen their fiction writing skills.

Teaching Point: Using past class read alouds the teacher will model how they choose a mentor text to help improve their writing story. The teacher will model flipping back into the book to places where they were moved or they thought stood out. They will focus on how the writer created those moments that really engaged the readers. The teacher will show the class charts that are on page 164, 165, and 166

Active Engagement: So now that you all have texts that you want to study, lets take some time to think about how we can use these text to make our writing better. Can you, right now with texts in hand, brainstorm with your partners different ways you can study and learn from your mentor texts?

Link: The teacher will repeat the teaching point and explain to students that while the work they started today will be very useful to their current independent writing projects, knowing how to choose and use a mentor text is something that they can use for the rest of their writing careers.

Mid Workshop Teaching Point: The teacher will discuss with students how they are able to be good writing partners. The teacher will stress how important it is to have a community to help us as writers. The teacher can share the graph on page 167

Share: Fourth graders, it is always important to write with an audience in mind. Can you right now tell your partner who you audience is? And how writing with that audience in mind will affect how you work on your story going forward?

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 18: Students will be able to add details to their story to help readers visualize what is happening.

Session 18: Focusing the Reader's Gaze: At the end of this lesson students will be able to add details to their story to help readers visualize what is happening

Connection: Explain to the students that you had an epiphany yesterday while watching a movie. Explain how movies and television shows move from showing the whole setting (a wide shot), to showing a few things or characters a little bit closer (a medium shot) to going in on just a character's face (close-up) is exactly the kind of work that we should be doing as writers.

Today, I want to teach you that fiction writers can get inspired to ratchet up their writing from unexpected places including other kinds of art like movies and television. Specifically, you can learn from the way a camera focuses on setting, 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.

Teaching Point: The teacher will show three examples/glimpses of movies that show wide, medium, and close up shots. The teacher will have students pay attention to why the filmmaker chose each of the views. For example, when shown a close up the director wants the fewer to understand the feelings of the character etc.

Active Engagement: The teacher will enlist students to help edit the class draft with camera angles in mind.

Link: Remind students that writers can revise by reconsidering the angle they are writing from. Remind the students that they know a lot about writing and revising, not just from writing class, but from lots of different areas in their lives.

Mid Workshop Teaching Point: The teacher will demonstrate to students how boring it is to introduce a story by listing everything that they know about a character (My name is Lola, I live in St. Louis, I live with my mom, dad, and little sister Mia, I have a pet goldfish and I am in the fourth grade). Instead the writer needs to weave these details into the story through a careful balance.

Share: Have students use the Narrative Writing Checklist to check in and make goals to move forwards

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 19: Students will be able to choose appropriate punctuation for their independent writing piece.

Session 19: Choosing Punctuation for Effect: At the end of this lesson, students will be able to choose appropriate punctuation for their independent writing piece.

Connection: The teacher will tell a story about a time where they or someone they know had a good time controlling a situation (ex: Playing Simon Says). The teacher will then explain the 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.

Teaching Point: The teacher will first name a few pieces of punctuation students are sure to know and what these are used for. The teacher will then model returning to a draft with an eye toward revising with punctuation. The teacher will how writers can consider using punctuation for clarity and effect.

Active Engagement: The teacher will allow students to help revise the next section of your story with an eye toward using punctuation for effect.

Link: The teacher will remind students of their own goals for today's writing that they should continue to follow through with, and reiterate today's teaching point.

Mid Workshop Teaching Point: The teacher will explain to students what run-on sentences are and how they are able to fix them. The teacher will model this strategy and have students practice with their writing partner.

Share: Explain to students that tomorrow will be the last day set aside to work on their independent fiction projects, so they need to spend some time thinking about and gathering tools to help them work on those projects independently.

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Topic Attachments

No Attachments

UNIT: Boxes and Bullets: Personal and Persuasive Essays (Calkins) -- 5 Week(s)

Unit Description

In this unit, fourth graders will learn to write a well organized essay and develop their piece with a variety of evidence. They begin by using a boxes and bullets structure, writing explicit thesis statements and topic sentences. When children learn that they can think beyond this structure, they write toward main ideas that are implied but not explicitly stated. The students engage in freewriting about people, places and objects to develop thesis ideas for their essays. Finally, students will develop more

persuasive opinions that are generalized and plan a persuasive essay.

Summative Assessment

Students will complete an on-demand by answering a prompt (see attached) within a 60 minute time period. The on demand will be assessed using the Opinion Writing Rubric (also attached) and will be used to inform individual, small, and whole-group instruction throughout this unit of writing. Students will be re-assessed, using the same prompt, upon the completion of this unit to determine growth in the areas of writing content and conventions.

Student Essential Vocabulary

thesis, claim, opinion, introduction, conclusion, transition words, boxes and bullets, essay, flash-draft, freewriting, elaboration, evidence, grow ideas, "mining our writing", seed idea, mini-stories, drafting, job captain, fragment, run-on

Materials and Resources

Prompt for On Demand p. viii of Boxes and Bullets book
Opinion 4th Opinion Rubric (attached)
Lucy Calkins Boxes and Bullets book Unit 2

Unit Attachments

Rubric for Opinion Writing - 4th grade	Public	(File)
Editing Checklist	Public	(File)
Chart I Love Ice Cream	Public	(File)
Let's Write an Essay	Public	(File)
Sample Essay A	Public	(File)
Sample Essay B	Public	(File)
Sample Essay C	Public	(File)
Student Writing Fig 2-1	Public	(File)
Free Write Jonah	Public	(File)
Chart Push Thinking	Public	(File)
Chart Generate Essay Ideas	Public	(File)
Chart To Develop A Thesis	Public	(File)
Student Writing Fig 5-1	Public	(File)
Student Writing Fig 5-15	Public	(File)
Andy's Essay - Session 8	Public	(File)
Chart Essay to Do	Public	(File)
My Father Essay Original - Session 11	Public	(File)
Chart Start Essay	Public	(File)
Student Writing Fig 15-1	Public	(File)
Student Writing Fig 5-15	Public	(File)
Student writing Fig 21-1	Public	(File)
Chart Opinion Writers - Session 17	Public	(File)
Persuasive Essay Moves	Public	(File)
No Uniforms	Public	(File)
Chart Transitional Phrases	Public	(File)
My Father Essay Revised Session 19	Public	(File)
Student Writing Fig 20-1	Public	(File)
Student Writing Fig 20-2	Public	(File)
Student Writing Fig 20-4	Public	(File)
Student Writing Fig 20-5	Public	(File)
Student Writing Fig 20-6	Public	(File)

Student Writing Fig 20-7	Public	(File)
Student Writing Fig 20-8	Public	(File)
Student Writing Fig 20-9	Public	(File)
Learning Progression Opinion	Public	(File)

TOPIC: Bend I: Writing to Learn -- 7 Day(s)

Topic Description

Students will work together to develop a sense for what it feels like to write an essay, using a simple topic.

Formative Assessment

small group conferences or one on one conferring

Essential Vocabulary

essay, elaboration, "grow ideas", boxes and bullets, thesis, freewriting

Learning Targets

Session 1: Students will use basic structure to write a simple essay.

C: If you learn to write essays well, that skill will give you a magic carpet. Writing essays well will give you opportunities for scholarships and college admittance. Show example of a finished essay "A True Friend" as a model for what your students will create.

TP: I want to teach you that when writers write essays about their opinions, they structure their essays so that they communicate their thesis statement - their idea - and their reasons for their thesis. Sometimes we refer to this as "boxes and bullets."

Give children the thesis "I Love Ice Cream" and channel them to generate reasons as a whole group. Tell them to use their fingers to help them as they list reasons. Jot reasons students say next to bullets. (Refer to chart on page 7 of Boxes and Bullets book)

Have them "write in the air" their first reason, giving evidence to support that reason. Refer to "Let's Write an Essay" chart on page 8. Write thesis and reasons with evidence for them.

AE: Right now with your partner, write the WHOLE essay in the air adding all three reasons with the evidence to support.

L: Praise students for understanding the basic structure of the essay. Send them off to WRITE it on paper.

Share

Assessment: One on one and small group conferring; checklist by teacher

- | | |
|-----------|--|
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none"> - 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. - Provide reasons that are supported by facts and details. - Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). - Provide a concluding statement or section related to the opinion presented. |
| LA.4.W.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| LA.4.W.4 | Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. |
| LA.4.W.5 | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |

Session 2: Students will write to develop new ideas for essays.

C: Essay writing is like making a cake. The form and the shape matter a lot, but so does the actual batter, or the contents of the cake. When you're writing an essay, the form matters, but so does the content!

When you collect entries for essays it will be for one reason: to come up with ideas. They can be a list of ideas, or chains of thoughts, or stories with notes all over them.

TP: Think of a person who matters to you, list specific ideas about that person. Then take one of those ideas and write an entry in which you think about that idea. (For example, my brother can be annoying)

Model for students how you come up with IDEAS about a person. Show them how you push yourself to think, "A thought I have about this person is..." Choose your idea and then begin writing an entry for your students to see.

AE: Think of your ideas about a person who matters to you. TTYP and talk about an idea. Say more about your idea to your partner, thinking about how an essay entry could go. Partner 2 listen.

L: Refer to chart you've created for generating essay ideas (p. 24) and send students off to begin entries.

Share

Assessment: One on one conference with teacher; small group conference on regular basis

- | | |
|-----------|---|
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented. |
| LA.4.W.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| LA.4.W.4 | Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. |
| LA.4.W.5 | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |

Session 3: Students will recognize qualities of freewriting and demonstrate an ability to freewrite to grow essay ideas.

C: Today we will investigate "What is good freewriting?" What does a writer do to do a great job at this type of writing?

T/AE: Show students the sample of freewriting, "Friends are like..."(attached) Ask students to think and talk about what is strong about this writing and what did the writer do that we could try. Jot your thinking on the essay, as well. Coach into partnerships "Say more about that" or "What part makes you think/say that?"

Chart some ideas of what students notice about the freewriting sample. Be sure to include the qualities on page 29 for your chart.

L: Send students off to freewrite, reminding them of the qualities they noticed; remind them to keep their pens moving.

Share

Assessment: small group or one on one conferences with teacher

- | | |
|----------|---|
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. |
|----------|---|

	<ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 4: Students will use elaboration prompts to write long about their essay topic.

C: Talk to students about how they have been having great ideas so far, but now you are going to teach them to hold on to these thoughts for longer stretches of time. Some essays writers keep a list of elaboration prompts to push their thinking close by while they write.

TP: Tell students in order to elaborate, they can let the words on the page be sort of like the other person in a conversation. For example if you have the thought, "It's hard to be a good friend", think to yourself, "I agree with this because..." or "One example would be.." Saying more about the idea, connecting it to other things, saying the idea in more than one way.

Show students the list of "Ways to Push our Thinking" chart on page 38. Have students try it with you. Give them an essay idea for them to help you push your thinking. (When I was a kid, my father taught me a lot, etc)

AE: Set children up to practice elaboration prompts to extend an idea you give them. (Kids have more problems with friends as they get older. TTYP and discuss with partners to push you.

L: Restate the teaching point. Have students use elaboration prompts as scaffolds to help them extend their own ideas as they write.

Share

Assessment: one on one assessment or small group conferences

LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 5: Students will use their narrative writing to investigate ideas for thesis statements and essay entries.

Description:

C: Talk to students about how you see them pushing themselves to stay with one idea by growing new ideas;

remembering the goal is not just quantity, but quality thinking along the way.

TP: Instead of coming up with new ideas all the time, writers often reread and mine their old writing, looking for "jewels". Look across a bunch of entries and see the topics that resurface often - what themes are there in multiple entries? Model for students how you go about looking through your notebook, choosing entries that will give you ideas.

Show "Questions Writers Ask of Earlier Entries" chart. Model how you read an entry, then another of your own journal, asking yourself these questions to get yourself thinking new ideas for an essay. Jot ideas/annotate your notebook for your students so they see how this process goes.

Now begin a new entry using an idea you came up with from your entries. (When I was younger, it bothered me my dad didn't act like other fathers - Lucy's example in the book page 50 if you want to use hers)

AE: Give students time to read multiple entries quietly and annotate/jot notes. Have partners share their thinking, using prompts from the chart to push their own/partner thinking.

L: Soon you will choose your seed idea topics for your essays. You will choose an idea that matters to you. Spend today using any of the strategies that we have learned to explore ideas that matter to you.

Share

Assessment: One on one conferences to help children come to seed ideas

- | | |
|-----------|---|
| LA.4.L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <ul style="list-style-type: none">- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).- Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.- Use modal auxiliaries (e.g., can, may, must) to convey various conditions.- Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).- Form and use prepositional phrases.- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.- Correctly use frequently confused words (e.g., to, too, two; there, their). |
| LA.4.L.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none">- Use correct capitalization.- Use commas and quotation marks to mark direct speech and quotations from a text.- Use a comma before a coordinating conjunction in a compound sentence.- Spell grade-appropriate words correctly, consulting references as needed. |
| LA.4.L.3 | Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none">- Choose words and phrases to convey ideas precisely.- Choose punctuation for effect.- Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion). |
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented. |
| LA.4.W.10 | Write routinely over extended time frames (time for research, reflection, and revision) and |

LA.4.W.4	shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 6: Students will support **their** thesis by developing different types of reasons, using the boxes and bullets structure.

Description:

C: Make sure each student has a thesis they are fired up about; have them write it in their notebook on a new clean page. Today you will start to plan out your essays. This means that you will be thinking about both the content of your essays and the form or structure. It's like we'll be making a big cake, one that looks beautiful, but also tastes beautiful!

TP: Essayists back up their claims with reasons. They write things like, "I think this because..." They use different types of reasons to back them up. They might show WHEN their thesis is true, they might show WHY their thesis is true, and finally they might show HOW their thesis is true.

Model with your thesis. Try out reasons that show when, how and why for your thesis. Show how some reasons don't necessarily back up the thesis. Tell students, "Did you see how I repeated my claim - my thesis- and then said 'because' to help me think of reasons to support my claim?"

AE: Set children up to practice coming up with reasons for their own claims - show them how to put them into the box and bullets structure. Share thesis and reasons with partners; you will circulate.

L: By the end of today you will need to have an opinion statement and three reasons to show why that thesis is true. Work to find reasons for your claim. You want your reasons to match what you want to say. Write your box (your thesis) and bullets (your reasons) in your notebook. Help each other. (Circulate and coach as needed)

Share/Homework: Tonight you will be writing a new on-demand for homework. Set your clock for forty minutes and write fast and furious to support a strong opinion. Bring that piece with you tomorrow. (You will need it for Session 8)

Assessment: Check students notebooks as they work on thesis/reasons. Coach as needed.

Teacher Observation

LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 7: Students will write a shared essay - concentrating on both form and content as they write a flash draft of this essay.

Description:

C: Give students fourth grade opinion writing checklist. Students will self-assess their on-demand assessment from last night to determine what they are grasping, what they are struggling with. Have students set new goals for the current opinion piece.

TP: (Put on demand pieces away for now) Explain that writers use files to store materials that will fill in the frame of an essay. Show an example. (Show folder or other organizer with thesis, reason 1, 2, and 3 marked for kids to see)

Model for students using your OWN thesis and reasons how to organize it into the folder. Show how post-its and/or notecards can be used to organize the evidence for each reason.

Today I want to teach you that some of the most important materials writers collect when writing essays are stories.

Model using your plan again: thesis and reasons. Use one of your bullets and ask yourself "What true story can I think of related to this?" Think aloud a couple possible story blurbs for your reason.

Model how you make a movie in your mind (good narrative writers) and begin telling a story across your fingers that

Assessment: Meet with students one on one or in small groups for conferencing.

LA.4.RF.4	Read with sufficient accuracy and fluency to support comprehension. <ul style="list-style-type: none"> - Read on-level text with purpose and understanding. - Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. - Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
LA.4.SL.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.
LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none"> - 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. - Provide reasons that are supported by facts and details. - Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). - Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Topic Attachments

Essay Sample	All Educators	<i>(File)</i>
Freewriting Sample - Session 3	All Educators	<i>(File)</i>
How to Write Essay chart - Session 1	All Educators	<i>(File)</i>

TOPIC: Bend II: Raising the Level of Essay Writing -- 8 Day(s)

Topic Description

Students will write out evidence to support reasons for their opinion. They will use mini-stories as well as lists to support their reasons, and organize the evidence appropriately for their audience.

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 8: Students will compose and sort mini-stories as evidence for their reasons.

Description:

C: Give students fourth grade opinion writing checklist. Students will self-assess their on-demand assessment from last night to determine what they are grasping, what they are struggling with. Have students set new goals for the current opinion piece.

TP: (Put on demand pieces away for now) Explain that writers use files to store materials that will fill in the frame of an essay. Show an example. (Show folder or other organizer with thesis, reason 1, 2, and 3 marked for kids to see)

Model for students using your OWN thesis and reasons how to organize it into the folder. Show how post-its and/or notecards can be used to organize the evidence for each reason.

Today I want to teach you that some of the most important materials writers collect when writing essays are stories.

Model using your plan again: thesis and reasons. Use one of your bullets and ask yourself "What true story can I think of related to this?" Think aloud a couple possible story blurbs for your reason.

Model how you make a movie in your mind (good narrative writers) and begin telling a story across your fingers that supports one of your reasons. Draft this paragraph in front of the students.

AE: Set students to try this while writing in the air. With a partner, think of a mini-story that would support one of your reasons. Tell it bit by bit in the air to your partner. Remind students to re-check to make sure their story "fits" their thesis and reason.

L: Plan to write in a couple of folders today. Try to get a few mini stories down. If you don't get to your third reason/folder, it's ok.

Share

Assessment: Meet with students one on one or in small groups for conferencing.

LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 9: Students will gather more material for their essay - specifically lists - to support their reasons.

Description:

C: Talk to students about how writing an essay is a lot like constructing a building. There are a lot of different materials needed. Today I want to teach you that just as builders build with boards and lumber and windowpanes, too, so too, writers build essays not only with stories, but with other stuff as well. Lists are another important way they build their stories.

TP: Study a piece of writing where lists as well as stories support one of the reasons. You can use the example from the

bottom of page 87. Point out that this writer isn't just storytelling. He's giving us lots of quick examples that support his reason.

Model doing this with your OWN writing. Have students help you come up with lists for your third bullet. Try it out in front of them in paragraph form.

AE: Have students look back at mini stories from yesterday. Repeat your reason in your head and say two of your mini story ideas as a list. Make sure you use precise words and that your examples match your reason.

L: Today make lists to support one or two of your reasons. (Writers use a variety of evidence to build an essay).

Assessment: Conference one on one or in small groups

- | | |
|-----------|---|
| LA.4.SL.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">- 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.- Follow agreed-upon rules for discussions and carry out assigned roles.- 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.- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion. |
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented. |
| LA.4.W.3 | Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. <ul style="list-style-type: none">- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.- Use dialogue and description to develop experiences and events or show the responses of characters to situations.- Use a variety of transitional words and phrases to manage the sequence of events.- Use concrete words and phrases and sensory details to convey experiences and events precisely.- Provide a conclusion that follows from the narrated experiences or events. |
| LA.4.W.5 | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |
| LA.4.W.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. |

Session 10: Students will organize their writing for drafting, deciding which material should be included in their essay.

Description:

C: Connect building materials to that of essay materials for constructing their essay. You will need to choose and combine the right materials to write your essay.

TP: Writers organize their materials to get ready for drafting. They test out whether their materials really "fit" with the project plan.

Model for students how you look through your folder, talking about how each part is going to be a section of your essay. Lay out your materials, look them over and go through a couple of steps. (Reveal chart "Steps to Take Before you Draft") Involve the students in thinking along with you as you demonstrate checking a mini story in your folder. Talk to them about how you only want to keep the materials that exactly support what you want to say. Show how you can elaborate on one

of these stories to angle more toward your reason.

Show students how you go about taking out cards/post it notes with stories or lists on them that don't necessarily best say what you want to say.

AE: Set writers up in partnerships to do this. Underline parts of your mini stories that support your reasons well. Then you will revise that story to elaborate on the most important parts.

L: Go through your folders. You'll see some of your material may not really belong in that folder, so you'll need to tweak that story so it fits, elaborating on the parts that really say what you want to say.

Share

Assessment: One on one conference or in small groups

- | | |
|-----------|---|
| LA.4.SL.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">- 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.- Follow agreed-upon rules for discussions and carry out assigned roles.- 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.- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion. |
| LA.4.SL.3 | Identify the reasons and evidence a speaker provides to support particular points. |
| LA.4.SL.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. |
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented. |
| LA.4.W.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| LA.4.W.3 | Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. <ul style="list-style-type: none">- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.- Use dialogue and description to develop experiences and events or show the responses of characters to situations.- Use a variety of transitional words and phrases to manage the sequence of events.- Use concrete words and phrases and sensory details to convey experiences and events precisely.- Provide a conclusion that follows from the narrated experiences or events. |
| LA.4.W.4 | Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. |
| LA.4.W.5 | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |

Session 11: Students will create cohesive drafts with logically sequenced information, transition words, and repeated phrases. (2 days)

C: Remind students about the metaphor of construction and essay writing. There comes a time to put everything together. Today I'm going to teach you that writers put materials together using a variety of techniques. First, they arrange their writing pieces in an order that makes sense to them. Then, they use transitional words, holding each piece together. Finally, they repeat key words from their thesis statement or their topic sentence.

Have students watch while you model doing this work in front of them.

Say a reason; lay out (tape) each piece of evidence on to a big piece of chart paper so all can see. Think aloud how you will decide what order to put your evidence in. Talk about a common way is chronological (order it happened) Do this in front of them using your evidence.

AE: Have students take out the material from their first folder/first reason and lay it out chronologically. See if that order feels right to you.

TP: (again) Show another way to order evidence - least to most powerful. Do this with your evidence in front of them.

AE: (again) Have students try out this way - least to most powerful with their first reason. (They will rearrange their cards/notes for this)

L: Spend today starting to assemble your essays, deciding how you want to organize them. Don't waste time recopying. Use staples or tape.

Share: Talk about how when you come to a new section of your essay you will use transition words to let readers know that it's a new section. Show charts on page 110 for examples of phrases students may use

Assessment: Small group conferences or one on one with teacher

- | | |
|-----------|---|
| LA.4.L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <ul style="list-style-type: none">- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).- Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.- Use modal auxiliaries (e.g., can, may, must) to convey various conditions.- Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).- Form and use prepositional phrases.- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.- Correctly use frequently confused words (e.g., to, too, two; there, their). |
| LA.4.L.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none">- Use correct capitalization.- Use commas and quotation marks to mark direct speech and quotations from a text.- Use a comma before a coordinating conjunction in a compound sentence.- Spell grade-appropriate words correctly, consulting references as needed. |
| LA.4.L.3 | Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none">- Choose words and phrases to convey ideas precisely.- Choose punctuation for effect.- Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion). |
| LA.4.SL.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">- 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.- Follow agreed-upon rules for discussions and carry out assigned roles.- 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.- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 12: Students will take ownership of their writing, solving their own problems and developing their own system for drafting their last reason.

C: Remind students that writers don't have a teacher who says "Do this now" when it comes to the writing process. Writers have to be their own teachers. Remind them of how in each unit, the last bend is usually the students working more independently. You are going to take charge of your writing. You're going to decide on the system you want to use for that third reason. You will have two days to work on this; by the end of tomorrow, the entire body of your essay will be drafted.

TP: Writers think back over all they know how to do make a plan for the upcoming parts of their writing. They use charts or their own writing to remind them of all they know how to do. Remind them of mini stories and lists and how they could do their third reason very much like that. OR they could just begin drafting in their notebook. Demonstrate creating a plan by thinking back on what you know as a writer. Use p. 114 for examples.

AE: Think about your own work plan now. What do you know about yourself as a writer? Will you use a folder again? Will you just begin drafting a story and elaborating as you go? Then copy it on to final paper?

L: Remind them that writers work on deadlines and that this body paragraph needs to be finished by tomorrow.

Share: Qualities of Good Writing chart on p 118

Assessment: Small group conferences or one on one with the teacher. Check progress for students who may need intense support before moving forward.

LA.4.RI.2	Determine the main idea of a text and explain how it is supported by key details; summarize the text.
LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.2	Write informative/explanatory texts to examine a topic and convey ideas and information

LA.4.W.5	clearly. - 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. - Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. - Link ideas within categories of information using words and phrases (e.g., another, for example, also, because). - Use precise language and domain-specific vocabulary to inform about or explain the topic. - Provide a concluding statement or section related to the information or explanation presented. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
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Session 13: Students will write introductions and conclusions for their essays.

C: Today you will continue to work on the system that is best for you to get your body paragraphs drafted. By the end of today, you will want this complete. Turn and tell someone near you what your next steps are today when you go off to work.

Last year, you learned a little about how to hook your reader in your introduction. Now you're going to want to hook your reader to want to read the whole piece, but also to get the to care deeply about the ideas in the essay. Today I want to teach you that essay writers often use the beginning of an essay to convey that the ideas in the essay are important.

T: Tell students you've been studying other essays to get ready to write your own introduction. Tell them you've learned that essayists provide a little background in the intro to the get the reader's mind revved up and let them know this is important. Show them the chart for Ways to Start an Essay (p. 122)

Model for students how you go about choosing one of these ways to start your essay, thinking aloud how and why you choose a certain beginning.

AE: Ask students to try some of the intro phrases to frame their essays. Work with partners to try out different introductions.

L: Restate the teaching point. Writers use introductions in an essay to get readers to care about their ideas.

Share

Assessment: Small group work or one on one conference with teacher

LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. - 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. - Provide reasons that are supported by facts and details. - Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). - Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 14: Students will revise their work with goals in mind. Students will create a brand new revised draft with support

from the teacher.

C: Remind students that as they write it helps to always be checking progress. Now that they have their essay drafted, they will look to see if it shows they are getting stronger as opinion writers. You will hold yourselves accountable for all you've learned and planned to do so far in this unit.

T/AE: I want to remind you today that it helps to look back on a checklist and charts to help revise your writing. We will use the Opinion Writing checklist for 4-5 today. Ask students to lay out their drafts against the checklist. Spend a few minutes looking at their drafts against the checklist. Instruct them to give a check for each quality they feel they are achieving at this point. Circulate and coach as needed.

L: Send students off with a personal goal in moving forward with revising a final draft. Head back to seats and encourage to redraft a final piece with their goals in mind.

Share if time

Assessment: Small group work or one on one conference

- | | |
|-----------|---|
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented. |
| LA.4.W.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| LA.4.W.4 | Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. |
| LA.4.W.5 | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |

Session 15: Students will correct run-on sentences and sentence fragments in their writing.

C: Remind students of all they know about editing to make their work clear to their readers. Jot two or three of their ideas on a chart for all to see. Then remind students that they already know how to rely on an editing checklist.

T: Today you are teaching them that there is new idea they can add to the editing checklist: checking for complete sentences in their writing. Model editing some of your own writing or a student sample for this purpose. Remind students that when editing through this lens, it helps to read the piece aloud, listening for pauses and when you finish complete thoughts.

AE: Have partners look over their own work and determine where they may be sentence fragments or run-ons.

Link: Remind students that when editing, there are various lenses we look through. One being the lens of complete sentences.

Share

Assessment: Small group work or one on one conferences

- | | |
|----------|---|
| LA.4.L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <ul style="list-style-type: none">- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).- Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.- Use modal auxiliaries (e.g., can, may, must) to convey various conditions.- Order adjectives within sentences according to conventional patterns (e.g., a small red |
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- bag rather than a red small bag).
- Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
 - Correctly use frequently confused words (e.g., to, too, two; there, their).

Topic Attachments

Opinion Writing Checklist 4-5	All Educators	(File)
Editing Checklist	All Educators	(File)
WaystoStartEssay	All Educators	(File)

TOPIC: Bend III: Personal to Persuasive -- 6 Day(s)

Topic Description

Students will develop persuasive opinions that are more generalized and create a plan for a persuasive essay. They will be going through the process of drafting this essay with greater independence, transferring and applying all they've learned in the previous bends. They will include a variety of evidence and revise the piece by elaborating on how the evidence connects to their reason and opinion.

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 16: Students will turn their personal essays into persuasive opinions and identify strategies for generating ideas for persuasive essay writing.

C: Celebrate the work they've done thus far with their personal essays. Describe the difference between a personal and persuasive essay ; something you want everyone to believe is true. Today I want to teach you that when writing persuasive essays you have to be willing to take risks and develop a strong opinion that others could disagree with.

T: Model how you do this using another student's sample personal into persuasive essay. Ask students to pay attention to what this student did to revise her thesis from personal to persuasive. Talk through her thesis (p 149) and how she asks herself whether people could disagree with her.

AE: Have students try it. Show them your personal thesis from last bend. (Or use a student from your class) Have them work with a partner to turn it into a persuasive essay.

Link: Set kids up to develop their own persuasive thesis statements.

Share

Assessment: one on one conference or small group conference with the teacher

- | | |
|----------|--|
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none"> - 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. - Provide reasons that are supported by facts and details. - Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). - Provide a concluding statement or section related to the opinion presented. |
|----------|--|

Session 17: Students will transfer what they know about personal essay writing to persuasive essay writing; recognizing similarities.

C: Remind students they've learned so much about personal essay writing and now they can push themselves to think about how this is similar to persuasive essay writing. Partners can talk about what they know about writing essays. Whole group can debrief for one minute.

T?AE: Today we will do an inquiry, a study. You are going to study a section of persuasive writing and ask yourselves what is similar about this and personal essay writing? Read a section of persuasive essay aloud (p. 160 Boxes and Bullets book) and you can display on document camera or copy for students as well. Give students a minute to think about how they are similar. Ask students to give evidence from the text that shows what ideas they generate. (For example, it has a thesis. Make them point out the thesis)

Make chart on page 161 in Boxes and Bullets book to show similarities between both types of essays.

L: You will have today, tomorrow and the next day to develop your persuasive essay. After the third day you will have it drafted and ready to be edited.

Share

Assessment: One on one conference or small group conferences

- | | |
|-----------|---|
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).- Provide a concluding statement or section related to the opinion presented. |
| LA.4.W.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| LA.4.W.4 | Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. |
| LA.4.W.5 | With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. |

Session 18: Students will gather evidence to substantiate their essay opinions.

C: Start with the opinion writing checklist and the draft they have going so far. What goals do they have? Where have they gotten stronger even since a week ago?

T: Today I want to teach you that persuasive writers draw on evidence from the world to convince others. You can gather stories from other people, you can get quotes from experts, etc.

Show writers how they can organize for note taking in their notebooks - page 168 in Boxes and Bullets book.

AE: Ask students to think of one of their reasons in their essay. Think through with their partner what kinds of evidence they could gather to substantiate that reason.

L: Remind them that creating a chart like the one you showed them will help them keep notes organized, and will remind them to collect a variety of evidence.

Share

Assessment: small group or one on one conference

- | | |
|----------|--|
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information. <ul style="list-style-type: none">- 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.- Provide reasons that are supported by facts and details.- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in |
|----------|--|

	addition). - Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
LA.4.W.6	With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Session 19: Students will link their reasons and thesis statement so there are no gaps in their logic or reasoning.

C: Tell students a crack in an essay (much like a crack in a building) is not as convincing as it could be. A crack would be a place where people might say, "That's not true! Your evidence doesn't say why that's true" etc.

T: Today I want to teach you that one of your greatest responsibilities as an essayist is to leave no cracks. We do this by linking every piece of evidence directly to our thesis statements.
Tell them you've been studying a lot of essays to get ideas for how this is done. Show them the chart on page 174 "Transitions to Connect Evidence to Reasons".

Reread your body paragraph (or use Lucy's on page 174) and check that you have linked each piece of evidence back to your reason. Think aloud for students as you do this. Have students help you decide if you have, or if there are cracks.

AE: Students will practice doing this with their first body paragraph. Have them reread their paragraph and link it to their thesis and reasons just as you modeled. If they don't have a link, they will use a transition phrase from the chart to link it. Give time, then partners share revised paragraphs with a partner.

Link: Highlight an example of one student's revision that you heard. Send writers off to continue adding connections between evidence, reasons, and thesis.

Share

Assessment: small group work or one on one conferences

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|----------|---|
| LA.4.L.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Use correct capitalization.
- Use commas and quotation marks to mark direct speech and quotations from a text.
- Use a comma before a coordinating conjunction in a compound sentence.
- Spell grade-appropriate words correctly, consulting references as needed. |
| LA.4.W.1 | Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- 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.
- Provide reasons that are supported by facts and details.
- Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
- Provide a concluding statement or section related to the opinion presented. |

Session 20: Students will prepare their drafts for publication by editing for punctuation, spelling and other conventions.

C: Tell students a metaphor of something in life that is taken more seriously if it looks professional. Today they will begin getting their essays ready for publication, so they must show it is their best and they are proud of it.

T: Model how you check one of the sections of your essay to for misspelled words. Think aloud how sometimes you don't

always recognize when a word is misspelled and what you may do. Model how you read each word - word by word, looking to see if it looks like a word you've seen in print. If it looks like a word I'm not sure I've seen, or a word I'm having trouble reading, I'll circle it.

Display the piece of writing and show how you do this in front of them. When finished, rename what you did. Even if a little unsure, we circle the word and go back to check later.

AE: Give them the rest of a piece of writing or a previous student sample and have them do the same strategy - word by word reading to check for misspelled words that look strange or they are unsure of. (Can do with partners)

Link: Send writers off to continue checking their own drafts for spelling errors, in addition to other conventions they know how to check for during editing. Use editing checklist to help them.

Share

Assessment: one on one conference or small group

- | | |
|----------|---|
| LA.4.L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <ul style="list-style-type: none">- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).- Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.- Use modal auxiliaries (e.g., can, may, must) to convey various conditions.- Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).- Form and use prepositional phrases.- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. |
| LA.4.L.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none">- Use correct capitalization.- Use commas and quotation marks to mark direct speech and quotations from a text.- Use a comma before a coordinating conjunction in a compound sentence.- Spell grade-appropriate words correctly, consulting references as needed. |

Topic Attachments

No Attachments

UNIT: Bringing History to Life: Information (Calkins) -- 5 Week(s)

Unit Description

In this information writing unit, fourth graders will be writing small information "books" in which each chapter is written as a different genre. They will be focusing their writing on a topic well-studied by the class, such as the Civil Rights Movement, or Lewis and Clark. They will learn effective research writing, use sophisticated transition words and phrases in a purposeful way, and reach toward elaboration techniques. Students will also continue to focus on the importance of structure in their writing. Finally, they will work to develop their own ideas about the information.

Summative Assessment

Students will be given an "On Demand" assessment by answering a prompt (see attached) within a given time period. The On Demand Assessments will be assessed using the Information Writing Rubric (also attached) and will be used to inform individual, small, and whole-group instruction throughout this unit of writing. Students will be re-assessed, using the same prompt, upon the completion of this unit to determine growth in the areas of writing content and conventions.

Student Essential Vocabulary

Chronological
Categorical
Informational Books

Materials and Resources

Lucky Calkins Fourth Grade Unit of Study
Historical Fiction Mentor Texts (That relate to the time period the teacher chooses to write to)
Nonfiction Books (that relate to the time period that the teacher chooses to write to)

Unit Attachments

Unit 3 Lesson Plans	District Only	(File)
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TOPIC: Bend I: Informational Books: Making a Conglomerate of Forms -- 8 Day(s)

Topic Description

Students will begin planning and writing informational texts.

Formative Assessment

Conferencing with students, providing one-on-one feedback.

Learning Targets

Session 1: Students will be able to plan the beginning of their informational writing.

Connection: Fourth graders, today we will begin our new writing unit. In this unit you will be writing at least two informational books in the first bend of this unit. That's a lot of writing! However, this will be a lot easier if we are able to imagine what we are going to write. One way we can imagine what we are going to write, is by having a topic in mind. Your topic will be something that you know about, and will be able to teach others about.

Today, I want to remind you that writers, like other creators, imagine the text they're going to make before they get started. They imagine the parts and the whole, and they think about the work they're going to need to do to write each of those parts. This helps them get started. It gives them a plan for their project.

Teaching Point: When I am asked to do a report, or an informational writing piece I always ask to see an example of what is expected of me. I thought that we would start by studying an informational book by a fourth grader named Naomi. (The teacher will demonstrate how studying the book will help the students understand what they are going to be developing.) When you are looking at an informational book with different parts or chapters it is important that you study each part and ask yourself questions about each section.

When Studying Each Part of a Mentor Information Text, It Helps to Ask:

- What do I notice about the 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 topic?

Active Engagement: Writers, please glance over this writing piece and ask yourself how has she organized her writing? While you do that, will you also figure out what you might need to do writing like this during today's writing workshop?

Link: Writers, for the rest of this period I would like for you to research Naomi's writing piece and begin to plan what it is that you will need to do to be able to create a writing piece like this.

Mid Workshop Teaching Point: Fourth Grader, really quickly let's discuss how Naomi's writing is organized. Her writing is broken up into a few sections.

Possible Sections of an Informational Book:

- All about the bigger topic
- All about the focused topic
- The story of a Big Moment, a Big Decision
- Why this focused topic is important

Share: Writers, during this time we are going to compare notes with those who may be working on a similar topic as us. We will practice taking notes of each other's' notes.

Assessment: Teacher Observation

- | | |
|-----------|---|
| LA.4.SL.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. |
|-----------|---|

Session 2: Students will be able to create a plan for their informational texts, and will be able to use this plan to create their writing pieces.

Connection: Writers, I usually use this time to remind you of the work that we have been completing leading up to this lesson. Instead, I am going to have you discuss with your partners what your plan for writing is today.

Today, I want to remind you that writers, especially writers of information texts, take time to think over the structure for their writing. Writers choose structures that make sense for the entire piece of writing.

Teaching Point: The teacher will explain the different ways that writers are able to organize their writing pieces. Students are able to write their pieces in chronological order like a timeline, or students can organize their writing piece in different sections or categories.

Ways to Structure a Section of an Informational Book:

- Chronologically-Telling things in order from first to last
- Categorically- different categories within the topic
- Other?

Active Engagement: Really quickly, turn and tell your partner how you'll structure your all-about section of you writing. Make sure that this plan fits with how you have begun researching and planning for this section.

Link: Today and everyday it is important for you to think about how you are going to structure your writing pieces. The important thing is for you to make sure that you entire piece is structured in a way that fits together. Now, each of us needs to write, write, write!

Mid workshop Teaching Point: Fourth graders, really quickly look up here. Right now it is so important that you are writing nonstop. If you come to a point where you cannot remember a person's name or a specific detail that is ok. You can even just say Ruby Bridges went to blank blank blank school. At the end of writing you can work with a partner to fill in some of the blank details that you are missing. You are also able to bring this home to help you add more details to your writing.

Share: Fourth Graders, with your partners I want for you to look over your work. Pay attention to when you are using transition words to demonstrate a sense of time. If you are ordering your work categorically then you may sequence them in order of importance.

Assessment: Teacher Observation

LA.4.W.10

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

Session 3: Students will be able to use previously taught strategies to write with independence.

Connection: Fourth graders, I want you to think back to when you learned how to ride a bike. At first you started with a lot of help. Usually you may have started with a tricycle, and then moved to a bigger bike with training wheels, and eventually to a normal bike. The point is that everyone starts with a lot of support or help and they gradually become stronger and more independent. The same is true for when we are writing. We begin with a lot of support and gradually you get to complete stories on your own.

Today, I want to remind you of something that you already know: writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time. (The teacher may refer to specific examples of previously taught skills.)

Teaching Point: Today you will use the strategies that we have already learned to finish up your first chapter of your book. Then, just like Naomi you will move into your second chapter which is a chapter that zooms in on a more focused topic. When you are finished with your first chapter you will research and gather information to draft your second chapter. The subject of you chapter two may be different, but the planning is the same.

Getting Ready to Write an Informational Book:

- Choose a topic
- Think about how your writing might go. What kind of writing might each chapter (or part) be?
- Plan a way to take notes and to jot ideas for each part
- Take notes, fitting what you learn into your plan for the writing.
- Plan for teaching others about your topic, and then do that teaching to rehear for writing
- Draft

Active Engagement: Writers, with your partners, go ahead and get started deciding how you'll do the work that is on the chart. You'll be starting either number two or number three on the chart, or you'll be figuring out your own way to structure you notes and research for the next section of your information book. I'll come around and listen, and when I tap your shoulder, head off to your work spot.

Mid Workshop Teaching Point: Writers, I want to remind you that one way you are able to save time is if you collect notes for your whole book, not just the section that you are working on. If you haven't found a spot in your notebook to organize your thinking for all sections of your writing piece would please take a second to do so.

Share: Writers, today you are going to go ahead and share your writing with someone who is not your partner. You will

discuss you different sections. Go!!

Assessment: Teacher Observation

LA.4.W.10

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

Session 4: Students will be able to teach someone else about the topic they are writing about.

Connection: Today writers, you are going to return to the person that you talked to about your paper yesterday. You will show each other your notes and the things that you have learned. As you talk, tell each other what you learned that is especially interesting about your topic.

Today, I want to remind you that when you are writing to teach about your topic, as you are whenever you do any information writing, it helps to actually do some teaching. Knowing that you have an audience can help you figure out what you need to teach. And the questions people ask in real life are probably questions that readers will also ask, so it helps to try and answer those questions in your writing.

Teaching Point: Fourth graders, before a teacher teaches others, they must have a plan on what they are going to teach. It is important to keep in mind, "What do I want my audience to learn." "What might confuse my audience, or what might I need to clarify"

Questions Teachers Ask When Planning to Teach:

- What do I want my audience to learn?
- What will interest people?
- What might confuse them that I can clarify?

Asking these questions will help guide my teaching.

Active Engagement: Fourth graders, turn and talk to your partners about what it is that you plan on teaching your audience. What will be something that you may need to explain on a deeper level, or clarify for their understanding?

Link: Without talking on the rug, make a plan for how you will teach someone today. Just jot the topics you'll teach, in order, and then, after you make that plan, consider whether you've taught the important points, interested your student, and answered the questions that that the student is apt to be asking.

Mid Workshop Teaching point: Fourth graders, I am hoping that by teaching someone about your topic you were able to see what questions you are going to need to answer in your own writing piece. I want to remind you that those questions that you partner had are also questions that your reader will have. As a good writer you need to make sure that you answer those questions in your writing.

Share: Ask writers to reflect on all they already know about good informational writing, and use the information writing checklist to set some goals for their writing.

Assessment: Teacher Observation

LA.4.W.10

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

Session 5:

Elaboration: Students will be able to add details to their writing to show what happened in the past.

Connection: Writers, we have been working extremely hard on writing fast and furiously. I have told you that even if we cannot remember a person's name or a specific place we can leave it blank and come back once we have it figured out. Today, though we are going to slow down and make sure that we are adding details into our writing to make sure that our readers are able to imagine the time period of your piece.

Today, I want to teach you that often when you reread a draft of your writing, you will find that you've written a sketch without a lot of details. One of the best way to improve any piece of writing is to add details. Historians often try to give the details that help readers picture what happened in a long ago and faraway time.

Teaching Point: "Today, I want to teach you that often when you reread a draft of your writing, you will find that you've written in stick figures, without a lot of detail. One of the best ways to improve any piece of writing is to add details.

Historians often try to give the details that help readers picture what happened in a long-ago and faraway time.

- Explain the importance of detail in history writing by telling about a well-known history writer who values details and by citing a few of the ones she's used in her writing.
- Tell students to read, noting not just the main facts but also the intriguing details and particular stories that will enliven their writing.

• Instruct the students to listen for details as you read an excerpt from an informational text and then discuss the ideas those details sparked. "Tell each other some of the details that you noticed"
Active Engagement: Writers, right now will you take a second to reread the last bit of writing you did yesterday. Notice how many details you have included? Notice too places where your writing seems a bit bare-bones. When you find a place that needs more details, star it so you know to go back and flesh it out.
Link: From this day forward I hope that you remember how important details are not only to personal narrative writing, but also informational writing pieces.
Mid Workshop Teaching Point: The teacher will demonstrate how they are able to not just write facts while researching, but they grow their ideas about the facts they write.
Share: Have students study pictures in order to gather more details about the time period that they are writing about. Have students envision the time period that they are writing about

Assessment: Teacher Observation

LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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Session 6: Students will be able to think about the three most important elements in any story: character, setting, and conflict.

Connection: Fourth graders, I want for you to think back to our read aloud "Number the Stars" when then Jews are being rounded up by the Germans, so Ellen spends the night at Annemarie's house. Think about when the two girls are lying in bed, and the German soldiers are about to search the room...right in that very moment Annemarie catches a glimpse of Ellen's necklace which has the Star of David of it. In that moment she yanks the necklace and holds it tightly in her hand. That scene brings to life the history and heroism that is occurring in the story.

Today, I want to teach you that to write a story about a time in history, you need to think about the three most important elements in any story; central character, setting, and a problem.

Teaching and Active Engagement:

- Coach students to consider the question "From what perspective will I tell the story?" If in a class narrative, then in their own.
 - Recruit children to join you in thinking about the central tension that the main character in the class story might have been feeling, a tension that is related to the true facts of that event. (Turn and talk- how would the main character be feeling?)
 - Recruit children into thinking of a small moment or two they can tell that will capture the main drama of their story- remind students that this will be about one twenty minute episode, so the story will probably not start with the person eating breakfast
 - Channel the writers to do similar envisionment of a small moment that will become their story. (Have students think of an entire time line and then zoom in to an episode of twenty minutes have students turn and discuss their thoughts)
- Link: Have students imagine where they are standing, what is it that they hear, taste, smell, feel. What is it that they are holding in their hands, what is it that you are worried about? Why are you worried about that? What is the weather? Now someone comes to talk to you and say something to you. Give the person a name. Make the person talk. What does the person say? What do you do?

Writer, quickly flip open your books and begin writing your small moment.

Mid Workshop Teaching Point: Writers, think back to yesterday when you collected some of the details of daily life during this time period. We are writing stories not only to entertain our readers about this time period, but also to teach them about the time period. Please look back in your drafts to make sure that you are adding good details to your writing pieces.

Share:

Homework: (optional) research to find historical details to include in your narrative chapter

Assessment: Teacher Observation

LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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Session 7: Students will be able to understand how they are able to write an essay about a historical topic. They will remember the essay structure, the thesis, and the support. Students will also need to do research to find facts to develop and support their idea.

Connection: The teacher will open with a story about a "digital native" who tackled a totally new digital device with surprising proficiency, transferring what he knows to the new challenge. Suggest that the same is true for children who are proficient writers can transfer what they know to new writing tasks.

"Today, I want to teach you that when you are writing mini-essays about your topic, you want to keep in mind all of the

things you already know about writing essays: the structure, the thesis, the supports, as well as hold in your mind what is different: using only facts to develop and support an idea. And you also want to be ready to do some work that might be new to you-finding information in books, and angling that information to make a point.”

Teaching Point:

- The teacher will channel students to notice the way that the mentor text, written by another fourth-grader, shows that essays written to support a claim about history are similar in some ways, different in other ways, to the personal essays that students wrote.
- Explain that while personal essays supported personal experiences, historical essays, written within information texts, supports claims that are based on facts. (note how this time we use evidence and facts to support a claim)
- The teacher will point out that historical essays are structured like the personal essays students wrote earlier, and ask students to label the component parts in a mentor essay written by another fourth grader. Make sure to point out how the writers uses facts to support their claim.

Active Engagement: The teacher will set the students up for practice by listing facts underneath the reason. Students will discuss with their partner which piece of evidence supports the reason the best and why.

Link: The teacher will remind the students of all they have learned from their essay unit that they can apply to their mini-essay chapters. The teacher will unveil a chart from the essay unit, then invite writers to begin planning a frame for their essays.

Mid Workshop Teaching Point: (p.63) Writers, can I please interrupt your quickly. I have noticed that many of you have set up your essays where you make a claim and then have reasons to support your claim. (Palm the Claim). Your claim should sit in the palm of your hand. The reasons can be counted off on your fingers. Partner 1 please read your first paragraph to partner two, to see if they can Palm the Claim. Then switch. If you cannot, please help each other to do so.

Share: The teacher can either introduce/remind students of transitions that can be used in their writing (p.64), or introduce the writing checklist (p. 65)

Assessment: Teacher Observation

LA.4.W.10

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

Session 8: Students will be setting goals for their writing

Connection: The teacher has choices to choose from at this point to start the mini lesson: The teacher can congratulate the hard work students have been doing, they may address a concern that they have been noticing in students work.

Mini Lesson: “Today I want to teach you that it always helps for writers to pause from time to time to look back on what they have done over the past few weeks, and to ask themselves ‘Am I getting better at this? What do I need to work on next? How can I make sure that I keep growing as a writer in big and important ways?’”

- The teacher will explain to the writers, that we often improve most when we have a goal in mind.
- The teacher will use the writing rubric to model how students are able to set goals and review their writing to become more advanced and set personal writing goals

Active Engagement: Writing partners will work together to review their writing pieces. They will be using the writing rubric to set goals for their pieces.

Independent Practice: Students will work on moving themselves to the next level of their writing by using the writing rubric to revise and edit their writing pieces.

Assessment: Teacher Observation

LA.4.W.10

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

Topic Attachments

No Attachments

TOPIC: Bend II: Writing with Greater Independence -- 9 Day(s)

Formative Assessment

Conferencing with students, providing one-on-one feedback.

Learning Targets

Session 9: Students will be able to plan for their writing piece.

Connection: The teacher will generate excitement over student's writing pieces, then the teacher will transition to discuss topic choice of the students' new research book, reminding students that within any one topic there are infinite possibilities for writing.

Teaching Point: Today, I want to remind you that nonfiction writers don't just choose a topic and then pick up their pens and start writing. They first need to make a writing plan. The teacher will remind writers of the steps for getting ready to write an informational book. (The teacher will show the students the chart on pg. 79)

Link: Send the writers off with a vision of what they will do in the workshop today.

Mid Workshop Teaching Point: The teacher will have students research and take notes to prepare for their new writing

Share: Have students meet in partnerships (partners of the same topic) to discuss their research and plan.

Homework: Students will need to gather resources for their paper as homework

Assessment: Teacher Observation

- | | |
|----------|---|
| LA.4.W.2 | Write informative/explanatory texts to examine a topic and convey ideas and information clearly. <ul style="list-style-type: none">- 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.- Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.- Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).- Use precise language and domain-specific vocabulary to inform about or explain the topic.- Provide a concluding statement or section related to the information or explanation presented. |
|----------|---|

Session 10: Students will be able to take notice in order to understand the material that they are writing about.

Connection: The teacher will tell the students a story about how they once had to read something and explain what they read to someone, but they only were able to recite exactly what the passage said. Explain how this was a problem because you did not learn what the book was teaching you.

Teaching Point: Today, I want to teach you how to prepare for your writing projects by taking notes and understanding what you are taking notes about. There are three ways that you can do this (Teacher will show chart on p.89). The teacher will model how they are able to read a chunk of text and then explain what was read to themselves until they understand it. The teacher will then model how they are able to jot their thoughts of the information on a sticky note. (When the teacher models note taking they will use box and bullets format)

Active Engagement: The teacher will read aloud a portion of text, and have the students practice note taking (in their own words and in boxes bullets format) on their sticky notes. The teacher will coach the students to recap the information in their own words

Link: The teacher will repeat the teaching point and send students off to prepare their writing

Mid Workshop Teaching Point: The teacher will model and have students practice asking why and making connections to previously learned information.

Share: The teacher will work with students to self-assess their note taking skills.

Homework: Teaching others to prepare for writing

Assessment: Teacher Observation

- | | |
|----------|---|
| LA.4.W.2 | Write informative/explanatory texts to examine a topic and convey ideas and information clearly. <ul style="list-style-type: none">- 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.- Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.- Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).- Use precise language and domain-specific vocabulary to inform about or explain the topic.- Provide a concluding statement or section related to the information or explanation presented. |
|----------|---|

Session 11: Students will be able to draft their writing pieces independently.

Connection: The teacher will make a connection by comparing sledding/tobogganing to writing. The teacher will explain how when sledding the rider takes extra time to line up their sled, and make sure that they have a good path going down the hill, they are careful to sit down, etc... This is similar to writing where we must take time to situate everything before we are able to jump on board and write.

Teaching Point: The purpose of today's lesson is to remind students of how they are able to get started with the drafting of their writing piece. The teacher will show them the chart on page 98, and remind them of all of the tools and skills that they possess.

Active Engagement: Have the students discuss what items on the list are easy for them and which items will be more difficult for them to tackle

Mid Workshop Teaching Point: Quickly show good examples of student work

Share: The teacher will model how the students will check their work with the checklist (quickly). The teacher will have students reread their writing pieces with the checklist in hand

Homework: Race against the clock- Challenge students to write another chapter of their writing in 20 minutes

Assessment: Teacher Observation

LA.4.W.3

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

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

Session 12: Students will be able to develop logical structure in their writing by using introductions and conclusions.

Connection: The teacher will have the students talk to their writing partners to compare and contrast their writing from their homework compared to the writing that they did in class yesterday. The teacher will make sure to discuss with the students that the volume of writing is not always as important unless it also demonstrates great quality.

Teaching Point: Today I want to remind you that when you are writing informational text, that text- whether it is the whole book, or a chapter of the book- needs to be organized. There needs to be a plan for how the text will go. And usually the writer gives the reader some hints, early on and throughout, of how the text is organized. The writer often acts like a tour guide, taking readers along the trail of his or her information. And that tour begins with an overview, or an introduction.

The teacher will compare students giving a tour of the school and grouping different areas to the structure of informational writing pieces. The teacher will model how they are able to structure a writing piece.

Active Engagement: The students will work with their writing partners to review their writing from the night before. The students will examine their writing to see if there is a structure. If there is not a visible structure they must revise the chapter and practice chunking information more clearly.

Link: The teacher will send the writers off with a reminder that they must provide their readers with an overview of the information that they are presenting in the form of an introduction

Mid Workshop Teaching Point: Remind students of the importance of writing with a plan in mind

Share: Writing conclusions: The teacher will explain how important it is for tour guides to wrap up tours and that it is also true that writing also needs to be wrapped up. The teacher will share the chart on page 110 with the students and invite students to practice creating a conclusion for the class writing piece.

Homework: p112. The students will practice writing introductions and conclusions for their own independent writing pieces

Assessment: Teacher Observation

LA.4.W.2

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

- 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.
- Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).
- Use precise language and domain-specific vocabulary to inform about or explain the

Session 13: Students will be able to use text features in their writing to attract the reader to important information.

Connection: the teacher will tell a story about Benjamin Franklin who used images as well as words to convey ideas. The teacher will explain how informational texts and lessons need visuals to help the readers understand what they are reading about. The teacher will have students brainstorm different types of nonfiction text features that they are able to use in their writing pieces.

Today, I am going to teach you that writers use text features purposefully. They think about the most important information and ideas that they are trying to convey in a chapter or a section and they use text features to highlight what they are really trying to say.

Teaching Point: The teacher will reiterate that text features should not be overly used but instead be used to really draw attention to important information. The teacher will model how they are able to use nonfiction text features in the class writing piece (such as bolding a word)

Active Engagement: give the students a copy of the class writing piece and have them work in groups of four to make a mock-up of the page to decide which nonfiction text features should be added

Link: the teacher will remind the students of how today's work connects to the work that the students have been doing over the last several days. The teacher will also share the chart on page 119 with the students.

Mid Workshop Teaching point: The teacher will remind students to make sure that they are really making the most important information stand out to their readers. The teacher will encourage students to ask themselves what they really want to stand out in this part of their books

Share: Have writers test their text features with their writing partners. The purpose of this is to see if the writing partner is able to pick out what the important information is

Homework 13: Have students continue to work to their deadline

Assessment: Teacher Observation

LA.4.W.2

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

- 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.
- Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).
- Use precise language and domain-specific vocabulary to inform about or explain the topic.
- Provide a concluding statement or section related to the information or explanation presented.

Session 14: Students will be able to add quotations to their writing in order to accentuate a central idea.

Connection: The teacher will tell a story about how if more people would have chimed in something good could have happened to benefit everyone. The teacher will then explain how this story connects to the writing because if voices would have been heard there may have been a different outcome.

Today, I want to teach you that when a writer wants to make a point they often search for quotes that get other voices to chime in, building the point up. In that way, quotations can work a bit like text features to highlight the most important information and ideas in a text.

Teaching Point: The teacher will teach the students about the two different types of quotes that are used (quotes that happened at the time and quotes that have been written to interpret the time). The teacher will model how they are able to incorporate using quotes into their class writing piece.

Active Engagement: Have the students work together to find a quotation and practice adding it to the class draft. Debrief by reminding the students of the various strategies that can be used to organize and highlight information (share the chart on page 130)

Link: Remind the writers of all of the ways they know of to highlight important information

Share: Skip the share so that students have more time to write

Homework: Session 14 Giving the author credit for their quotes

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 15: Students will be able to create a narrative chapter for their historical writing piece.

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

The teacher will model how they are able to write a historical narrative by including small historical details.

Mid Workshop Teaching Point: The teacher will demonstrate how to use the language section of the writing rubric to edit and revise one's writing piece.

Share: Have students box out parts of their writing where they struggled and then discuss that area with their writing partner

Homework: Have students draft another chapter of their book.

Assessment: Teacher Observation

LA.4.W.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

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

Session 16: Students will be able to address opposite sides of a story.

Connection: The teacher will distribute information books where there are narrative stories tagged. The students will investigate how information is shared in these books. The teacher will read a student sample making sure that the student sample offers different perspectives. The teacher will also point out how the story has a central character, setting, problem, a turning point/tension, etc. The teacher will share the chart on page 141 with students

Today, I want to teach you that to write and think about history well you need to remember that there is always more than one side of a story. When trying to understand an event in history, it is important to ask, "What are some other sides to this story?"

Teaching Point: The teacher will use the same story that was shared during the connection to demonstrate to students how they are able to change the story to show a different perspective.

Active Engagement: Have students work with partners to decide what another perspective is for our class story. Have students help create the story.

Link: Remind students of the timeline for the rest of the unit. Send students off to write reminding them that historians strive to include multiple perspectives.

Mid Workshop Teaching Point: The teacher will explain how important it is to add historically accurate details to the story (share charts on page 148)

Share: Demonstrate with the class how you are able to edit and revise a writing piece

Homework: Session 16 Reading to Assess and Revise

Assessment: Teacher Observation

LA.4.W.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

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

Session 20: Students will be able to take questions and answer them through research.

Teaching Point: Fourth graders, as you are learning about new things you may often find yourself wondering about different aspects of the topic. Today, I want to teach you that good writers take their thoughts and turn them into questions that they can research the answer to.

Assessment: Teacher Observation

LA.4.W.10

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

Topic Attachments

No Attachments

TOPIC: Bend III: Building Ideas in Informational Writing -- 6 Day(s)

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 18: Students will be able to develop their own ideas when reading informational books.

Teaching Point: Today, I want to teach you that history writers write and develop their own ideas about the information that they find as they research.

Mid Workshop Teaching Point: The teacher will teach the students how to identify when text is written in compare and contrast this will then lead to students taking notes in compare/contrast format.

LA.4.W.10

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

Session 19: Students will be able to find life lessons through the investigation of informational writing.

Teaching Point: Today, I want to remind you that history is made not just from names, dates, and facts but also from ideas. The stories that are told through the ages survive not just because they are true, but also because they convey larger ideas about a people, a nation, a time. It helps, therefore, to take the stories of history, and to ask, "What life lessons might this be teaching? and write about them.

Assessment: Teacher Observation

LA.4.W.10

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

Session 20: Students will be able to take questions and answer them through research.

Teaching Point: Fourth graders, as you are learning about new things you may often find yourself wondering about different aspects of the topic. Today, I want to teach you that good writers take their thoughts and turn them into questions that they can research the answer to.

Assessment: Teacher Observation

LA.4.W.10

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

Topic Attachments

No Attachments

UNIT: If/Then Historical Fiction Writing -- 4 Week(s)

Unit Description

Students will be investigating historical fiction writing. They will plan a writing piece using story arcs to write about a moment in time. Students will begin the unit by exploring events from history and creating

Summative Assessment

Students will be complete the following assessments:

- Pre-assessment (on demand)
- Individual writing piece(s)
- Post-assessment (on demand)

Student Essential Vocabulary

Internal Character Traits
External Character Traits
Timeline
dialogue
quotation marks
conflict
Story Arc
Problem/Solution

*Vocabulary for the time period the teacher teaches the unit to will need to be discussed (example: Jim Crow Laws, segregation, etc. will be discussed if the teacher has students write about the Civil Rights Movement)

Materials and Resources

- Various fiction and nonfiction books and articles on the given topic
- Historical time lines
- Writing Supplies (writing journals, pens, pencils, highlighters, sticky notes, etc)
- Lucy Calkins If/ Then Unit of Study
- Lucy Calkins

Unit Attachments

Unit Plan	District Only	(File)
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TOPIC: Bend I: Collecting Ideas and Planning -- 6 Day(s)

Topic Description

In this bend students will begin to research and plan their writing piece using story arcs, historical timelines, and details from their time period.

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 1: Students will be able to discuss important aspects of their topics.

Connection: Fourth graders, today we are so excited to begin our new writing unit. We will be able to write a historical fiction story on a topic that we have talked about in class. Today, I am going to teach you that historical fiction writers begin by researching the topic and time period that they are planning on writing about.

Teaching Point: Watch me as I gather notes on my topic by looking at the following photographs and the article. Notice how I am paying attention to the clothes that they are wearing. I am zooming in, to focus on the time period and to learn about how people lived long ago.

Active Engagement: Readers, you have been thinking about a topic that you are excited to write about. Turn and discuss with your partner some questions you may be wondering about, which you will need to research in order to write a good historical fiction writing piece.

Link: Writers, you have gathered questions, and should have a topic in mind. When I say go we will begin to travel around the room, observing photographs, picture books, articles, and nonfiction texts to learn about our chosen topic.

Mid Workshop Teaching Point: Writers, I want to have you pause really quickly. We are learning so much information and seeing so many glimpses back into a different time period. I want to remind you that good historical fiction writers are able to learn about their topic by researching, but they are able to remember the information by taking good notes. (The

teacher will quickly demonstrate how they are able to organize notes)

Assessment: Teacher conferences and small group lessons
Teacher Observation

LA.K-12.SL.CCR.4 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 2: Students will be able to plan their story by using a story arc and historical timeline.

Connection: Writers, this is such a fun and exciting unit to be a part of! we have been discussing and collecting information for our historical writing pieces. Yesterday, we gathered many notes about different topics and we even got to see pictures from the time period we chose.

Today I'm going to teach you that historical fiction writers rehearse differently because we aren't just writing stories, we are writing historical fiction. We learn as much as we can about the time period in which our stories will be set, paying attention especially to the people and the issues that matter to them, and to the fabric of daily life—to the transportation, the clothes, the meals, the setting. As we read about the era, we're thinking, "So how might MY story go?" and we collect details that could end up as part of our own stories.

Teaching Point: Writers, watch as I create a story arc of my story.... I may include different options for what could happen with my character at different points. In order to show this I am going to use different arcs that may have the same beginning but then end differently. You could also use the same arc just different color markers for where you change it.

Mid-workshop teaching point: Historical fiction writers actively look to be inspired and jot those story ideas down as quickly as possible before moving on to another source of inspiration. We might study photographs or artwork and imagine storylines for the images we are seeing. We might listen to music from the times, touch artifacts, pour over primary documents and think—what stories are hidden here?

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 3: Students will be able to write real world by problems while adding historical relevancy.

Teaching Point: Today I'm going to teach you that historical fiction writers can collect possible story ideas by thinking of our own lives and how the desires and problems of our own lives might play out in another time period. We can think about what is at the core of our desires and problems (freedom, fitting in) and then think about what these might look like in the time period we are studying. Watch me as I quickly flash draft a scene from today, and switch it to take place in the past. Notice as I write my dinner scene that instead of my children talking about a game on the Ipad they will discuss a baseball game that happened with the neighborhood kids (you can use any example as the teacher but make sure it is clear to students how you change things from today to things from their time period). This is something you can do at your desk today and everyday with different scenes from your arc.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 4: Students will be able to plan for their writing by paying attention to internal and external character traits.

Teaching Point: Today I'm going to teach you that historical fiction writers develop both the internal and external characteristics for characters that live in our chosen story idea. We do this work, remembering to draw on what we know about the time period and to make our character true to the times. (Adapted from Session III, Developing Believable Characters in Writing Fiction: Big Dreams, Tall Ambitions)

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 5: Students will be able to plan for their writing by planning character struggles and motivations.

Teaching Point: Today I'm going to teach you that historical fiction writers consider the struggles and motivations of their character, considering both those that are personal and those that comes from the historical period. Sometimes these struggles and motivations are more universal in nature and could happen at any time (wanting friendship, needing food). Other times these motivations and struggles are unique to the time period (choosing which government to support, packing a trunk to go to the New World). We can explore both of these possible routes and write long about how our characters can grapple with both. The thinking and writing we do around struggles and motivations will help us ultimately land on a possible story that we want to develop into a published piece. (See Session IV, Giving Characters Struggles and Motivations in Writing Fiction: Big Dreams, Tall Ambitions)

Mid-workshop Teaching Point: Don't postpone revision...Good writers revise "blurbs" as they write. By doing so, they make sure their story rings true for the time period.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 10: Students will be able to write historically accurate pieces by paying attention to the setting.

Teaching Point: Today I'm going to teach you that historical fiction writers look to places in our stories where our readers might be asking, "Where is this happening?," and revise those places with more historically accurate descriptions of the setting. We can go back into our notes, return to artifacts and images, and read mentor texts to help us revise in order to make sure that the settings in our stories are clear and historically accurate. (Session IX, Orienting Readers with Setting in Writing Fiction: Big Dreams, Tall Ambitions)

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Topic Attachments

No Attachments

TOPIC: Bend II: Drafting & Revising -- 5 Day(s)

Topic Description

In this bend students will begin to draft and then revise their historical fiction writing piece. Teachers will model each days lesson by adding to a class story.

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 7: At the end of this lesson students will be able to white in scenes by paying attention to detail

Teaching Point: Today I'm going to teach you that historical fiction writers don't just draft any old sloppy way. Instead, we keep in mind everything we know about good writing and try to be right inside the time period, experience the events of each scene, and then go to draft while walking in the character's shoes. (Session XII, Feeling and Drafting the Heart of Your Story in Writing Fiction: Big Dreams, Tall Ambitions).

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 8: Students will be able to add historical information to their writing pieces.

Teaching Point: Today I'm going to teach you that historical fiction writers continue researching alongside their writing. They are careful to check historical accuracy. They look at both their entire draft plan and the specific details they have been developing and ask questions like, "Does this feel true to the time period? Do I know a more specific way to describe this... piece of clothing, item in the house, person's name, etc.?"

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 9: Students will be able to write fast and furiously while also preparing to research.

Teaching Point: Today I'm going to teach you that when historical fiction writers are on a roll in our writing and we are writing fast and furiously, we don't want to stop everything and go fact-checking when we find ourselves unsure of a little historical fact or detail. Instead, we want to put in a blank space or another word as a place holder. Then, when we have finished the draft, we can go back and do some quick research to fill in those gaps.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 10: Students will be able to write historically accurate pieces by paying attention to the setting.

Teaching Point: Today I'm going to teach you that historical fiction writers look to places in our stories where our readers

might be asking, "Where is this happening?," and revise those places with more historically accurate descriptions of the setting. We can go back into our notes, return to artifacts and images, and read mentor texts to help us revise in order to make sure that the settings in our stories are clear and historically accurate. (Session IX, Orienting Readers with Setting in Writing Fiction: Big Dreams, Tall Ambitions)

Mid-workshop Teaching Point: Writers of fiction make movies in the minds of the reader by telling a story, not summarizing the actions in the story. They make sure that there is a flow from one scene to another.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 11: Students will be able to write endings to their stories by paying attention to the historical timeline.

Teaching Point: Today I'm going to teach you that historical fiction writers are careful to revise our endings, making certain they are the kinds of endings our stories deserve. We know that there are different ways the character's story can end, but that the historical context needs to remain true. (Session X, Writing Powerful Endings in Writing Fiction: Big Dreams, Tall Ambitions) Are the problems resolved? Does the character learn a lesson? Has he/she changed in some way? Steer away from endings in which an outside force sweeps in and magically fixes the character's problem.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Topic Attachments

No Attachments

TOPIC: Bend III Preparing to Launch Independent Historical Fiction Writing Pieces -- 6 Day(s)

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 12: Students will be able to collect facts about the details of their historical event by jotting facts, making sketches, and pasting photographs into their notes.

Teaching Point: Today I want to teach you that in addition to studying information about the events of a period, writers of historical fiction can also collect facts about the details of daily life, social issues, technology and important places. As you read, you can jot quick facts and ideas, write longer entries about what you imagine and envision, make sketches, and even paste photographs into their notebook.

Mid-Workshop Teaching Point: In your research you may want to include fashions, modes of transportation, schools, gender roles, and events.

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 13: Students will be able to use setting to orient readers by conveying the feelings that surround the historical event.

Teaching Point: Today I want to teach you that historical fiction writers use setting not only to orient readers to a particular time period in which a story is set, but also convey the feelings that surround the major historical event. setting again.

Mid-Workshop Teaching Point: Good writers develop "expert" vocabulary. Historical fiction is full of terms like hearth, homestead, and pinafore. You can create a word bank full of words that you collect as you read and weave those into your writing.

Assessment: Teacher Observation

LA.4.W.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- Use dialogue and description to develop experiences and events or show the responses of characters to situations.
- Use a variety of transitional words and phrases to manage the sequence of events.
- Use concrete words and phrases and sensory details to convey experiences and events

precisely.

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

Session 14: Students will be able to show not tell by using dialogue and proper punctuation.

Teaching Point: Writers today we will review how to show and not tell. We will utilize dialogue in order to put the reader into the scene instead of having them watch it from the outside. Let's review the basics of dialogue first. What sort of punctuation does it need? How can we use dialogue to show us more into our character's thinking.

Assessment: Teacher Observation

LA.4.W.3

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

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

Session 15: Students will be able to perfect their writing by rereading their writing, looking for believability.

Teaching Point: Writers, today I want to remind you that one way writers are able to perfect their writing is by rereading their writing looking for believability. Let's think back to our first writing unit. Remember when we read the story about the football player (not solve word problem, just problem of character) mid workshop teaching point: craft satisfying endings

Assessment: Teacher Observation

Teacher Observation

SM.LA.K-12.1

speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 16: Students will be able to reread using different lenses by checking for historical accuracy and spelling patterns.

Teaching Point: Today I'm going to teach you that great historical fiction writers reread using different lenses. Just like when we worked on narratives and we reread looking through our lead lens, then our spelling lens and finally our punctuation lens. Today we are going to reread our pieces checking for historical accuracy and spelling patterns. We will check to make sure that our stories are historically accurate. Do you include things that were around when your story took place? Also check your spelling for normal spelling patterns.

Assessment: Teacher Observation

LA.4.W.3

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

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

Session 17: Students will be able to edit their writing for spelling by looking at word walls, spelling patterns, etc.

Teaching Point: Today I want to teach you that there are specific strategies partners can use to help each other edit their writing for spelling. For example, instead of spelling for your partner, you can say, "See if you can use a spelling pattern to spell that word?" "Do you know another word that sounds like that word?" "Can you find that word listed anywhere around the room?"

Assessment: Teacher Observation

LA.4.W.3

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

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

- Use a variety of transitional words and phrases to manage the sequence of events.
- Use concrete words and phrases and sensory details to convey experiences and events precisely.
- Provide a conclusion that follows from the narrated experiences or events.

Topic Attachments

No Attachments

TOPIC: Bend IV Preparing Historical Fiction Stories for Readers -- 3 Day(s)

Formative Assessment

The teacher will meet with students in small groups and individually.

Learning Targets

Session 18: Students will be able to carefully reread writing, looking for the describing words to make writing more historically specific, and they will also read their writing aloud, noting how structures set the mood, tone and content of their pieces.

Teaching Point: Today I'm going to teach you that historical fiction writers carefully reread our writing, looking for the words we chose to use to describe objects, places, or people, and then look back to our research to see if there are more historically specific ways to name them. Today I'm going to teach you that historical fiction writers can read our writing aloud, noting how words, punctuation, and other structures help to set the mood, tone, and content of their pieces. (Session XIV, Editing with Various Lenses in Writing Fiction: Big Dreams, Tall Ambitions)

Assessment: Teacher Observation

LA.4.W.3

- Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - Use dialogue and description to develop experiences and events or show the responses of characters to situations.
 - Use a variety of transitional words and phrases to manage the sequence of events.
 - Use concrete words and phrases and sensory details to convey experiences and events precisely.
 - Provide a conclusion that follows from the narrated experiences or events.

Session 19: Students will be able to publish and celebrate in ways that help readers get lost in the worlds they have created.

Teaching Point: Today I'm going to teach you that historical fiction writers publish and celebrate in ways that help our readers best get lost in the worlds we've created. Sometimes we might include illustrations or photographs within our writing, or we might even act out parts of our stories, trying to speak just as people from that time period would.

Assessment: Teacher Observation

LA.4.W.3

- Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - Use dialogue and description to develop experiences and events or show the responses of characters to situations.
 - Use a variety of transitional words and phrases to manage the sequence of events.
 - Use concrete words and phrases and sensory details to convey experiences and events precisely.
 - Provide a conclusion that follows from the narrated experiences or events.

Topic Attachments

No Attachments

UNIT: Fourth Grade Editing Unit of Study If/Then Test Prep Unit -- 4 Week(s)

Unit Description

In this unit students will be reviewing editing and grammar skills. Each day the teach will begin with a Daily Oral Language Warm

up. The class will discuss revisions that need to be made. The teacher will then teach specific grammar skills. The students will practice the grammar skills with partners. Finally the students will work independently on revising their own writing.

Summative Assessment

- Students will be expected to complete a short test over the grammar skills that are covered throughout this unit.
- Students will be able to show growth through revising their individual writing pieces.

Student Essential Vocabulary

- capitalization
- punctuation
- abbreviations
- Exclamatory Sentence
- Declarative Sentence
- Imperative Sentence
- Interrogative Sentence
- Dialogue
- Quotation Mark
- Apostrophe
- Contractions
- Possessive Nouns (Singular and Plural)
- Commas
- Compound Sentences
- Introductory Phrase
- Introductory Clause
- Fragments
- Verb (regular vs. irregular)
- Linking and Helping Verbs
- Subject-Verb Agreement
- Pronouns
- Antecedents
- Possessive Pronouns
- Homophones

Materials and Resources

The book entitled, "Mastering the Mechanics: Grades 4-5"
The Scholastic book entitled, "Standardized Test Practice: Writing"

Unit Attachments

No Attachments

TOPIC: Grammar Skills -- 20 Day(s)

Topic Description

Throughout this unit students will learn about various grammar skills that will improve their writing. Students will investigate topics such as; types of sentences and appropriate punctuation, pronouns, applying grammar to dialogue, how to correct spelling, etc.

Formative Assessment

- Daily Oral Language Review Warm-Up, which will be given to students each day
- Individual Conferences

- Small Group Meetings
- Writing Partner Conferences

Learning Targets

Session 1: Students will be able to capitalize proper nouns, titles, headings, and abbreviations.

Teaching Point: Today, we will focus on capitalizing the first letter of proper nouns. A common noun names a person, place, thing, or idea such as boy, cereal, city, or love. A proper noun names a specific person, place, or thing. (The teacher will refer to Day One of the Smart Notebook Document (Mastering the Mechanics

Active Engagement: Have students practice filing out the interest inventory while practicing the use of common and proper nouns.

Mid Workshop Teaching Point: Writers, can I grab your attention please. I want to teach how we capitalize Titles, Headings, and some Abbreviations. (The teacher will refer to Smart Notebook Document Slide 2) (Mastering the Mechanics p50-51)

Assessment: Teacher Observation

SM.LA.K-12.1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)

Session 2: Students will be able to capitalize titles, headings, and abbreviations.

Teaching Point: As we saw in the resources I shared, informational writing has a title and often several headings as well. To help me organize my writing I am going to create some headings for a report. For my title, I want my title to say Unique Features of Some States. I will capitalize the first and last words all other words that are important. That means I capitalize Unique for sure. I am not going to capitalize of, but I do need to capitalize Some. That is important to the title. Several abbreviations utilize capital letters. When we abbreviate the name of a state, we capitalize the abbreviation. Arizona is AZ. Missouri is MO. Notice heading 3 where I used D.C. That is the abbreviation for District of Columbia, a proper noun that I must capitalize as well.

Active Engagement: Imagine that a new student arrived to our class and that you and your partner are responsible for explaining to them how to capitalize titles, headings, and abbreviations, Decide what you would tell them. Now, let's look at this writing piece about Rosa Parks- Think with your partner about how the author used capitals in titles and headings. Were there any abbreviated state names? Did you notice the capitals used to abbreviate a name in the writing?

Mid Workshop Teaching Point: The teacher will show the writing sample. Students will discuss what the author did well with using capitals for headings and titles.

Link: Today, as you review your writing pieces try to find proper nouns that need to be capitalized.

Assessment: Teacher Observation

LA.4.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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

Session 3: Students will be able to use proper ending punctuation.

Teaching Point: There are four kinds of sentences: declarative, interrogative, exclamatory, and imperative. As writers, we need to use a variety of sentence types to create writing that is more interesting to readers. My first sentence is a declarative sentence, because it simply makes a statement. This sentence ends with a period. My next sentence shares strong feelings. It's an exclamation, and it ends with an exclamation point to give extra emphasis. My third sentence is imperative. This means it is a command, telling me to do something. Imperative sentences, depending on how strong the command, can end with a period or an exclamation point. You all know end punctuation for a sentence such as Could it really be time to get up? (The teacher may also show the power point presentation to help teach the different types of sentences.)

Active Engagement: (Teacher will refer to example on pg. 180 or a student example) Discuss with your partner the different types of sentences in this writing piece. How might you change a declarative sentence into an exclamatory or interrogative sentence?

Link: Today, as you are reviewing your writing pieces, please try and make sure that you are using a variety of sentence types.

Assessment: Teacher Observation

LA.4.L.2

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

Session 4: Students will be able to use punctuation in dialogue.

Teaching Point: Dialogue can make a story interesting, fun, exciting, and just better to read! But we have to give speakers credit for what they say by punctuating the dialogue the right way. In creating dialogue, we need to follow four rules. First, use quotation marks around the things people say out loud. Second, capitalize the first word in the quotation marks. The third rule is to put end punctuation and commas inside the quotation marks. Fourth, identify the speaker. So let's look at some dialogue I wrote to see if I followed all four rules. Did you notice that I didn't use the word said? It's tempting to write that word for each piece of dialogue, but that is overused. I want my writing to be more interesting than that, so I'll use different words to convey how each speaker says the words. Watch to see how I occasionally let you use the context to infer who is speaking. Good readers can do that. When I finish writing, I read twice. On the first reading, I read to make sure I'm satisfied with the ideas. Then I reread for correct punctuation.

Active Engagement: Writers, look at this writing piece. Read it looking very closely at the dialogue. How did the dialogue expand your understanding of the main character? Was there enough dialogue? Was it punctuated correctly? Try adding a line of dialogue that follows the rules that we have discussed.

Link: Today and everyday as you are writing, make sure that you review and add dialogue using the four rules that we have discussed.

Assessment: Teacher Observation

LA.4.L.2

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

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

Session 5: Students will be able to use and explain the use of apostrophes in contractions.

Teaching Point: (The teacher will have the sentence written on chart paper: I can't wait to do some writing today!) I just used the contraction can't instead of saying, cannot. I put the two words together and used an apostrophe to show that I had left out some letters. We use contractions in our speaking all of the time. When we use them in writing, we just need to remember to put an apostrophe to show that letters are missing. I'm writing a math riddle, and I'm going to make a point of using contractions to show you how to place the apostrophe. In the first sentence, I want to say I will but let's make it I'll. This removes the w and I. It is important to put an apostrophe in place of those letters. Let's continue to look for other places where I can use contractions.

Active Engagement: Writers, reread the riddle with your partner, substitute two individual words every time you see a contraction. What is the effect of using the contractions? (The teacher will point out how contractions make conversations and writing pieces less formal)

Link: Writers, when you go back to your writing pieces, try combining words into contractions or try separating contractions. Keep track of how these changes will affect your writing.

Mid Workshop Teaching Point: (The teacher will display the writing sample p. 187) When you reread this writing piece find a place to add a contraction, or stretch out a contraction into two words and reread. How does including contractions change the feel of the text?

LA.K-12.L.CCR.1

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

Session 6: Students will be able to use apostrophe's to make singular possessive nouns and plural possessive nouns.

Teaching Point: “ownership” is a way of saying that something belongs to somebody. To show ownership in writing, we form a possessive. We form a possessive by adding ‘s to the end of a singular noun – a noun that names only one person, such as Robert’s game or the waiter’s menu. In my first sentence, I am talking about the life of an ant. I have the article an, which shows that there is only one ant, so I use the singular possessive. I add ‘s to the noun. In the next sentence, I am writing about the needs of one colony. Also, remember if the possession is shared by more than one noun, add ‘s to the last noun. (for example, Mary and Bob’s treehouse) Turn to your partner, and discuss how should I identify the possessive from my writing sample?

Active Engagement: (sample page 181) Let’s look at this writing piece. Discuss where the author used singular possessive nouns properly. How might you add other singular possessive nouns?

Link: Today, when you edit your past writing pieces, and as you create new writing pieces remember to add ‘s to make a noun possessive

Mid workshop Teaching Point: We already know that if one boy owns a bat, we write a phrase for the singular possessive noun by adding ‘s to the noun. But what if there were more boys—like a baseball team—who owned many bats? You would change the singular boy to the plural, boys. To make the possessive form, simply add an apostrophe (boys’). I am writing about penguins. But I’m not thinking of one particular penguin – I am thinking about many penguins. Their lives seem hard to me. Because I am talking about more than one penguin I must add the appropriate possessive form of the work

Assessment: Teacher Observation

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| LA.4.L.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none">- Use correct capitalization.- Use commas and quotation marks to mark direct speech and quotations from a text.- Use a comma before a coordinating conjunction in a compound sentence.- Spell grade-appropriate words correctly, consulting references as needed. |
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Session 7: Students will be able to apply grammar skills through the use of commas.

Teaching Point: Commas keep words from running together. They tell a reader where to pause and how to separate ideas. I am writing about seasonal changes in rivers. In my first sentence, I want to say, rivers swirl, churn, and surge. I am creating a series of three verbs. I need to separate them with commas and place the word and before the last verb in my series. Notice how the commas help me as a reader. They show me where to pause. This is also true when phrases or clauses are in a series. In sentence two I want to say, otters play, deer drink peacefully, and fingerlings glimmer. Notice how I use commas to separate the clauses in the series. When I’m finished, I’ll reread to proofread and edit for commas separating words, phrases, or clauses in series. I’ll want to be sure I put and before the last idea in each list.

Active Engagement: Turn and talk to your partner about how I used commas in a series. Explain to each other how I used commas and what they tell the reader to do. Talk together about using the word and. Try and create your OWN list of using commas in a series.

Link: Fourth graders, from this point forward it is important to use commas between items in a series. They tell us where to pause. Remember to use the word and prior to the last item in a series.

Mid Workshop teaching point: Fourth Graders, I want to grab your attention really quickly! When writers combine short, choppy sentences into longer, flowing sentences-it makes our writing sound much more sophisticated. Let’s look at my sentences. We were tied is very short so I will turn it into a compound sentence by linking it with the first sentence. Watch as I insert a connector and a comma. Rolf and I crossed the finish line together, so we were tired. We need to be careful to choose connecting words that make sense and to include the comma when we connect the sentences. WE waited is very short, too. I am going to make that into a compound sentence with “the judges.” Watch how I replace the period with a comma and use a connector to make these two sentences into a terrific compound sentence. “Holding our breath, we waited, and the judges called us forward.”

Turn really quickly and with your partner come up with a compound sentence by connecting two smaller sentences with a connecting word and a comma.

Assessment: Teacher Observation

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| LA.4.L.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. |
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- Use correct capitalization.
- Use commas and quotation marks to mark direct speech and quotations from a text.
- Use a comma before a coordinating conjunction in a compound sentence.
- Spell grade-appropriate words correctly, consulting references as needed.

Session 8: Students will be able to apply grammar skills through the use of commas in a series, compound sentences, and after introductory phrase or clause.

Teaching Point: To make writing interesting and specific, I create sentences with different kinds of beginnings. Sometimes, I use starter words (like, as, because, when, after, until, before, if) to launch an introductory phrase or clause. It is important to notice the difference between a phrase and a clause. A phrase is a grouping of words that does not have both a subject and a verb. A clause does have a subject and a verb. Once I get the opener in place, I add a comma—that comma causes a natural “breath” when the sentence is read aloud. I’m writing a true story about a young boy who fell into a gorilla enclosure at the zoo. I am going to select before to launch my introductory clause. I know it is a clause because it has a subject and a verb. Now, I place a comma before continuing with a perfectly regular day. Notice how the comma sets the introductory clause apart and makes it noticeable. This draws a reader into the setting and helps the story flow smoothly. Introductory clauses also show transitions in time.

Active Engagement: With your writing partner, choose one of the starter words on the poster. Create a new sentence that starts with an introductory phrase or clause. Use the sentence strips to record your sentences and be ready to share it.

Link: Begin sentences with introductory phrases or clauses to add variety and sophistication to your writing. Be sure that you include a comma after each introductory phrase.

Mid Workshop Teaching Point: Fourth graders, can I grab your attention really quickly. Identify a place in the writing that could be strengthened with the addition of an introductory phrase. Could you use an introductory phrase or clause to create a stronger opening to the entire piece? If the writer has already added some, check to be sure each one ends in a comma.

Link: Remember that introductory phrases and clauses can make your writing more interesting and more specific. An introductory phrase or clause is usually followed by a comma.

Assessment: Teacher Observation

- LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
 - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
 - Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
 - Correctly use frequently confused words (e.g., to, too, two; there, their).

Session 9: Students will be able to apply grammar skills through the use of complete sentences.

Teaching Point: Complete sentences have at least two parts, and a great way to find them is to ask: (1) Who or what did something? (2) What did they do? Complete sentences always have both of these parts. A fragment is a group of words missing one of these parts. My first group of words is The stars twinkled in the sky. Let’s check the subject. The subject is the stars. What did the stars do? They twinkled in the sky. This group of words has both parts—it’s a complete sentence. Now look at my next group of words. The pinpricks of light on a vast dark blanket. We need to ask our two key questions. I am looking for “who or what did something?” Oops. This is a fragment. To fix the fragment, I will need to rewrite the sentence to say, The pinpricks of light on a vast dark blanket drew the attention of my telescope. Writers, did this rewritten sentence answer both of our key questions?

Active Engagement: Writers, let’s look over the writing piece. Talk with your writing partner. Identify sentences by looking for the subjects and verbs. Ask the two critical questions. Do you find any fragments in the writing? Make a plan for turning these fragments into sentences.

Link: Remember, a sentence answers two critical questions: Who or what did something? What did they do?

Share: Students will you read a sentence from your writing journal that you were able to change from a fragment into a sentence. What is it that you added? Then have your partner share a sentence. Make sure to ask yourself the two important questions (1) who or what is the sentence about? (2) What did they do?

Assessment: Teacher Observation

- LA.4.L.2 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- Choose words and phrases to convey ideas precisely.
 - Choose punctuation for effect.
 - Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Session 10: Students will be able to apply grammar skills through the use of verbs. Students will focus on reviewing verb tense and verb forms

Teaching Point: Verbs are remarkable. They show action or state of being, and they can show when something happens. The “when” part of the verb is called tense. We use three main tenses in our writing. The present tense describes something that is happening now. In my first sentence, I am describing something I know how to do. I use the present tense form of the verb. I am writing about something I do now- I walk to school. That takes place in the present, so I can use the present tense verb. In my next sentence, I am talking about something that happened a while ago. That means I need to use a past-tense verb- I walked on this same street when I was little. For many verbs, I add –ed to show that something happened in the past. Now, let’s look at the last sentence, where I talk about something that will happen in the future. To create the future tense, I leave the verb the same as it is and add the word will or shall in front of the verb.

Active Engagement: Turn and talk to your writing partner. Describe the three verb tenses past, present, and future. Fin an example of each type of verb in my writing. Explain how I formed the past and future tenses.

Link: Writers, make changes to verbs depending on whether an action takes place in the present, past, or future. For regular verbs, add –ed to show the past tense. Add the word will or shall to the verb to show the future tense.

Mid Workshop Teaching Point: Writers, discuss the writing’s meaning and share a compliment about it. Now, think about the verbs. Do they show action in the past, present, or future? How does the writer show when the action takes place?

Share: Share with your partner/class how you were able to edit your writing to make sure that all of the verb tenses are the same?

Assessment: Teacher Observation

- LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
 - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
 - Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- LA.4.L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- Choose words and phrases to convey ideas precisely.
 - Choose punctuation for effect.
 - Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Session 11: Students will be able to apply grammar skills through the use of verbs. Students will focus on verb tense, verb forms, and verb types.

Teaching Point: Some verbs are called “irregular verbs.” What they have in common is that you add -ed to form the past

tense of these verbs. I am writing about a classroom survey that was conducted a few weeks ago. It happened in the past, so I need to use a past tense verb. I add –ed to the verb survey. Survey is a regular verb form. Now I am writing about swimming-Seth swam when he was younger. Wait a minute, that doesn't sound right! Swim must be an irregular verb. The past tense of swim is swam. One of the tricky parts of irregular verbs is that they can be formed in many different ways. You have to memorize them or use a reference to help you pick the correct form. Let's look carefully at the verbs I write.

Active Engagement: Turn and talk to your partner. Find a regular verb in my writing. In what tense is that verb? How did I form that tense? Now find an irregular verb. Explain how you know it is irregular and tell how I showed the proper tense.

Link: There are regular and irregular verbs. Regular verbs form their past tense by adding –ed. Irregular verbs change their forms and spelling in a variety of ways.

Assessment: Teacher Observation

- LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
 - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
 - Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
 - Correctly use frequently confused words (e.g., to, too, two; there, their).

Session 12: Students will be able to apply grammar skills by reviewing verb types specifically linking and helping verbs.

Teaching Point: We know that verbs power our sentences. Strong action verbs create vivid pictures in readers' minds. But there are other important kinds of verbs we use in our writing: linking verbs and helping verbs. These verbs do not show action, but they are still important. I'm writing a story about a silly thing I did when I was little, when I tried to teach my dog how to read. My first sentence is Sam was my dog. The verb is was. It doesn't show action; instead, it links the word Sam to dog to show that Sam was my dog. My next sentence has two verbs, was and trying. Try is an action verb, but adding the verb was shows ongoing action. It took a long time to try to teach a dog how to read! Was is called a helping verb in this sentence. It is paired up with another verb. When I'm finished, I'll reread to check whether I have used linking and helping verbs correctly.

Active Engagement: I used three types of verbs in my writing- action verbs, linking verbs, and helping verbs. Find an example of each type of verb.

Link: Writers use three types of verbs in their writing. These three types of verbs are: action, linking, and helping verbs.

Mid Workshop Teaching Point: Turn and talk to your writing partner, or the writers at your table. Think about the three types of verbs: action, linking, and helping verbs. Decide which linking or helping verbs the author of this piece used. Could he or she have included others? Where would they fit in the writing?

Assessment: Teacher Observation

- LA.4.L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- Choose words and phrases to convey ideas precisely.
 - Choose punctuation for effect.
 - Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Session 13: Students will be able to write using correct subject/verb agreement.

Teaching Point: The subject is the part of the sentence that tells who or what is doing something. As writers, we need to learn that we tell who a sentence is about one time in each sentence. I want to say: Harriet Tubman, a conductor on the underground railroad...I would not say, Harriet Tubman, she was a conductor. Harriet and "she" are the same person, so that would be telling who the sentence is about twice!!! In sentence two, I want to use she but I have to take a minute to

be sure I am not doubling the subject. I just name the subject one time. Let's read this together and check the subject in each sentence.

Active Engagement: Turn and explain to your partner what you need to remember about the subject of the sentence. Think together about how you can remind yourselves to name the subject only once.

Link: Remember, for the subject of a sentence, use either the subject's name or a pronoun for the name, not both.

Mid Workshop Teaching Point: Fourth graders, I would like for you and your partner to read through this writing piece. While you read each sentence identify the subject. Check to see if the author doubled up on the subject by saying, for example, The earth's people, they....

Assessment: Teacher Observation

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| LA.4.L.3 | Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none">- Choose words and phrases to convey ideas precisely.- Choose punctuation for effect.- Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion). |
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Session 14: Students will be able apply grammar skills by using correct singular subject/verb agreement.

Teaching Point: We know that when we write a sentence, we need to have a subject and a verb. Once the sentence has both parts, we need to be sure that those parts agree with each other. I am writing about Snooty, a manatee in captivity, and comparing him to a manatee that lives in the wild. Because I am writing about one manatee, I need to use verbs that agree with singular subjects- singular means one. My first sentence already sounds off--- Snooty, a manatee, live in the South Florida Museum. What's missing from the verb? The verb needs to end with the letter s. Snooty lives in Florida--- that sounds better, because my singular subject has a singular verb. Let's think about the verb swim. If I am talking about more than one manatee, I would use swim in the sentence, but I am only writing about one animal, so I will add -s to the end of the verb.

Active Engagement: All of the subjects are singular in my writing. I'd like you to pick out the verbs that agree with these singular subjects. Singular verbs that you often see include is, was, has, and action verbs that end with -s. Add another sentence about a singular manatee. Use a singular verb!

Link: If you write about a singular subject, you need to use a singular verb, such as is, was, has, or an action verb that ends with an -s.

Mid Workshop Teaching Point: (students will need a blank piece of paper and a pencil) First, talk over the meaning of the selection and share a compliment about the writing. Now, make a T-chart and label the columns subject and verb. Reread the writing and record the subject and verb from each sentence. Put a star near any singular nouns in the chart. Be sure the verbs match.

Assessment: Teacher Observation

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| LA.4.L.3 | Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none">- Choose words and phrases to convey ideas precisely.- Choose punctuation for effect.- Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion). |
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Session 15: Students will be able to apply grammar skills by using correct plural subject/verb agreement.

Teaching Point: Remember the writing we did about the manatee named Snooty? Snooty was just one manatee. Today, I am going to write about many manatees. A noun that refers to more than one is a plural noun. Just like singular nouns, plural nouns need to agree with their subjects. Listen to my first sentence—Manatees swims in warm waters. I used swims with a single manatee, but with more than one manatee I need to take the -s off the end of the verb when the noun is plural. Let's try again. Manatees swim....Yes that sounds much better! If I were talking about one manatee, I could say This animal munches, but since I am talking about more than one animal, I need to remove the -es from the verb to make munch. I know with singular nouns, I can use the verb has. But that doesn't sound right here—They no natural enemies. I need to use the plural form, have, with the pronoun they.

Active Engagement: Plural subjects and plural verbs are different from singular ones. What have you noticed about plural

verbs? List some plural verbs from my writing as well as a few others that you know.

Link: When writing about two or more people, places, or things, write their names or the word they in the subject. The verbs you use might include are, were, have, or action verbs that do not have an –s or –es added to them.

Mid Workshop Teaching Point: Fourth graders, with your writing partner read the text and identify the all of the plural verbs. Then discuss with your partner how the verbs would change if you need singular subjects instead of plural ones.

Assessment: Teacher Observation

- LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
 - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
 - Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
 - Correctly use frequently confused words (e.g., to, too, two; there, their).

Session 16: Students will be able to write by using proper pronoun order.

Teaching Point: I am writing a story about a memory of my grandpa. When I write about another person and I am in the story, too, I usually need to put the other person's name first and follow with I rather than me. So, I start the story with My grandpa and I, not my grandpa and me. In sentence two I want to tell that I got to play a duet with my sister. I need to say, my sister and I... In sentence three, I am listing three people, my grandpa, my sister, and me. I need to follow the rule and list everyone else first, so I will say, Grandpa, my sister, and I....this pattern works even for a list of people.

Active Engagement: Find a place in the writing where I used a subject and a pronoun in the right order. Find a place where I avoided using a double subject. Explain those two rules to your partner.

Link: In general, it is important to remember from this day forward that the other person's name come first followed by I not me.

Mid Workshop Teaching Point: With your partner proofread this writing. Did the author remember to put the other person's name before the pronoun? Which pronoun did he or she use to refer to himself or herself? What suggestions can you offer?

Assessment: Teacher Observation

- LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
 - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
 - Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
 - Correctly use frequently confused words (e.g., to, too, two; there, their).

Session 17: Students will be able to write using pronouns and their antecedents.

Teaching Point: One of our goals as writers is to be sure that readers are not confused by our writing. It sounds simple enough, but sometimes it's tricky. When we use pronouns like he, she, it, we, or they in our writing it's important to check to be sure our readers know who or what we are describing. I am writing a poem about night. I start with the line She cushions stars. I have a pronoun, she. But it's not clear at all what I am referring to! The noun that I refer to is called an

antecedent This pronoun does not have a clear antecedent. I need to add a line before this one—Night is a velvet pillow. Now the antecedent is clear. She refers to night. Let's look at this line of the poem: He says, "You must go. It is my time to stay." There are two pronouns here, he and you. Do these pronouns have clear antecedents? Let's check!

Active Engagement: With your writing partner identify all of the pronouns that I used. Then identify the antecedents for each pronoun.

Link: From this day forward, while writing, it is important to remember that pronouns must clearly refer to something. We call that something an antecedent.

Mid Workshop Teaching Point: Writers, with your partner reread each sentence, stopping to decide if you always know to whom the pronoun is referring. If you aren't certain, then double check for this noun's name, the antecedent.

Assessment: Teacher Observation

- LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
 - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
 - Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
 - Correctly use frequently confused words (e.g., to, too, two; there, their).

Session 18: Students will be able to write using pronouns and their antecedents, and possessive pronouns.

Teaching Point: Possessive pronouns do two things at once. They take the place of a noun, and they show ownership. When you use possessive pronouns, you don't use an apostrophe as you do with possessive nouns. I am writing about an argument between two brothers over their socks. Let's read this sentence: I thought those socks were my socks. The sentence sounds kind of dull with the word socks in it twice. I want to write something that flows better. How about this? I thought those socks were mine. The word mine is a possessive pronoun. It replaces the whole phrase my socks. In the next sentence, how can I replace the phrase his socks? I can say, my brother was certain they were his.

Active Engagement: Writers, with your partner try to find all of the possessive pronouns. What phrases did each of those possessive pronouns replace? How did using possessive pronouns make my writing flow more smoothly?

Link: Writers, from this point forward remember that possessive pronouns show ownership and often take the place of longer phrases. You don't use an apostrophe with possessive pronouns. Possessive pronouns include; mine, ours, his, hers, theirs, and yours.

Mid Workshop Teaching Point: Fourth grades, please look over here really quick! Think with your writing partner about how the author showed ownership. Identify the possessive pronouns and double check to be sure that they do not include apostrophes.

Assessment: Teacher Observation

- LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
 - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
 - Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
 - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
 - Form and use prepositional phrases.
 - Produce complete sentences, recognizing and correcting inappropriate fragments and

Session 19: Students will be able to apply grammar skills through spelling consciousness.

Teaching Point: When I write my first drafts I know that spelling is very important, but I don't want to stop and look up how to spell a word—that would interrupt my train of thought. So when I am unsure of my spelling, I draw a line under the word or put a small sp to remind myself to check the spelling later when I am editing. In my title, *Odyssey on the Tracks*, I'm not exactly sure how to spell *odyssey*, so I will underline it to remind myself to check the spelling when I finish writing. *Odyssey* is a great word that makes this sound more like an adventure. I wouldn't want to miss out on a great word like that just because I am not sure how to spell it. I am also wondering about the word *fascinating* in the first sentence. I am drawing a line under that word as well. Spelling consciousness means you pay attention to spelling and give yourself reminders to check words, but you keep on reaching for the richest, most interesting words possible.

Active Engagement: Partners, think together – why does it make sense to continue writing on the first draft instead of stopping to look up unknown words in a dictionary? What did I do to note possible misspellings? Why is it wise to use this strategy during drafting?

Link: Writers, from this day forward I want for you to remember that when writing a first draft, and you come to a word that you are uncertain about how it is spelled, quickly underline the word or write sp above the word. You can look up the spelling of tricky words after you write.

Mid Workshop Teaching Point: Quickly look up here with your writing partner. Discuss if the author paid attention to spelling. How can you tell? Which words should have been underlined or marked with sp?

LA.4.W.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Session 20: Students will review grammar skills with a scoot activity.

Assessment: Performance Task

LA.4.L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- Choose words and phrases to convey ideas precisely.
- Choose punctuation for effect.
- Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Session 21: Students will complete a post assessment where they will need to edit and revise a piece of writing that reviews all of the areas of grammar that has been taught throughout this unit.

Assessment: Scoring Guide

LA.4.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
- Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
- Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
- Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
- Form and use prepositional phrases.
- Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.
- Correctly use frequently confused words (e.g., to, too, two; there, their).

LA.4.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Use correct capitalization.
- Use commas and quotation marks to mark direct speech and quotations from a text.
- Use a comma before a coordinating conjunction in a compound sentence.
- Spell grade-appropriate words correctly, consulting references as needed.

LA.4.L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- Choose words and phrases to convey ideas precisely.
- Choose punctuation for effect.
- Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

Topic Attachments

Test Prep Grammar Unit	District Only	(File)
Smart Notebook Document	District Only	(File)

UNIT: Fourth Grade Poetry Unit -- 5 Week(s)

Unit Description

Throughout this unit students will learn language and literacy skills through the art of writing poetry. Students will learn to express their feelings, life experiences, and describe ordinary life experiences with literacy language, deliberate word choices, and poetic devices. Students will use a variety of strategies to generate and collect ideas for their own poems and then draft poems in a variety of forms. The unit will culminate with publishing some student poems and having a celebration.

Summative Assessment

Throughout this unit students will create their own anthology of poems, which will be used as the summative assessment.

Student Essential Vocabulary

- Rhyme
- line break
- figurative language
- personification
- hyperbole
- alliteration
- simile
- metaphor
- repetition

Materials and Resources

- Poetry Mentor Texts
- Writing Journals
- Students Poetry Books (book tablets made from paper and stapled together/folders to hold published poems)

Unit Attachments

Bio Poem Description	District Only	(File)
Poetry Anthology Unit	District Only	(File)

TOPIC: Bend I Generating Ideas -- 3 Day(s)

Topic Description

In the first three days students will view mentor poems, and begin using writing techniques to gather ideas and learn about various types of poetry.

Formative Assessment

- Frequent Teacher/Student Conferences
- Small Group Strategy Lessons

Essential Vocabulary

- Senses
- Line Breaks

Learning Targets

[Redacted content]

Session 1: Students will be able to generate writing ideas with sensory images for ordinary objects.

Materials: A Narrow Fellow in the Grass by Emily Dickinson, observation recording sheet included with this lesson plan (1 or modeling, 1 for each child to practice), a feather, rocks, and other items for observing, poetry folders (1 for each child)
Connections: For the past week, we have been reading and enjoying poetry during reading workshop. We read poems by Emily Dickinson. Her poems made me think about where she gets her ideas for her poems

Teaching Point: Today, I want to teach you that that poets, like Emily Dickinson, get ideas/inspirations for their poems using their five senses. You can learn how to get ideas by using your five senses like Emily, because in just a few days we will be writing poetry.

Mentor Poem: A Narrow Fellow in the Grass by Emily Dickinson (students should already be familiar with this poem and meaning before this lesson). After reading it aloud, tell children that Emily got the idea for this poem by using her senses.

Ask children: Do you think that Emily observed a snake before writing this piece? What makes you think that? How do you think Emily felt about snakes? What makes you think that? Active Engagement: (set children up to briefly use the strategy just taught) Now it is your turn to have a try. You are going to observe a rock using your sense of sight, smell, touch, and hearing. Give each child a small rock to observe for a short time. Have children turn eye-to-eye, knee-to-knee to discuss their observations. Scientists, let's all come back together. I noticed _____ used his sense of touch to observe the

rock. He said that it felt smooth and he wondered if it used to sit near a river or ocean. _____ used her sense of sight and said that it looked like a small piece of a great big mountain. She wondered how many living things had stepped on it! (Use examples from your class.) These could lead to great ideas for poems about these rocks. I'm thinking Emily used to watch and listen to things in nature like feathers and rocks to get her ideas, too.

Link: Today and everyday you can observe using your senses. When we write poems, we need to get ideas for our poems before we can actually start writing the poem. itself. Today, you will observe some objects using your senses and record your ideas like I did on this paper. Maybe you will start to get ideas for a poem.

Practice: Provide students with a variety of objects to observe using their senses. Students should record their observations with pictures and words. See recording sheet

Share: Have students discuss what they observed using their senses.

Assessment: Teacher Observation

LA.4.W.3

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

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

Session 2: Students will generate ideas for their poems by looking at the world in a fresh new way.

Materials: Poem Pencil Sharpener by Zoe Ryder, observation recording sheet, and everyday item (such as an acorn)

Connection: Yesterday we were working on getting ideas for poetry using our five senses. I provided items for you to observe and each of you recorded using your sense of sight, hearing, sound, and touch. You observed the items just like Emily Dickinson must have observed a snake in order to write A Narrow Fellow in the Grass Today I want to teach you that you can get ideas for poems from everyday objects by looking at the objects in a fresh, new way. We can call this observing through poets' eyes. It's a little different than observing through scientists' eyes.

Teaching: I have a poem to share with you by a poet named Zoe Ryder White who saw an ordinary object in a fresh, new way. Zoe could have seen and described the object in regular words but instead she saw the object with a poet's eyes. Here's the poem Pencil Sharpener by Zoe Ryder White. Today, let's pay special attention to how Zoe gets ideas for her poem by seeing the pencil sharpener in a fresh, new way.

Hmmm...When I look at this pencil sharpener, I see a gray box, a machine that makes my pencil sharp, but that sounds like I'm just using my science eyes to describe it.

I'll read Zoe's poem to you and see how she saw the sharpener with poet's eyes. (Read the poem aloud.) Poets, when I read this poem, I was so surprised! I don't usually think about our pencil sharpener like Zoe describes it! But Zoe sees the pencil sharpener like a poet sees it, in a fresh, new way! Did you hear how she imagined that there are bees inside the

pencil sharpener and that they are buzzing around the tip of her pencil to make it sharp! Imagine that! This poem makes me see our classroom pencil sharpener in a fresh, new way.

You can use your poets' eyes like Zoe and see things in fresh new ways to get ideas for your poems. We are going to play a little game to practice looking at every day objects through a poet's eyes. (This game could be played as a whole group or in smaller groups. Have children sit in a circle.) I have an ordinary object to show you. Your job is to observe it with your poet's eyes. We'll do this quietly without sharing ideas at first. (Display an object, i.e. an acorn for observation. Be sure to provide some quiet time for students to use their senses to observe the object.) Here is an acorn. We will pass it around the circle and each person can use their poet's eyes. When you get the acorn share your idea of how you see or think about the acorn. I'm passing the acorn to _____. Here is an acorn. (That student shares their thoughts for the group.) No, it's a _____ (fairy's house). I can tell you used your poet's ideas and saw the acorn in fresh new way. Pass it now. Here is a fairy house. No, it's a feast for a squirrel. Students continue passing the object etc. Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future) Today and everyday as writers, you can observe ordinary objects in the world around you through poets' eyes to get ideas for your poems.

When we write poems, we need to first get ideas from the world around us. Just remember, as a poet, you can get ideas by looking at objects in a fresh, new way.

Practice: Provide students with a clipboard and a recording sheet to begin looking at objects through poets' eyes. You may choose to have students look around the classroom or to take a walk outside.

Share/Wrap Up: Today, as writers, you observed using your poets' eyes. You wrote your ideas about everyday objects. These records will serve as inspiration for the poetry that you will write. Until then, we will keep these observations safe in our poetry folders.

Assessment: Teacher Observation

LA.4.W.10

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

Session 3: Students will be able to generate ideas using sensory images and poet's eyes.

Materials/Charting: chart paper divided into 2 sections – Scientist's Notes on a Leaf / Poet's Notes on a Leaf, clipboards (one for each child), observation recording sheet included with this lesson, poetry folders, a safety pin, Safety Pin by Valerie Worth

Connection: (activate prior knowledge and focus students attention on lesson) This week we have been working on observing objects using our 5 senses and our poets' eyes.

Today we will continue to observe using both of these strategies. Your observations will be the special ingredients that you need to get ideas to start writing your poems tomorrow!

Teaching: (demonstrate the teaching point as if you are working independently) Watch me, I'm going to use my 5 senses and my poet's eyes to look at this leaf and get ideas for a poem about the leaf. First, let me show you how a scientist may take notes about a leaf. Begin writing notes on the chart paper – one inch long, three inches wide, saw tooth edges, dark green on one side, paler green on the other side, veins stick out. Now, I'll show you how a poet, like Emily, might see the same leaf. On the second column, begin writing notes – tiny enough to be a tree for a village of snails, it's as if someone scissored the edges to make them pretty, and painted on a deep forest green. Hmm...I'm thinking that the poet's notes sound like ingredients for a great poem!

Active Engagement: (set children up to briefly use the strategy just taught) Now it is your turn to have a try. First, let's look at this safety pin with our scientists' eyes. Turn and talk with your writing partner about what you see with you scientists' eyes. (Give the students a couple of minutes to observe and talk.) 1,2,3, eyes back on me. I heard a scientist say that the pin is silver and sharp. I heard another scientist say that it is used to hold something together, like a bandage and another said that it has a very sharp point. Now, let's look at the safety pin with our poets' eyes and our senses. Turn and talk about what you see with your poets' eyes. (Give the students a couple of minutes to observe and talk.) 1,2,3, eyes back on me. This time, I heard the ingredients for some wonderful poetry. _____ said that the pin looks like a ferocious mouth waiting to chomp down on its prey. _____ said that she imagined that the pin was a dragon with

Trucks honk,
Floors creak.
Trucks honk,
Floors creak.
Whistles toot,
Bells clang.
Doors slam: Bang! Bang!

Kids shout,
Clocks ding.
Babies cry,
Phones ring.
Balls bounce,
Spoons drop.
People scream: Stop! Stop!

Active Engagement: Now as I read this poem record the sense words that you hear, on your five senses worksheet.

Ice Cream
Strawberry ice cream
Cold and sweet:
Sugar cone
My favorite treat:

Assessment: Teacher Observation

LA.4.W.4

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

Topic Attachments

No Attachments

TOPIC: Bend II: Creating Poetry -- 9 Day(s)

Topic Description

In this part of the unit students will learn about free verse poetry where they will pay special attention to figurative language, line breaks, spacing, rhythm, rhyme. Students will focus on expressing their thoughts and feelings through the use poetry.

Formative Assessment

The teacher will meet with students in small groups and individually, giving feedback as needed.

Essential Vocabulary

Anthology
Stanza
Rhyme
Rhythm
Emotion
Metaphor
Simile
Hyperbole
Alliteration
Line Break

Learning Targets

Session 4: Students will be able to use sensory words to create poems.

At the end of this lesson students will be able to use sensory words to create poems.

Prior to teaching this unit the teacher should be keeping track of sensory words that authors use in their writing

Connection: Fourth graders, we are going to start our writing unit making a class anthology. Often times writers begin with a topic-something that means something to them-and then imagine the various themes and messages they might convey

about that topic. Sometimes it helps to ask: "What lessons can be taught about this topic?" or "What is important about this topic?" Once they've decided on a theme or message they want to put forward, writers draft a first-draft poem that attempts to convey that message. (Teacher may take a minute or two to brain storm with the class what their class anthology will be about)

Teaching Point: Writers, one way that writers are able to express their messages through poems is by using sensory words. Today, I am going to teach you about words that poets and all authors use in their writing. Words that when we close our eyes, we know exactly what that writer is writing about. Watch me pick out sensory words as I read the poem entitled, "Ears Hears" by Lucia M. Hymes and James L. Hymes Jr. (The teacher will read the poem aloud. After reading the poem quickly jot down words that have sound in your five senses work sheet or enlarged chart)

Ears Hear

Flies buzz,
Motors roar.
Kettles hiss,
People snore.
Dogs bark,
Birds cheep.
Autos honk: Beep! Beep!

Winds sigh,
Shoes squeak.
Trucks honk,
Floors creak.
Trucks honk,
Floors creak.
Whistles toot,
Bells clang.
Doors slam: Bang! Bang!

Kids shout,
Clocks ding.
Babies cry,
Phones ring.
Balls bounce,
Spoons drop.
People scream: Stop! Stop!

Active Engagement: Now as I read this poem record the sense words that you hear, on your five senses worksheet.

Ice Cream
Strawberry ice cream
Cold and sweet:
Sugar cone
My favorite treat:

Pink and sticky
Melting drips;
Lick it off
My finger tips!
(The teacher should record/list words in order)
Taste Words Sight Words Touch Words
Cold Pink Sticky
Sweet Melting
lick

Link: Writers, what I want to remind you is that we have been working on a class Anthology which will express a message or theme to our readers. One way that we are able to express our thoughts in poems is by using sensory words. Today

and every day, as you are writing poems pay attention to how you are making you are making your reader imagine what it is you are writing about.

Mid Workshop Teaching Point: Writers, I want to stop you very quickly, In the beginning of this lesson we discussed sensory words that can help us imagine what it is the writer is tasting, touching, smelling, seeing, hearing, etc. Now, I want to remind you that we are able to also use feeling words, which allows us to understand how the writer is feeling. I would like to share the poem called "A Circle of Sun" with you.

A Circle or Sun:
I'm Dancing.
I'm leaping.
I'm skipping about.
I gallop.
I grin.
I giggle.
I shout.
I'm Earth's many colors.
I'm morning and night.
I'm honey on toast.
I'm funny.
I'm bright.
I'm swinging.
I'm singing.
I wiggle.
I run.
I'm a piece of the sky
In a circle of sun.

Notice class that this poem is making you feel happy with the words that the author has chosen. Poets are able to make their readers feel different emotions by choosing particular words. Take a look at this chart, and off you go.

Share: Students can choose to share poems that were created during independent writing time, or you may choose a poem to discuss as a class.

Assessment: Teacher Observation

LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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Session 5: Students will be able to use rhythm to create poetry.

Connection: Writers, last night I was reading a poetry book and as I was reading the poems I realized that the authors of the poems wrote their thoughts in a way that sounded almost like music. I realized that authors write their poems in a very different way.

Teaching Point: Today, I want to teach you how poets write using rhythm. (the teacher will read the following poem two times. The second time the teacher will have the students clap out the rhythm.

Eagle Flight:
Eagle gliding in the sky, (4 claps)
Circling, circling, way up high- (4 claps)
Wind is whistling through your wings. (4 claps)
You're a graceful kite with no string (4 claps)

In this poem, each line has four claps or beats. It's interesting to note that strong syllables give the poem its beat, or rhythm. But we didn't clap our hands at every syllable. A beat also happens at key words.

Active Engagement: Now I would like you try it with your writing partner with the poem called "Song of the Dolphins." Clap your hands to the rhythm of the poem as you read it. Write down the number of beats in each line, and then tell your

partner.

Song of the Dolphin:

By: Georgia Heard

I am a dolphin. I swim in the sea.

Flipping and shining. Can you see me?

Now you do, and now you don't.

Try and catch me – you won't you won't!

I jump in the air and feel so free.

Twisting and turning. Can you see me?

Now you do, and now you don't.

Try and catch me – you won't, you won't

Mid Workshop Teaching Point:

Fourth Graders, I would like to grab your attention very quickly. I want to introduce you to type of language called figurative language. Today I specifically would like to discuss alliterations. Alliterations are like musical spells, where you hear the same initial sounds repeated throughout a line. (The teacher will refer to the figurative language workbook and have students practice creating their own alliterations). Remember authors sometimes repeat the beginning letter of a word to make a kind of music in the poem.

Share: Students will share with partners how they were able to use beats and alliterations in their poetry

Assessment: Teacher Observation

LA.4.W.10

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

Session 6: Students will be able to create a poem with imagery, emotion, and music.

Teaching Point: Writing a poem is like building a house. You're going to build your poem on three things: Imagery, emotion, and music. The imagery is the picture that the poem makes in your mind. Emotion, of course, refers to the feeling you get from the poem. A good poem makes you feel that emotion in your whole body. Music refers to the rhythm or beat created by the way the words in the poem are arranged. Let me show you what I mean. I am going to read you a poem entitled, "Night"

Night:

Who picked up a needle

To sew a moon and some stars

On the blanket of night

-Excerpt from a poem by Jarod

When reading this poem I am imaging someone that has a large piece of dark black fabric and they are sewing on the moon and the stars. I assume that this poem is focusing on imagery.

Active Engagement: Now we are going to try with our partner I will read the poem, and then you will discuss what the poet is focusing on. Are they adding emotion, imagery, or music

Wind

The calendar says it's almost spring

But the wind pretends not to know.

It reaches with icy hands

Inside my coat to rattle my ribs.

It whispers past my numb red ears,

A blur of words, too fast, too low.

Turn and describe what is being focused on in this poem. (In this poem wind is compared to a person, reaching with icy hands, whispering. Also, did you notice the rhythm of the poem? Even though it's not a rhyming poem, you can hear a beat. So we might say this poem relies on imagery plus music.)

Hamster:
My hamster died on Saturday
I touched him. He didn't squirm.
He died without telling me.
My hamster died on Saturday

Discuss: (This poem contains a vivid image. Notice the power of those two short sentences: I touched him. He didn't squirm. This poem also communicates a strong feeling. The feeling of sadness comes through clearly even though the writer doesn't use the word.

Link: Poems can express many different emotions love, jealousy, boredom, etc. From this day forward think of these three pillars as you write your poems. As you can see, all three don't necessarily show up in the every poem you write.

Mid Workshop Teaching Point: The teacher will first read the poem "Pinball" By Ralph Fletcher. This poem uses a metaphor, which is a comparison between two things, often things that don't seem to go together. When you use a metaphor, you ask readers to take what they know about one thing (pinball) and transfer it to another thing (middle school). Remember metaphors are making comparisons between two different things NOT using like or as
Our house is a _____ when all seven of us are home at the same time
My heart became a _____ when I watched them take my dog away.

Share: Have students share how they were able to incorporate metaphors, emotion, feeling, or imagery in their poems

Assessment: Teacher Observation

LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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Session 6: Students will be able to use past stories to create poems

Teaching Point: Today, I am going to teach you how you can revisit past writing pieces and gather sentences or lines from your stories to make a poem. Sometimes when you sit down, you know you're going to write a poem. But other times you don't. You might just be writing about a story, a place, a feeling, or a relative....Only later, when you reread what you've written, do you say to yourself. You know, this could a nice poem. Here are some tips on how to excavate or dig out a poem from your stories:

1. Choose a piece to reread that you think has potential to be a poem.
2. Reread your piece with a marker or highlighter and mark any parts that sounds like a poem. It could be a sentence, line, phrase, or just a word
3. Copy these poem parts onto a clean sheet of paper
4. You will still have to add, delete, and reshape to flesh out your poem and make it sound how you want it to sound. But you can use the parts you have dug out as raw materials for your poem.

Active Engagement: Let's look at two reflections that Chrissy, a fourth grader, wrote about her grandfather (The teacher will read these aloud) Discuss with your partner which parts of the reflections stood out to you? Did any of the lines sound like poetry?

Mid Workshop Teaching Point: Let me show you how I excavated a part of a story from my writing journal and how I will turn it into poetry.

In my journal I had written this paragraph.

I was running in the park with my friends, and we were all running together at first. But because I had allergies, I had trouble keeping up with them. Soon I was all by myself, watching my friends run farther away from me. I felt so weak and alone.

This is not a poem, but I can make it a poem by breaking it into lines. When I take a sentence and stop half way and write the rest on the next line, I am making what poets call a line break. I am going to insert a little slash where I want to put line breaks. (The teacher will remind students how mentor poems use line breaks. You might explain that line breaks go where there are end marks, sometimes they go after important words, and sometimes poets use line breaks just where they think it sounds good to pause. You may also point out how you get rid of repeated ideas and get right to the point)

I was running in the park/with my friends/and we were all running together at first/but because I had allergies/I had trouble keeping up with them

In the park we were all running together at first
My breathing got harder and
I started to fall
Behind.
Soon
I was
Alone

Share: Have students share how they have taken their story ideas and used them to create poetry

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 7: Students will be able to use line breaks to form their poems.

Today, I am going to teach how you are able to use line breaks to create poems.

Teaching Point: Writing free verse poems is fun, but it can be challenging too. How do you know when and where to put in line breaks? When you write a rhyming poem, it's easy—you just break the line after the rhyming word. With free verse poetry it's a little more complicated. Here's how you can do it.

In a story, the unit of thought is contained in a sentence. In a poem, the unit of thought is contained in a line. By "line" I mean the words that appear on one line in a poem. Let's look at the poem "Fog" by Carl Sandburg.

The Fog:

The fog comes
On little cat feet.

It sits looking
Over harbor and city
On silent haunches
And then moves on.

Some people use line breaks as they are writing the poem. Other people do not add the line breaks until after the poem is written in a paragraph form

Active Engagement: Let's read the poem entitled, "Snow Angels." Work with your partner and read this looking for places where your voice makes natural pauses. Mark each of those places with a line break. (The teacher will give the students some time to work, and will then read the final copy of the poem demonstrating where the poet chose to put the line breaks)

Link: There are no right or wrong ways of where you should put line breaks. You may need to play with this new skill several times before your poem looks and sounds right. Remember today and every day you are able to use line breaks to make strong and complete poems.

Mid Workshop Teaching Point: Really quickly fourth graders I would like to introduce you to a simile. A Simile is making a comparison between two things using the words like or as (Teachers can have students quickly practice this new skill in their figurative language journal). The teacher will encourage students to add similes to their poetry as well

Share: Students will come back together and view the poem

"My People"

The night is beautiful.
So, the faces of my people

The stars are beautiful,
So, the eyes of my people.

Beautiful, also, is the sun.
Beautiful, also, are the souls of my people.

By Langston Hughes.

The first thing that I notice is that this poem is organized into two-line stanzas, or couplets. As I read, I am noticing something about this poem. Why do you think that the author used couplet stanzas when writing this poem? The teacher will quickly explain what stanzas are

Couplet- two line stanzas

Tercet- three line stanzas

Quatrain- four line stanzas

Irregular stanzas- stanzas that contain lines of different lengths

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 8: Students will be able to describe and use the different types of rhymes that can be found in poems.

Connection: Now that we have read a lot of different poems we realize that some poems rhyme. Today, I am going to teach you about different types of rhymes that poets use in their poems.

Teaching Point:

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 9: Students will be able to write about topics that matter the most to them.

Connection: In many ways, you've been writing just like real poets. You've tried to see with fresh eyes, to make your line breaks match you meaning, to listen for the song in your writing, and to write with honest words. But poets do one more thing. They choose their own topics and write out of their lives. Today I am going to teach you how poets choose topics that are meaningful to them.

Teaching Point: To get a good poem, I need a topic that is big—at least it needs to feel big to me, a topic that fills my heart—and I need a topic that is also small like a safety pin, or like a one-moment story. I could write a million poems about my child. That's a big watermelon topic that I have a lot of feelings over (fear of him getting hurt, love, frustration for when he throws all of his food everywhere, etc.), but I need to zoom in on one small thing, and then I need to see that small thing with a poet's eyes. (The teacher will model how they start with a large idea and then zoom in to a specific small moment to write about.)

Strategies Poets Use:

- Poets find a big topic that gives them big, strong feelings.
- Poets find a small object or moment or detail that holds the big feelings
- Poets look with poets' eyes and see this ordinary thing in a way
- Poets write about it, playing with line breaks

Active Engagement: Help the students coauthor the start of a poem about a shared feeling. Have students write in the air about something the entire class has in common (for example have the big topic be school and zoom into homework)

Mid Workshop Teaching Point: The teacher will explain what hyperboles are. The students may practice writing hyperboles in their poetry or in their figurative language notebook.

Share: Students will share how they took ordinary moments and zoomed in to write something meaningful

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 10: Students will be able to use repetition in poetry.

Teaching Point: In general, free verse poetry does not rhyme. Free verse poetry often does, however, contain repetition. Song and fairy talks of do too. (Baa baa black sheep, have you any wool> yes sir yes sir three bags full). Can anyone think of a poem that repeats a line, phrase, or a word? (allow students to share). Repetition acts as the glue to hold the writing together. Let's take a close look at this poem "Breaking Drought" from the book Out of the Dust

Breaking Drought:
After seventy days
Of wind and sun
Of wind and clouds
Of wind and sand
After seventy days

Of wind and dust
A little
Rain
Came.
-Karen Hesse, from her book Out of the Dust

When you use repetition in poetry, you have to choose which words you want to repeat. What words did Karen Hesse repeat and why do you think she did that? The repetition of the word wind reminds us that the wind on the plains was endless and relentless. By repeating the line “after seventy days” Karen Hesse reminds us how very long that stretch of time really lasts.

Active Engagement: Together let’s create a class poem about school. Let’s think of a word that we can repeat through the poem. (The teacher will work with the students to create a poem with repetition)

Link: Think about repetition today and every day as you write your poems. Is there a special part of the poem you want to emphasize, a part you really want to stick in the mind of the reader? If so, think about repeating it. You may have to try it two or three different ways until it sounds the way you want it to sound.

Mid Workshop Teaching Point: The teacher will describe and model what personification is. Students will be able to practice writing this type of figurative language in their book, or they can try adding personification to their poetry.

Share: Students will share with their writing partners how they have used personification and repetition in their poetry. It is also important to stress to students how important it is to be constantly editing and revising their poems as they are working on them.

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 11: Students will be able to revise their poetry.

Mini Lesson:

- Share with students that editing poetry is difficult because poetry does not always follow the rules of Standard English.
- Discuss how poets edit with the reader in mind and make choices about the following:
 - periods/no periods
 - capitalization/no capitalization
 - grammar, spelling, punctuation
- each students to edit their poems for consistency in the grammar rules they, as the poet, have chosen to observe
- Editing poetry is about sound, have students read their poems aloud several times, checking that it reads the way they want it to sound.

Active Engagement: Give students a sample poem with spelling, grammar, and no line breaks with a partner have students edit and revise the poem

Mid Workshop Teaching Point: The teacher will describe what idioms are. Then the teacher will read a poem with idioms have students write down which idioms are mentioned and what they mean.

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Topic Attachments

No Attachments

TOPIC: Bend III Fun Poetry -- 9 Day(s)

Topic Description

In the third bend of this unit students will learn about different poetry structures. Students will investigate acrostic poems, concrete poems, biography poems, cinquain poems, limerick poems, and haiku poems.

Formative Assessment

Conferencing with students.

Essential Vocabulary

acrostic poems
concrete poems
biography poems
cinquain poems
limerick poems
and haiku poems
syllables
descriptive language

Learning Targets

Session 12: Students will be able to create limerick poems.

Teaching Point: a Limerick poem is a humorous nonsense poem that was made famous by Edward Lear.

- The standard limerick is a stanza of five lines
- The last words of the first, second, and fifth lines rhyme with one another.
- The last words in the third and fourth lines rhyme with each other.
- The first, second, and fifth lines have the rhythm pater (da da DUM da da DUM)
- The shorter third and fourth lines have the rhythm: da DUM da da DUM

Example:

There once was a fellow named Duke
Who was always in a bad mood
He kicked a tree
And was stung by a bee
And that made him even more rude

Active Engagement: Have students practice making Limerick poems with their writing partner

Assessment: Teacher Observation

LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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Session 13: Students will be able to create a biography poem.

Teaching Point: The teacher will explain the components of a biography poem, and will model how to write one.

Active Engagement: The class will create a sample biography poem about their class

Independent Practice: Students will complete various examples of biography poems. Students will practice coming up with various adjectives and words to use in order to make their poem descriptive and unique.

Assessment: Teacher Observation

LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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Session 14: Students will be able to create concrete poems.

Teaching Point: The teacher will share with the students various examples of concrete poems. The teacher will model how he/she is able to create a concrete poem with words in a shape that relates to the poem.

Active Engagement: Students will work with their partners to create an example of a concrete poem.

Independent Practice: Students will create various examples of concrete poems that express their feelings, thoughts, and emotions.

Assessment: Teacher Observation

LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
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Session 15: Students will be able to create an acrostic poem.

Teaching Point: The teacher will explain how fourth graders are able to create acrostic poems using complete sentences and descriptive words to express an idea, thought, feeling, etc. The teacher will model fourth grade expectations of an acrostic poems, while also explaining that poems can be used to express deeper meaning.

Active Engagement: Students will work with partners to create an acrostic poem in response to a given topic.

Independent Practice: Students will work independently to create acrostic poems that express their thoughts, opinions, and feelings.

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 16: Students will be able to create Cinquain Poems.

Teaching Point: The teacher will explain how Cinquain poems use syllables. The teacher will have the class practice naming the number of syllables in various words. The teacher will then introduce the outline for cinquain poems:

Line1: Two syllables

Line2: Four syllables

Line 3: Six syllables

Line 4: Eight syllables

Line 5: Two syllables

The teacher will model how the students are able to create a cinquain poem that that makes sense and expresses feelings, thoughts, and emotions.

Active Engagement: Students will practice with their partner creating cinquain poems. They will specifically pay attention to the form and the number of syllables in words.

Independent Practice: Students will create cinquain poems to add to their poetry anthologies

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 17: Students will be able to create haiku poems.

Teaching Point:

The Teacher will explain what is haiku?

Haiku is a Japanese poetry form. A haiku uses just a few words to capture a moment and create a picture in the reader's mind. It is like a tiny window into a scene much larger than itself.

Traditionally, haiku is written in three lines, with five syllables in the first line, seven syllables in the second line, and five syllables in the third line.

The teacher will share Haiku examples

Here's a haiku poem written by a poetry student:

The last winter leaves

Clinging to the black branches

Explode into birds.

The teacher will explain the Characteristics of haiku

The following are typical of haiku:

A focus on nature.

A "season word" such as "snow" which tells the reader what time of year it is.

A division somewhere in the poem, which focuses first on one thing, than on another. The relationship between these two parts is sometimes surprising.

Instead of saying how a scene makes him or her feel, the poet shows the details that caused that emotion. If the sight of an empty winter sky made the poet feel lonely, describing that sky can give the same feeling to the reader

Haiku poems have a format of 5 syllables/7syllables/5syllables.

Active Engagement: Students will practice creating a haiku poem with their writing partner

Independent Practice: Students will work independently on creating haiku poems that reflect images of natures. Students will need to practice using descriptive wording.

Assessment: Teacher Observation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Session 19: Students will publish their poems in order to create their own anthology.

Assessment: Writing Rubric

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Session 20: Students will celebrate their poetry writing.

Students will celebrate their poems with a poetry jam. Each student will choose a poem to share with the class/audience.

Assessment: Self/Peer Evaluation

LA.4.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

LA.K-12.W.CCR.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Topic Attachments

No Attachments

Learning Targets

Session 1: Students will be able to generate writing ideas with sensory images for ordinary objects.

Ext. Desc. - Materials: A Narrow Fellow in the Grass by Emily Dickinson, observation recording sheet included with this lesson plan (1 for modeling, 1 for each child to practice), a feather, rocks, and other items for observing, poetry folders (1 for each child)

Connections: For the past week, we have been reading and enjoying poetry during reading workshop. We read poems by Emily Dickinson. Her poems made me think about where she gets her ideas for her poems

Teaching Point: Today, I want to teach you that that poets, like Emily Dickenson, get ideas/inspirations for their poems using their five senses. You can learn how to get ideas by using your five senses like Emily, because in just a few days we will be writing poetry.

Mentor Poem: A Narrow Fellow in the Grass by Emily Dickinson (students should already be familiar with this poem and meaning before this lesson). After reading it aloud, tell children that Emily got the idea for this poem by using her senses. Ask children: Do you think that Emily observed a snake before writing this piece? What makes you think that? How do you think Emily felt about snakes? What makes you think that? Active Engagement: (set children up to briefly use the strategy just taught) Now it is your turn to have a try

You are going to observe a rock using your sense of sight, smell, touch, and hearing. Give each child a small rock to observe for a short time. Have children turn eye-to-eye, knee-to-knee to discuss their observations. Scientists, let's all come back together. I noticed _____ used his sense of touch to observe the

rock. He said that it felt smooth and he wondered if it used to sit near a river or ocean. _____ used her sense of sight and said that it looked like a small piece of a great big mountain. She wondered how many living things had stepped on it! (Use examples from your class.) These could lead to great ideas for poems about these rocks. I'm thinking Emily used to watch and listen to things in nature like feathers and rocks to get her ideas, too.

Link: Today and everyday you can observe using your senses. When we write poems, we need to get ideas for our poems before we can actually start writing the poem. itself. Today, you will observe some objects using your senses and record your ideas like I did on this paper. Maybe you will start to get ideas for a poem.

Practice: Provide students with a variety of objects to observe using their senses. Students should record their observations with pictures and words. See recording sheet

Share: Have students discuss what they observed using their senses.

Assessment - Teacher Observation

Session 1: Students will be able to capitalize proper nouns, titles, headings, and abbreviations.

Ext. Desc. - Teaching Point: Today, we will focus on capitalizing the first letter of proper nouns. A common noun names a person, place, thing, or idea such as boy, cereal, city, or love. A proper noun names a specific person, place, or thing. (The teacher will refer to Day One of the Smart Notebook Document (Mastering the Mechanics

Active Engagement: Have students practice filling out the interest inventory while practicing the use of common and proper nouns.
Mid Workshop Teaching Point: Writers, can I grab your attention please. I want to teach how we capitalize Titles, Headings, and some Abbreviations. (The teacher will refer to Smart Notebook Document Slide 2) (Mastering the Mechanics p50-51)

Assessment - Teacher Observation

Session 1: Students will be able to discuss important aspects of their topics.

Ext. Desc. - Connection: Fourth graders, today we are so excited to begin our new writing unit. We will be able to write a historical fiction story on a topic that we have talked about in class. Today, I am going to teach you that historical fiction writers begin by researching the topic and time period that they are planning on writing about.

Teaching Point: Watch me as I gather notes on my topic by looking at the following photographs and the article. Notice how I am paying attention to the clothes that they are wearing. I am zooming in, to focus on the time period and to learn about how people lived long ago.

Active Engagement: Readers, you have been thinking about a topic that you are excited to write about. Turn and discuss with your partner some questions you may be wondering about, which you will need to research in order to write a good historical fiction writing piece.

Link: Writers, you have gathered questions, and should have a topic in mind. When I say go we will begin to travel around the room, observing photographs, picture books, articles, and nonfiction texts to learn about our chosen topic.

Mid Workshop Teaching Point: Writers, I want to have you pause really quickly. We are learning so much information and seeing so many glimpses back into a different time period. I want to remind you that good historical fiction writers are able to learn about their topic by researching, but they are able to remember the information by taking good notes. (The teacher will quickly demonstrate how they are able to organize notes)

Assessment - Teacher conferences and small group lessons
Teacher Observation

Session 1: Students will be able to imagine stories from ordinary moments.

Ext. Desc. -

Connection: *Fourth Graders, I am so thrilled that today marks our first day of writing workshop together! We are about to start an amazing year of creating, learning, and sharing our writing. Last year you became very strong writers. You wrote personal narratives, taught with expert books, made a real-world difference with persuasive writing and learned to craft fairy tales. Wow! You are quite the accomplished group! Now that you are fourth graders you already know so much about writing and have matured so much over the summer, you will be starting the year in a way that closely matches the new more grown-up version of you. Our first writing unit for the year will be realistic fiction!*

Teaching Point: "Today is an important day because you're going to begin collecting ideas for fictional stories in your new writer's notebook, and I want to teach you where writers look to find those ideas. The most important thing that 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!"
-The teacher can give an example of how the author of Charlotte's Web (E.B. White) didn't actually witness animals talking but rather may have been sitting in a barn observing life, and later allowed his imagination to create a story from an everyday moment.

Model: *Let me show you what I mean. I am going to think about a small moment from my life, remembering some of the strategies I learned in the past for getting Small Moment stories. Like, one of my favorite strategies is to write about times when I was feeling strong emotions. And I think that's a particularly good strategy here because I know that strong emotions can make for great fiction stories too. The teacher will model aloud ideas from their own life that they can turn into a fictional Small Moment story.*

Active Engagement: *"Writers, think of a Small Moment from this school year, from our classroom. Maybe it is something from the first day of school. Now, share your Small Moment story with your partner making sure to tell it like a small moment with dialogue, action, and thinking. IF, as you are telling your partner your story, you get an idea for a fiction story, go ahead and share that new idea with your partner."*

Link: What you have shown me today is that realistic fiction writers have imagination because they are able to look into their everyday lives and create stories from ordinary moments. Today and for the rest of your lives, whenever you want to write fiction, try to either gather small, true moments from your lives or read your notebook in search of ideas for fictional stories.

Assessment - Teacher Observation

Session 1: Students will be able to plan the beginning of their informational writing.

Ext. Desc. - Connection: Fourth graders, today we will begin our new writing unit. In this unit you will be writing at least two informational books in the first bend of this unit. That's a lot of writing! However, this will be a lot easier if we are able to imagine what we are going to write. One way we can imagine what we are going to write, is by having a topic in mind. Your topic will be something

that you know about, and will be able to teach others about.

Today, I want to remind you that writers, like other creators, imagine the text they're going to make before they get started. They imagine the parts and the whole, and they think about the work they're going to need to do to write each of those parts. This helps them get started. It gives them a plan for their project.

Teaching Point: When I am asked to do a report, or an informational writing piece I always ask to see an example of what is expected of me. I thought that we would start by studying an informational book by a fourth grader named Naomi. (The teacher will demonstrate how studying the book will help the students understand what they are going to be developing.) When you are looking at an informational book with different parts or chapters it is important that you study each part and ask yourself questions about each section.

When Studying Each Part of a Mentor Information Text, It Helps to Ask:

- What do I notice about the 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 topic?

Active Engagement: Writers, please glance over this writing piece and ask yourself how has she organized her writing? While you do that, will you also figure out what you might need to do writing like this during today's writing workshop?

Link: Writers, for the rest of this period I would like for you to research Naomi's writing piece and begin to plan what it is that you will need to do to be able to create a writing piece like this.

Mid Workshop Teaching Point: Fourth Grader, really quickly let's discuss how Naomi's writing is organized. Her writing is broken up in a few sections.

Possible Sections of an Informational Book:

- All about the bigger topic
- All about the focused topic
- The story of a Big Moment, a Big Decision
- Why this focused topic is important

Share: Writers, during this time we are going to compare notes with those who may be working on a similar topic as us. We will practice taking notes of each other's' notes.

Assessment - Teacher Observation

Session 1: Students will use basic structure to write a simple essay.

Ext. Desc. -

C: If you learn to write essays well, that skill will give you a magic carpet. Writing essays well will give you opportunities for scholarships and college admittance. Show example of a finished essay "A True Friend" as a model for what your students will create

TP: I want to teach you that when writers write essays about their opinions, they structure their essays so that they communicate their thesis statement - their idea - and their reasons for their thesis. Sometimes we refer to this as "boxes and bullets."

Give children the thesis "I Love Ice Cream" and channel them to generate reasons as a whole group. Tell them to use their fingers to help them as they list reasons. Jot reasons students say next to bullets. (Refer to chart on page 7 of Boxes and Bullets book)

Have them "write in the air" their first reason, giving evidence to support that reason. Refer to "Let's Write an Essay" chart on page 8. Write thesis and reasons with evidence for them.

AE: Right now with your partner, write the **WHOLE** essay in the air adding all three reasons with the evidence to support.

L: Praise students for understanding the basic structure of the essay. Send them off to **WRITE** it on paper.

Share

Assessment - One on one and small group conferring; checklist by teacher

Session 10: Students will be able to add endings to their writing pieces that brings all of their work to a powerful close.

Ext. Desc. - Session 10: Writing Powerful Endings- At the end of this lesson students will be able to craft strong endings to narrative stories

Connection: Writers, let's celebrate! You have been working so hard on creating your characters, making sure there is action and setting in your stories. You have been writing your stories bit by bit in scenes. You should feel so proud of all of your hard work. Give yourself a pat on the back!

Today I want to teach you that writers take their time with endings. They make sure that their ending ties up all loose ends, resolve the unresolved difficulties, and bring home the story's meaning. (Add this to your overall anchor chart)

Teaching Point: When I was teaching second grade I remember working with a little girl who was telling the story of how her birthday at the park was rained out. When it came to the end of her story she just wrote, "They all lived happily ever after." I gently explained to her that she would need to change the ending of her story, so a little bit later I came back to conference with her and in pretty bubble letters she wrote THE END- you guys laugh, but I've realized that a lot of us don't know how to write good solid endings. When you end a story there will be no superhero who flies in and saved the day out of nowhere. Instead I want to give you a piece of advice... There is never a need for another character to zoom in from outside the story to save the day.

Let me show you what I mean. There are a few key questions that fiction writers consider when revising their endings and imagining how they might go:

Key Questions Fiction Writers Consider in Revising Endings:

Can the reader see evidence of the main character's evolution (so how has the character changed)

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 to for the story's purposes?

Active Engagement:

So, writers, let's work together and see if we can imagine some possible endings to our class story. You'll remember that the endings we always relate to the story's real message. So we need to remember what the story is really really about.

Remember we need to make sure that our class story's purposes are fulfilled in the ending.

Link: I know you are all in different places right now. Some of you may begin to write the first draft of your ending today, and for others of you it'll be tomorrow. No matter where you are in your work, when you get to the ending, remember that writers always consider whether their ending matches their story. As a writer make sure that your ending has solutions and resolutions.

Mid Workshop Teaching Point: Writers, as I have been conferring with people I have noticed many of you are sharing your ending idea with your writing partner. I think that is an amazing idea. However, remember that you can't just read the ending you need to make sure to read the whole story, so that you are able to make sure that the ending ties up all loose ends and makes great sense.

Share: (The teacher will display Deveonna's writing example for all students to see) Let's look at Deveonna's (a student from New York) writing. Be prepared to list four things that she did well in her writing.

Assessment - Teacher Observation

Session 10: Students will be able to apply grammar skills through the use of verbs. Students will focus on reviewing verb tense and verb forms

Ext. Desc. - Teaching Point: Verbs are remarkable. They show action or state of being, and they can show when something happens. The "when" part of the verb is called tense. We use three main tenses in our writing. The present tense describes something that is happening now. In my first sentence, I am describing something I know how to do. I use the present tense form of the verb. I am writing about something I do now- I walk to school. That takes place in the present, so I can use the present tense verb. In my next sentence, I am talking about something that happened a while ago. That means I need to use a past-tense verb- I walked on this same street when I was little. For many verbs, I add -ed to show that something happened in the past. Now, let's look at the last sentence, where I talk about something that will happen in the future. To create the future tense, I leave the verb the same as it is and add the word will or shall in front of the verb.

Active Engagement: Turn and talk to your writing partner. Describe the three verb tenses past, present, and future. Find an example of each type of verb in my writing. Explain how I formed the past and future tenses.

Link: Writers, make changes to verbs depending on whether an action takes place in the present, past, or future. For regular verbs, add -ed to show the past tense. Add the word will or shall to the verb to show the future tense.

Mid Workshop Teaching Point: Writers, discuss the writing's meaning and share a compliment about it. Now, think about the verbs. Do they show action in the past, present, or future? How does the writer show when the action takes place?

Share: Share with your partner/class how you were able to edit your writing to make sure that all of the verb tenses are the same?

Assessment - Teacher Observation

Session 10: Students will be able to take notice in order to understand the material that they are writing about.

Ext. Desc. - Connection: The teacher will tell the students a story about how they once had to read something and explain what they read to someone, but they only were able to recite exactly what the passage said. Explain how this was a problem because you did not learn what the book was teaching you.

Teaching Point: Today, I want to teach you how to prepare for your writing projects by taking notes and understanding what you are taking notes about. There are three ways that you can do this (Teacher will show chart on p.89). The teacher will model how they are able to read a chunk of text and then explain what was read to themselves until they understand it. The teacher will then model how they are able to jot their thoughts of the information on a sticky note. (When the teacher models note taking they will use box and bullets format)

Active Engagement: The teacher will read aloud a portion of text, and have the students practice note taking (in their own words and in boxes bullets format) on their sticky notes. The teacher will coach the students to recap the information in their own words

Link: The teacher will repeat the teaching point and send students off to prepare their writing

Mid Workshop Teaching Point: The teacher will model and have students practice asking why and making connections to previously learned information.

Share: The teacher will work with students to self-assess their note taking skills.

Homework: Teaching others to prepare for writing

Assessment - Teacher Observation

Session 10: Students will be able to use repetition in poetry.

Ext. Desc. - Teaching Point: In general, free verse poetry does not rhyme. Free verse poetry often does, however, contain repetition. Song and fairy tales do too. (Baa baa black sheep, have you any wool? yes sir yes sir three bags full). Can anyone think of a poem that repeats a line, phrase, or a word? (allow students to share). Repetition acts as the glue to hold the writing together. Let's take a close look at this poem "Breaking Drought" from the book Out of the Dust

Breaking Drought:

After seventy days

Of wind and sun

Of wind and clouds

Of wind and sand

After seventy days

Of wind and dust

A little

Rain

Came.

-Karen Hesse, from her book Out of the Dust

When you use repetition in poetry, you have to choose which words you want to repeat. What words did Karen Hesse repeat and why do you think she did that? The repetition of the word wind reminds us that the wind on the plains was endless and relentless. By repeating the line "after seventy days" Karen Hesse reminds us how very long that stretch of time really lasts.

Active Engagement: Together let's create a class poem about school. Let's think of a word that we can repeat through the poem. (The teacher will work with the students to create a poem with repetition)

Link: Think about repetition today and every day as you write your poems. Is there a special part of the poem you want to emphasize, a part you really want to stick in the mind of the reader? If so, think about repeating it. You may have to try it two or three different ways until it sounds the way you want it to sound.

Mid Workshop Teaching Point: The teacher will describe and model what personification is. Students will be able to practice writing this type of figurative language in their book, or they can try adding personification to their poetry.

Share: Students will share with their writing partners how they have used personification and repetition in their poetry. It is also important to stress to students how important it is to be constantly editing and revising their poems as they are working on them.

Assessment - Teacher Observation

Session 10: Students will be able to write historically accurate pieces by paying attention to the setting.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers look to places in our stories where our readers might be asking, "Where is this happening?," and revise those places with more historically accurate descriptions of the setting. We can go back into our notes, return to artifacts and images, and read mentor texts to help us revise in order to make sure that the settings in our stories are clear and historically accurate. (Session IX, Orienting Readers with Setting in Writing Fiction: Big Dreams, Tall Ambitions)

Mid-workshop Teaching Point: Writers of fiction make movies in the minds of the reader by telling a story, not summarizing the actions in the story. They make sure that there is a flow from one scene to another.

Assessment - Teacher Observation

Session 10: Students will organize their writing for drafting, deciding which material should be included in their essay.

Ext. Desc. - Description:

C: Connect building materials to that of essay materials for constructing their essay. You will need to choose and combine the right materials to write your essay.

TP: Writers organize their materials to get ready for drafting. They test out whether their materials really "fit" with the project plan.

Model for students how you look through your folder, talking about how each part is going to be a section of your essay. Lay out your materials, look them over and go through a couple of steps. (Reveal chart "Steps to Take Before you Draft") Involve the students in thinking along with you as you demonstrate checking a mini story in your folder. Talk to them about how you only want to keep the materials that exactly support what you want to say. Show how you can elaborate on one of these stories to angle more toward your reason.

Show students how you go about taking out cards/post it notes with stories or lists on them that don't necessarily best say what you want to say.

AE: Set writers up in partnerships to do this. Underline parts of your mini stories that support your reasons well. Then you will revise that story to elaborate on the most important parts.

L: Go through your folders. You'll see some of your material may not really belong in that folder, so you'll need to tweak that story so it fits, elaborating on the parts that really say what you want to say.

Share

Assessment - One on one conference or in small groups

Session 11: Students will be able to revise their own writing pieces.

Ext. Desc. - Session 11- Reading with a Lens: Students will be able to revise and edit their own writing

Connection: Hurray!!! Many of you are coming to the final pages of your story booklets!!! I am so proud of all of your hard work! The good news is that once you reach the ending of your story, you have a chance look over your entire story and make sure that it fits together into one piece.

Today I want to remind you that good writers switch back and forth between drafting and revising. We are always rereading our writing in order to improve it. I also want to teach you that that when we revise we need to reread with glasses....you don't really need to wear glasses to be a writer. But you do need to put on special lenses that allow you to reread your writing with one particular question or concern in mind. We sometimes call that 'reading with a lens'

Teaching Point: Let me show you what I mean when I say revision starts with rereading with a lens. So, I am going to revise the draft that we've written so far. And to do so, I'm going to use a special lens. I'm going to read just a bit with an eye toward one issue I choose. I could choose any issue that matters to me. For example, I may read the first time reading with the lens of punctuation, and the next time capitalization, etc.

The lens that we are going to focus on today is called, "The Cardboard Character Alert." When we reread we will make sure that our characters are life like- which means that our main character looks and acts so real that they could walk right off of the pages of the book into your living room. However, we need to remember that we need to make sure that our character has some good traits but also some traits that are not-so-good. If they don't have a balance between the two then our character will seem fake.

Active Engagement: Let's try putting on the Cardboard Character Alert Lens to look at this part of a draft. (The teacher will refer to writing on page 113 or pull word document up.) What do you notice about our character Rex and this story? Turn and discuss with your partner your thoughts using this Cardboard Character Lens.

Great writers, Rex is too perfect. We need to make sure that he has a flaw or a problem that he needs to overcome.

Link: Today, like professional writers, you are going to reread your writing with lenses. You might look at your own writing and ask, "Have I brought out the real thing this story is mostly about?" You might reread asking, "Can I make my characters seem less like cardboard cutouts?" Try other special lens you invent to help improve your writing piece. Remember for the rest of your life that writers can write great drafts, but then they return to those drafts, rereading them with different lenses in mind, expecting to revise them.

Mid Workshop Teaching Point: Writers, I want to grab your attention really quickly. I just wanted to let you know that one lens real authors use is rereading to make sure that their stories make sense. One way that they are able to do this is by reading their stories aloud to a partner to make sure that their story make sense.

Share: Writers, really quickly I want for you to quickly reflect over all of the work that we have been doing. Turn to your partner and list over your fingers a few things that a writer MUST do to make a good writing piece. Don't worry about the razzle-dazzle fancy stuff, but

really focus on the things that a writer MUST do!

Assessment - Teacher Observation

Session 11: Students will be able to apply grammar skills through the use of verbs. Students will focus on verb tense, verb forms, and verb types.

Ext. Desc. - Teaching Point: Some verbs are called “irregular verbs.” What they have in common is that you add -ed to form the past tense of these verbs. I am writing about a classroom survey that was conducted a few weeks ago. It happened in the past, so I need to use a past tense verb. I add -ed to the verb survey. Survey is a regular verb form. Now I am writing about swimming-Seth swam when he was younger. Wait a minute, that doesn't sound right! Swim must be an irregular verb. The past tense of swim is swam. One of the tricky parts of irregular verbs is that they can be formed in many different ways. You have to memorize them or use a reference to help you pick the correct form. Let's look carefully at the verbs I write.

Active Engagement: Turn and talk to your partner. Find a regular verb in my writing. In what tense is that verb? How did I form that tense? Now find an irregular verb. Explain how you know it is irregular and tell how I showed the proper tense.

Link: There are regular and irregular verbs. Regular verbs form their past tense by adding -ed. Irregular verbs change their forms and spelling in a variety of ways.

Assessment - Teacher Observation

Session 11: Students will be able to draft their writing pieces independently.

Ext. Desc. - Connection: The teacher will make a connection by comparing sledding/tobogganing to writing. The teacher will explain how when sledding the rider takes extra time to line up their sled, and make sure that they have a good path going down the hill, they are careful to sit down, etc... This is similar to writing where we must take time to situate everything before we are able to jump on board and write.

Teaching Point: The purpose of today's lesson is to remind students of how they are able to get started with the drafting of their writing piece. The teacher will show them the chart on page 98, and remind them of all of the tools and skills that they possess.

Active Engagement: Have the students discuss what items on the list are easy for them and which items will be more difficult for them to tackle

Mid Workshop Teaching Point: Quickly show good examples of student work

Share: The teacher will model how the students will check their work with the checklist (quickly). The teacher will have students reread their writing pieces with the checklist in hand

Homework: Race against the clock- Challenge students to write another chapter of their writing in 20 minutes

Assessment - Teacher Observation

Session 11: Students will be able to revise their poetry.

Ext. Desc. - Mini Lesson:

- Share with students that editing poetry is difficult because poetry does not always follow the rules of Standard English.
- Discuss how poets edit with the reader in mind and make choices about the following:
 - periods/no periods
 - capitalization/no capitalization
 - grammar, spelling, punctuation
- each students to edit their poems for consistency in the grammar rules they, as the poet, have chosen to observe
- Editing poetry is about sound, have students read their poems aloud several times, checking that it reads the way they want it to sound.

Active Engagement: Give students a sample poem with spelling, grammar, and no line breaks with a partner have students edit and revise the poem

Mid Workshop Teaching Point: The teacher will describe what idioms are. Then the teacher will read a poem with idioms have students write down which idioms are mentioned and what they mean.

Assessment - Teacher Observation

Session 11: Students will be able to write endings to their stories by paying attention to the historical timeline.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers are careful to revise our endings, making certain they are the kinds of endings our stories deserve. We know that there are different ways the character's story can end, but that the historical context needs to remain true. (Session X, Writing Powerful Endings in Writing Fiction: Big Dreams, Tall Ambitions) Are the problems resolved? Does the character learn a lesson? Has he/she changed in some way? Steer away from endings in which an outside force sweeps in and magically fixes the character's problem.

Assessment - Teacher Observation

Session 11: Students will create cohesive drafts with logically sequenced information, transition words, and repeated phrases. (2 days)

Ext. Desc. -

C: Remind students about the metaphor of construction and essay writing. There comes a time to put everything together. Today I'm going to teach you that writers put materials together using a variety of techniques. First, they arrange their writing pieces in an order that makes sense to them. Then, they use transitional words, holding each piece together. Finally, they repeat key words from their thesis statement or their topic sentence.

Have students watch while you model doing this work in front of them.

Say a reason; lay out (tape) each piece of evidence on to a big piece of chart paper so all can see. Think aloud how you will decide what order to put your evidence in. Talk about a common way is chronological (order it happened) Do this in front of them using your evidence.

AE: Have students take out the material from their first folder/first reason and lay it out chronologically. See if that order feels right to you.

TP: (again) Show another way to order evidence - least to most powerful. Do this with your evidence in front of them.

AE: (again) Have students try out this way - least to most powerful with their first reason. (They will rearrange their cards/notes for this)

L: Spend today starting to assemble your essays, deciding how you want to organize them. Don't waste time recopying. Use staples or tape.

Share: Talk about how when you come to a new section of your essay you will use transition words to let readers know that it's a new section. Show charts on page 110 for examples of phrases students may use

Assessment - Small group conferences or one on one with teacher

Session 12: Students will be able to apply grammar skills by reviewing verb types specifically linking and helping verbs.

Ext. Desc. - Teaching Point: We know that verbs power our sentences. Strong action verbs create vivid pictures in readers' minds. But there are other important kinds of verbs we use in our writing: linking verbs and helping verbs. These verbs do not show action, but they are still important. I'm writing a story about a silly thing I did when I was little, when I tried to teach my dog how to read. My first sentence is Sam was my dog. The verb is was. It doesn't show action; instead, it links the word Sam to dog to show that Sam was my dog. My next sentence has two verbs, was and trying. Try is an action verb, but adding the verb was shows ongoing action. It took a long time to try to teach a dog how to read! Was is called a helping verb in this sentence. It is paired up with another verb. When I'm finished, I'll reread to check whether I have used linking and helping verbs correctly.

Active Engagement: I used three types of verbs in my writing- action verbs, linking verbs, and helping verbs. Find an example of each type of verb.

Link: Writers use three types of verbs in their writing. These three types of verbs are: action, linking, and helping verbs.

Mid-Workshop Teaching Point: Turn and talk to your writing partner, or the writers at your table. Think about the three types of verbs: action, linking, and helping verbs. Decide which linking or helping verbs the author of this piece used. Could he or she have included others? Where would they fit in the writing?

Assessment - Teacher Observation

Session 12: Students will be able to collect facts about the details of their historical event by jotting facts, making sketches, and pasting photographs into their notes.

Ext. Desc. - Teaching Point: Today I want to teach you that in addition to studying information about the events of a period, writers of historical fiction can also collect facts about the details of daily life, social issues, technology and important places. As you read, you can jot quick facts and ideas, write longer entries about what you imagine and envision, make sketches, and even paste photographs into their notebook.

Mid-Workshop Teaching Point: In your research you may want to include fashions, modes of transportation, schools, gender roles, and events.

Assessment - Teacher Observation

Session 12: Students will be able to create limerick poems.

Ext. Desc. - Teaching Point: a Limerick poem is a humorous nonsense poem that was made famous by Edward Lear.

- The standard limerick is a stanza of five lines
- The last words of the first, second, and fifth lines rhyme with one another.
- The last words in the thir and fourth lines rhyme with each other.
- The first, second, and fifth lines have the rhythm patter (da da DUM da da DUM da da DUM)
- The shorter third and fourth lines have the rhythm: da DUM da da DUM

Example:

There once was a fellow named Duke
Who was always in a bad mood
He kicked a tree
And was stung by a bee
And that made him even more rude

Active Engagement: Have students practice making Limerick poems with their writing partner

Assessment - Teacher Observation

Session 12: Students will be able to develop logical structure in their writing by using introductions and conclusions.

Ext. Desc. - Connection: The teacher will have the students talk to their writing partners to compare and contrast their writing from the homework compared to the writing that they did in class yesterday. The teacher will make sure to discuss with the students that the volume of writing is not always as important unless it also demonstrates great quality.

Teaching Point: Today I want to remind you that when you are writing informational text, that text- whether it is the whole book, or a chapter of the book- needs to be organized. There needs to be a plan for how the text will go. And usually the writer gives the reader some hints, early on and throughout, of how the text is organized. The writer often acts like a tour guide, taking readers along the trail of his or her information. And that tour begins with an overview, or an introduction.

The teacher will compare students giving a tour of the school and grouping different areas to the structure of informational writing pieces. The teacher will model how they are able to structure a writing piece.

Active Engagement: The students will work with their writing partners to review their writing from the night before. The students will examine their writing to see if there is a structure. If there is not a visible structure they must revise the chapter and practice chunking information more clearly.

Link: The teacher will send the writers off with a reminder that they must provide their readers with an overview of the information that they are presenting in the form of an introduction

Mid Workshop Teaching Point: Remind students of the importance of writing with a plan in mind

Share: Writing conclusions: The teacher will explain how important it is for tour guides to wrap up tours and that it is also true that writing also needs to be wrapped up. The teacher will share the chart on page 110 with the students and invite students to practice creating a conclusion for the class writing piece.

Homework: p112. The students will practice writing introductions and conclusions for their own independent writing pieces

Assessment - Teacher Observation

Session 12: Students will be able to use mentor texts to develop strong characters.

Ext. Desc. - Session 12-Using Mentor Texts to Flesh Out Characters: Students will be able to use mentor texts to develop characters

Connection: Fourth graders, recently I have been thinking about our read aloud, and the characters in our read aloud. When I am reading to you I feel as if I am the character. For example, when our character is in a rough situation I feel his frustration, or when he is about to cry about something I am able to imagine what that feeling is like...having a lump in your throat, blinking to keep back tears, etc.

Today, I want to remind you that when you read stories where the characters really come alive you can stop and ask yourself, "what do the author do to make this an amazing story?" Then, you can reread your draft and see if you can use that same technique in your writing.

Teaching Point: (The teacher will use a mentor text as their example) If we want to learn from another writer, we need to open ourselves up to their story. Then when we let the story get through to us, we can stop and say, "Why am I feeling this way?" and we ask, 'What has the author done that makes this part of the story so powerful for me?' Let me show you what I mean with our read aloud (Teacher will use an excerpt of emotion from their read aloud. The teacher will demonstrate applying the technique from the mentor text to their own writing) so, class after I notice something an author has done I think to myself 'Are there places in my draft where I could use the same technique?' Let's look back over our class story and see if we can choose a part where we can rewrite the part with more detail and feeling. (Teacher will model this technique in their class story)

Active Engagement: Now, let's try this whole process with our partners. We've talked about the book "Fireflies" let's zoom into one scene and notice what the author does to bring the characters to life.

Daddy called from the hallway,

"See you later, alligator."

"After a while, crocodile," I called back.

"I caught hundreds of fireflies—"

Turn and talk to your partner about what you noticed the author did well. (should hear people say how the author used kid words, shows dialogue)

Now, let's add this to our class story.

Link: So writers, you already know that over the next few days you will be switching back and forth from writing scenes of your story to revising your story. While you are revising you can ask yourself if your story makes sense. You can also decide to use another lens for re-visioning your draft. You can learn ways to re-see your draft if you find a text you admire, notice a section of the text that seems to work especially well, and then ask yourself, "What did the author do that I could try?"

Mid workshop Teaching Point: Share with writers examples of action that reveals emotions. Remind the writers that they can do this in their own writing.

Share: Writers, please meet with your writing partners and discuss how you tried today's strategy in your writing. Be prepared to share one example of how you may have tried this.

Assessment - Teacher Observation

Session 12: Students will take ownership of their writing, solving their own problems and developing their own system for drafting their last reason.

Ext. Desc. -

C: Remind students that writers don't have a teacher who says "Do this now" when it comes to the writing process. Writers have to be their own teachers. Remind them of how in each unit, the last bend is usually the students working more independently. You are going to take charge of your writing. You're going to decide on the system you want to use for that third reason. You will have two days to work on this; by the end of tomorrow, the entire body of your essay will be drafted.

TP: Writers think back over all they know how to do make a plan for the upcoming parts of their writing. They use charts or their own writing to remind them of all they know how to do. Remind them of mini stories and lists and how they could do their third reason very much like that. OR they could just begin drafting in their notebook. Demonstrate creating a plan by thinking back on what you know as a writer. Use p. 114 for examples.

AE: Think about your own work plan now. What do you know about yourself as a writer? Will you use a folder again? Will you just begin drafting a story and elaborating as you go? Then copy it on to final paper?

L: Remind them that writers work on deadlines and that this body paragraph needs to be finished by tomorrow.

Share: Qualities of Good Writing chart on p 118

Assessment - Small group conferences or one on one with the teacher. Check progress for students who may need intense support before moving forward.

Session 13: Students will be able edit their writing looking for various corrections to make.

Ext. Desc. - Session 13- Editing with Various Lenses- At the end of this lesson students will be able to edit their writing.

Connection: Writers, I know that you are excited to share your stories with the rest of our community. But, before we do that, there is still important work ahead. We still need to edit these stories so that not only the ideas, structure, and craft are perfect, but also the spelling, punctuation, and grammar will reflect your very best work.

Today I want to remind you that good writers read through their writing several times looking to edit different parts each time.

Teaching Point: Writers, I want to show you how when I edit my writing, I read through my draft many times checking for one sort of editing concern, then another, and then another. Each time I read through my draft I have a specific lens I am reading with. Watch me as I read through our class story. I am going to read with the lens of punctuation. (Teacher may want to create a chart with different lenses of revision).

Active Engagement: Now you are going to work with your writing partner to edit this paragraph. Read it once checking for and fixing punctuation. Then read it again, checking for and fixing tenses. Then put on your check for spelling lens, etc...

Link: Writers, as you edit your fiction stories and other pieces remember that all of us as writers take editing very seriously. We generally read our writing once, twice, three times, and so on choosing a different lens each time.

Mid Workshop Teaching Point: Writers, all minds up here for a second. I just want to remind you that editors take this job very seriously. Often writers have a checklist of things that they can work on to improve their writing. Often writers use different colored pens to revise their writing. Often writers read their writing pieces aloud, making sure that nothing goes unnoticed. (Teacher may refer to chart or learning progression)

Share: Writers, every so often it is important for writers to have a fresh pair of eyes on their writing because even the best writers may have a hard time seeing their errors. Today partners are going to read each other's pieces. Remember to be respectful and make any changes in pencil.

Assessment - Teacher Observation

Session 13: Students will be able to create a biography poem.

Ext. Desc. - Teaching Point: The teacher will explain the components of a biography poem, and will model how to write one.

Active Engagement: The class will create a sample biography poem about their class

Independent Practice: Students will complete various examples of biography poems. Students will practice coming up with various adjectives and words to use in order to make their poem descriptive and unique.

Assessment - Teacher Observation

Session 13: Students will be able to use setting to orient readers by conveying the feelings that surround the historical event.

Ext. Desc. - Teaching Point: Today I want to teach you that historical fiction writers use setting not only to orient readers to a particular time period in which a story is set, but also convey the feelings that surround the major historical event. setting again.

Mid-Workshop Teaching Point: Good writers develop "expert" vocabulary. Historical fiction is full of terms like hearth, homestead, and pinafore. You can create a word bank full of words that you collect as you read and weave those into your writing.

Assessment - Teacher Observation

Session 13: Students will be able to use text features in their writing to attract the reader to important information.

Ext. Desc. - Connection: the teacher will tell a story about Benjamin Franklin who used images as well as words to convey ideas. The teacher will explain how informational texts and lessons need visuals to help the readers understand what they are reading about. The teacher will have students brainstorm different types of nonfiction text features that they are able to use in their writing pieces.

Today, I am going to teach you that writers use text features purposefully. They think about the most important information and ideas that they are trying to convey in a chapter or a section and they use text features to highlight what they are really trying to say.

Teaching Point: The teacher will reiterate that text features should not be overly used but instead be used to really draw attention to important information. The teacher will model how they are able to use nonfiction text features in the class writing piece (such as bolding a word)

Active Engagement: give the students a copy of the class writing piece and have them work in groups of four to make a mock-up of the page to decide which nonfiction text features should be added

Link: the teacher will remind the students of how today's work connects to the work that the students have been doing over the last several days. The teacher will also share the chart on page 119 with the students.

Mid Workshop Teaching point: The teacher will remind students to make sure that they are really making the most important information stand out to their readers. The teacher will encourage students to ask themselves what they really want to stand out in this part of their books

Share: Have writers test their text features with their writing partners. The purpose of this is to see if the writing partner is able to pick out what the important information is

Homework 13: Have students continue to work to their deadline

Assessment - Teacher Observation

Session 13: Students will be able to write using correct subject/verb agreement.

Ext. Desc. - Teaching Point: The subject is the part of the sentence that tells who or what is doing something. As writers, we need to learn that we tell who a sentence is about one time in each sentence. I want to say: Harriet Tubman, a conductor on the underground railroad...I would not say, Harriet Tubman, she was a conductor. Harriet and "she" are the same person, so that would be telling who the sentence is about twice!!! In sentence two, I want to use she but I have to take a minute to be sure I am not doubling the subject. I just name the subject one time. Let's read this together and check the subject in each sentence.

Active Engagement: Turn and explain to your partner what you need to remember about the subject of the sentence. Think together about how you can remind yourselves to name the subject only once.

Link: Remember, for the subject of a sentence, use either the subject's name or a pronoun for the name, not both.

Mid Workshop Teaching Point: Fourth graders, I would like for you and your partner to read through this writing piece. While you read each sentence identify the subject. Check to see if the author doubled up on the subject by saying, for example, The earth's people, they....

Assessment - Teacher Observation

Session 13: Students will write introductions and conclusions for their essays.

Ext. Desc. -

C: Today you will continue to work on the system that is best for you to get your body paragraphs drafted. By the end of today, you will want this complete. Turn and tell someone near you what your next steps are today when you go off to work.

Last year, you learned a little about how to hook your reader in your introduction. Now you're going to want to hook your reader to want to read the whole piece, but also to get the to care deeply about the ideas in the essay.

Today I want to teach you that essay writers often use the beginning of an essay to convey that the ideas in the essay are important.

T: Tell students you've been studying other essays to get ready to write your own introduction. Tell them you've learned that essayists provide a little background in the intro to the get the reader's mind revved up and let them know this is important. Show them the chart for Ways to Start an Essay (p. 122)

Model for students how you go about choosing one of these ways to start your essay, thinking aloud how and why you choose a certain beginning.

AE: Ask students to try some of the intro phrases to frame their essays. Work with partners to try out different introductions.

L: Restate the teaching point. Writers use introductions in an essay to get readers to care about their ideas.

Share

Assessment - Small group work or one on one conference with teacher

Session 14: Students will be able apply grammar skills by using correct singular subject/verb agreement.

Ext. Desc. - Teaching Point: We know that when we write a sentence, we need to have a subject and a verb. Once the sentence has both parts, we need to be sure that those parts agree with each other. I am writing about Snooty, a manatee in captivity, and comparing him to a manatee that lives in the wild. Because I am writing about one manatee, I need to use verbs that agree with singular subjects. Singular means one. My first sentence already sounds off--- Snooty, a manatee, live in the South Florida Museum. What's missing from the verb? The verb needs to end with the letter s. Snooty lives in Florida--- that sounds better, because my singular subject has a singular verb. Let's think about the verb swim. If I am talking about more than one manatee, I would use swim in the sentence, but I am only writing about one animal, so I will add -s to the end of the verb.

Active Engagement: All of the subjects are singular in my writing. I'd like you to pick out the verbs that agree with these singular subjects. Singular verbs that you often see include is, was, has, and action verbs that end with -s. Add another sentence about a singular manatee. Use a singular verb!

Link: If you write about a singular subject, you need to use a singular verb, such as is, was, has, or an action verb that ends with an -s

Mid Workshop Teaching Point: (students will need a blank piece of paper and a pencil) First, talk over the meaning of the selection and share a compliment about the writing. Now, make a T-chart and label the columns subject and verb. Reread the writing and record the subject and verb from each sentence. Put a star near any singular nouns in the chart. Be sure the verbs match.

Assessment - Teacher Observation

Session 14: Students will be able to add quotations to their writing in order to accentuate a central idea.

Ext. Desc. - Connection: The teacher will tell a story about how if more people would have chimed in something good could have happened to benefit everyone. The teacher will then explain how this story connects to the writing because if voices would have been heard there may have been a different outcome.

Today, I want to teach you that when a writer wants to make a point they often search for quotes that get other voices to chime in, building the point up. In that way, quotations can work a bit like text features to highlight the most important information and ideas in a text.

Teaching Point: The teacher will teach the students about the two different types of quotes that are used (quotes that happened at the time and quotes that have been written to interpret the time). The teacher will model how they are able to incorporate using quotes into their class writing piece.

Active Engagement: Have the students work together to find a quotation and practice adding it to the class draft. Debrief by reminding the students of the various strategies that can be used to organize and highlight information (share the chart on page 130)

Link: Remind the writers of all of the ways they know of to highlight important information

Share: Skip the share so that students have more time to write

Homework: Session 14 Giving the author credit for their quotes

Assessment - Teacher Observation

Session 14: Students will be able to create concrete poems.

Ext. Desc. - Teaching Point: The teacher will share with the students various examples of concrete poems. The teacher will model how he/she is able to create a concrete poem with words in a shape that relates to the poem.

Active Engagement: Students will work with their partners to create an example of a concrete poem.

Independent Practice: Students will create various examples of concrete poems that express their feelings, thoughts, and emotions.

Assessment - Teacher Observation

Session 14: Students will be able to feel like accomplished writers.

Ext. Desc. - Session 14- Publishing Anthologies (A Celebration): At the end of this lesson students will be able to feel proud of their writing pieces

Assessment - Self/Peer Evaluation

Session 14: Students will be able to show not tell by using dialogue and proper punctuation.

Ext. Desc. - Teaching Point: Writers today we will review how to show and not tell. We will utilize dialogue in order to put the reader into the scene instead of having them watch it from the outside. Let's review the basics of dialogue first. What sort of punctuation does it need? How can we use dialogue to show us more into our character's thinking.

Assessment - Teacher Observation

Session 14: Students will revise their work with goals in mind. Students will create a brand new revised draft with support from the teacher.

Ext. Desc. -

C: Remind students that as they write it helps to always be checking progress. Now that they have their essay drafted, they will look to see if it shows they are getting stronger as opinion writers. You will hold yourselves accountable for all you've learned and planned to do so far in this unit.

T/AE: I want to remind you today that it helps to look back on a checklist and charts to help revise your writing. We will use the Opinion Writing checklist for 4-5 today. Ask students to lay out their drafts against the checklist. Spend a few minutes looking at their drafts against the checklist. Instruct them to give a check for each quality they feel they are achieving at this point. Circulate and coach as needed.

L: Send students off with a personal goal in moving forward with revising a final draft. Head back to seats and encourage to redraft a final piece with their goals in mind.

Share if time

Assessment - Small group work or one on one conference

Session 15: Students will be able to apply grammar skills by using correct plural subject/verb agreement.

Ext. Desc. - Teaching Point: Remember the writing we did about the manatee named Snooty? Snooty was just one manatee. Today, I am going to write about many manatees. A noun that refers to more than one is a plural noun. Just like singular nouns, plural nouns need to agree with their subjects. Listen to my first sentence—Manatees swims in warm waters. I used swims with a single manatee, but with more than one manatee I need to take the –s off the end of the verb when the noun is plural. Let's try again. Manatees swim....Yes that sounds much better! If I were talking about one manatee, I could say This animal munches, but since I am talking about more than one animal, I need to remove the –es from the verb to make munch. I know with singular nouns, I can use the verb has. But that doesn't sound right here—They no natural enemies. I need to use the plural form, have, with the pronoun they.

Active Engagement: Plural subjects and plural verbs are different from singular ones. What have you noticed about plural verbs? List some plural verbs from my writing as well as a few others that you know.

Link: When writing about two or more people, places, or things, write their names or the word they in the subject. The verbs you use might include are, were, have, or action verbs that do not have an –s or –es added to them.

Mid Workshop Teaching Point: Fourth graders, with your writing partner read the text and identify the all of the plural verbs. Then discuss with your partner how the verbs would change if you need singular subjects instead of plural ones.

Assessment - Teacher Observation

Session 15: Students will be able to create a narrative chapter for their historical writing piece.

Ext. Desc. - Teaching Point: Today, I want to remind you that writers always approach new work equipped with a toolkit of strategies that they have learned from previous work. When a writer of an information book decides that some of the chapters or sections should

be written as stories or essays or how-to's, for example, the writer then draws on his or her knowledge of those kinds of writing to write those sections

The teacher will model how they are able to write a historical narrative by including small historical details.

Mid Workshop Teaching Point: The teacher will demonstrate how to use the language section of the writing rubric to edit and revise one's writing piece.

Share: Have students box out parts of their writing where they struggled and then discuss that area with their writing partner

Homework: Have students draft another chapter of their book.

Assessment - Teacher Observation

Session 15: Students will be able to create an acrostic poem.

Ext. Desc. - Teaching Point: The teacher will explain how fourth graders are able to create acrostic poems using complete sentences and descriptive words to express an idea, thought, feeling, etc. The teacher will model fourth grade expectations of an acrostic poem while also explaining that poems can be used to express deeper meaning.

Active Engagement: Students will work with partners to create an acrostic poem in response to a given topic.

Independent Practice: Students will work independently to create acrostic poems that express their thoughts, opinions, and feelings.

Session 15: Students will be able to perfect their writing by rereading their writing, looking for believability.

Ext. Desc. - Teaching Point: Writers, today I want to remind you that one way writers are able to perfect their writing is by rereading their writing looking for believability. Let's think back to our first writing unit. Remember when we read the story about the football player (not solve word problem, just problem of character) mid workshop teaching point: craft satisfying endings

Assessment - Teacher Observation

Teacher Observation

Session 15: Students will be able to plan their own independent fiction writing piece.

Ext. Desc. - Session 15: Launching Independent Fiction Projects: At the end of this lesson students will be able to plan their own independent fiction writing piece.

Connection: Fourth graders how does it feel to already have one amazing writing piece under your belts? I am so proud of all of your hard work! Today we are going to start the second part of this unit. Where you are going to take everything that we have learned and implement it into your new realistic-fiction writing.

Today, I want to remind you that when we begin our writing we can plan our writing by thinking of our characters (what they look like, their wants, fears, struggles, etc), creating a story arc, and thinking of how we want our story to go.

Teaching Point: I want to remind you of how we started our last story (Show previous planning charts where students think of the character's internal and external traits.)

Active Engagement: Turn and discuss with your partner of what story you are planning on writing about. Discuss who you think your main character will be.

Pull the students back together and share out some strong writing ideas.

Link: Fourth graders, remember you are now experts on writing fiction stories. You have lots of previous work, charts, and entries to refer back to. Today you will begin to plan your next writing piece.

Assessment - Teacher Observation

Session 15: Students will correct run-on sentences and sentence fragments in their writing.

Ext. Desc. - C: Remind students of all they know about editing to make their work clear to their readers. Jot two or three of their ideas on a chart for all to see. Then remind students that they already know how to rely on an editing checklist.

T: Today you are teaching them that there is new idea they can add to the editing checklist: checking for complete sentences in their writing. Model editing some of your own writing or a student sample for this purpose. Remind students that when editing through this lens, it helps to read the piece aloud, listening for pauses and when you finish complete thoughts.

AE: Have partners look over their own work and determine where they may be sentence fragments or run-ons.

Link: Remind students that when editing, there are various lenses we look through. One being the lens of complete sentences.

Share

Assessment - Small group work or one on one conferences

Session 16: Students will be able to address opposite sides of a story.

Ext. Desc. - Connection: The teacher will distribute information books where there are narrative stories tagged. The students will investigate how information is shared in these books. The teacher will read a student sample making sure that the student sample

offers different perspectives. The teacher will also point out how the story has a central character, setting, problem, a turning point/tension, etc. The teacher will share the chart on page 141 with students
Today, I want to teach you that to write and think about history well you need to remember that there is always more than one side of story. When trying to understand an event in history, it is important to ask, "What are some other sides to this story?"
Teaching Point: The teacher will use the same story that was shared during the connection to demonstrate to students how they are able to change the story to show a different perspective.
Active Engagement: Have students work with partners to decide what another perspective is for our class story. Have students help create the story.
Link: Remind students of the timeline for the rest of the unit. Send students off to write reminding them that historians strive to include multiple perspectives.
Mid Workshop Teaching Point: The teacher will explain how important it is to add historically accurate details to the story (share charts on page 148)
Share: Demonstrate with the class how you are able to edit and revise a writing piece
Homework: Session 16 Reading to Assess and Revise

Assessment - Teacher Observation

Session 16: Students will be able to create Cinquain Poems.

Ext. Desc. - Teaching Point: The teacher will explain how Cinquain poems use syllables. The teacher will have the class practice naming the number of syllables in various words. The teacher will then introduce the outline for cinquain poems:

Line1: Two syllables

Line2: Four syllables

Line 3: Six syllables

Line 4: Eight syllables

Line 5: Two syllables

The teacher will model how the students are able to create a cinquain poem that that makes sense and expresses feelings, thoughts, and emotions.

Active Engagement: Students will practice with their partner creating cinquain poems. They will specifically pay attention to the form and the number of syllables in words.

Independent Practice: Students will create cinquain poems to add to their poetry anthologies

Assessment - Teacher Observation

Session 16: Students will be able to reread using different lenses by checking for historical accuracy and spelling patterns.

Ext. Desc. - Teaching Point: Today I'm going to teach you that great historical fiction writers reread using different lenses. Just like when we worked on narratives and we reread looking through our lead lens, then our spelling lens and finally our punctuation lens. Today we are going to reread our pieces checking for historical accuracy and spelling patterns. We will check to make sure that our stories are historically accurate. Do you include things that were around when your story took place? Also check your spelling for normal spelling patterns.

Assessment - Teacher Observation

Session 16: Students will be able to write by using proper pronoun order.

Ext. Desc. - Teaching Point: I am writing a story about a memory of my grandpa. When I write about another person and I am in the story, too, I usually need to put the other person's name first and follow with I rather than me. So, I start the story with My grandpa and I, not my grandpa and me. In sentence two I want to tell that I got to play a duet with my sister. I need to say, my sister and I... In sentence three, I am listing three people, my grandpa, my sister, and me. I need to follow the rule and list everyone else first, so I will say, Grandpa, my sister, and I....this pattern works even for a list of people.

Active Engagement: Find a place in the writing where I used a subject and a pronoun in the right order. Find a place where I avoided using a double subject. Explain those two rules to your partner.

Link: In general, it is important to remember from this day forward that the other person's name come first followed by I not me.

Mid Workshop Teaching Point: With your partner proofread this writing. Did the author remember to put the other person's name before the pronoun? Which pronoun did he or she use to refer to himself or herself? What suggestions can you offer?

Assessment - Teacher Observation

Session 16: Students will be able to write/plan their story independently.

Ext. Desc. - Session 16: Planning and Drafting Stories with Agency: At the end of this lesson students will be able to write/plan their story independently

Connection: My family has this secret recipe for a dip that I never thought that I would be able to make on my own. When I went to college I wanted to make it, but I didn't think that I would be able to because I had never made it without my mom's help. When I told my mom about my worries she said, "Please you have been practicing and now you can do it on your own!" That is exactly like our writing. We have been practicing together but now you are okay and you will be able to do everything we've talked about on your own. Today, I want to teach you that writers can bet their own best editors and teachers. They do this by studying their own best work to remind themselves what they are capable of doing really well. They look at their plans and drafts of stories that they are proud of. The note what they did well and resolve problems.

Teaching Point: The teacher will refer to the chart on pg. 155 Fiction Writers Study Their Best Work To...

The teacher will discuss how students are able to study their past story arcs to see what they feel they did well, and what they can improve for this story.

The teacher will model this thinking in their writing journal as they create their new independent writing piece.

Active Engagement: Writers, discuss with your partner something that you feel that you could improve for your new writing pieces. Set a goal for yourself and for your writing.

Link: Writers, you are going to really need to make some smart plans for your work today. Starting today, you are going to find that you are moving at different paces and working on different things as you become more and more independent with your fiction writing.

Yesterday, you planned out your characters. Today you are now ready to plan out your story arc and begin drafting.

Mid Workshop Teaching Point: Writers, we will soon be done with this unit, and you are able to continue working on your fiction writing throughout the year. One thing that I want to teach you is that you need to set deadlines for your writing. You will need to plan when you want to have your planning finished by, your drafting, editing, and publishing. One way that you are able to do this is by marking dates on a calendar. If you need a calendar for the rest of the school year I have them that you can use to set goal and deadlines for yourself.

Share: Writers, I want to remind you that writers are able to get for their own writing through partnerships. I want you to think about how you and your partner work together. Do you have set times to meet to discuss your writing, do you want to add another partnership and form a writing club, or do you even just want to observe how another partnership works.

Assessment - Teacher Observation

Session 16: Students will turn their personal essays into persuasive opinions and identify strategies for generating ideas for persuasive essay writing.

Ext. Desc. -

C: Celebrate the work they've done thus far with their personal essays. Describe the difference between a personal and persuasive essay ; something you want everyone to believe is true. Today I want to teach you that when writing persuasive essays you have to be willing to take risks and develop a strong opinion that others could disagree with.

T: Model how you do this using another student's sample personal into persuasive essay. Ask students to pay attention to what this student did to revise her thesis from personal to persuasive. Talk through her thesis (p 149) and how she asks herself whether people could disagree with her.

AE: Have students try it. Show them your personal thesis from last bend. (Or use a student from your class) Have them work with a partner to turn it into a persuasive essay.

Link: Set kids up to develop their own persuasive thesis statements.

Share

Assessment - one on one conference or small group conference with the teacher

Session 17: Students will be able to choose a mentor text to improve their writing.

Ext. Desc. - Session 17: Mining the connections Between Reading and Writing Fiction: At the end of this lesson students will be able choose a mentor text to improve their writing.

Connection: Fourth graders, quickly come to the carpet with your independent reading books. Turn and discuss your current independent reading book with the people sitting next to you. Wow! It seems like you are all reading some really interesting books! Earlier this year we looked at our independent reading books to create a list of ideas of stories that we wished existed. However, today I want to teach you how fiction readers can now not only read fiction books to enjoy the story but also to strengthen their fiction writing skills.

Teaching Point: Using past class read alouds the teacher will model how they choose a mentor text to help improve their writing story. The teacher will model flipping back into the book to places where they were moved or they thought stood out. They will focus on how the writer created those moments that really engaged the readers. The teacher will show the class charts that are on page 164, 165, and 166

Active Engagement: So now that you all have texts that you want to study, lets take some time to think about how we can use these text to make our writing better. Can you, right now with texts in hand, brainstorm with your partners different ways you can study and learn from your mentor texts?

Link: The teacher will repeat the teaching point and explain to students that while the work they started today will be very useful to the current independent writing projects, knowing how to choose and use a mentor text is something that they can use for the rest of their writing careers.

Mid Workshop Teaching Point: The teacher will discuss with students how they are able to be good writing partners. The teacher will stress how important it is to have a community to help us as writers. The teacher can share the graph on page 167

Share: Fourth graders, it is always important to write with an audience in mind. Can you right now tell your partner who your audience is? And how writing with that audience in mind will affect how you work on your story going forward?

Assessment - Teacher Observation

Session 17: Students will be able to create haiku poems.

Ext. Desc. - Teaching Point:

The Teacher will explain what is haiku?

Haiku is a Japanese poetry form. A haiku uses just a few words to capture a moment and create a picture in the reader's mind. It is like a tiny window into a scene much larger than itself.

Traditionally, haiku is written in three lines, with five syllables in the first line, seven syllables in the second line, and five syllables in the third line.

The teacher will share Haiku examples

Here's a haiku poem written by a poetry student:

The last winter leaves
Clinging to the black branches
Explode into birds.

The teacher will explain the Characteristics of haiku

The following are typical of haiku:

A focus on nature.

A "season word" such as "snow" which tells the reader what time of year it is.

A division somewhere in the poem, which focuses first on one thing, than on another. The relationship between these two parts is sometimes surprising.

Instead of saying how a scene makes him or her feel, the poet shows the details that caused that emotion. If the sight of an empty winter sky made the poet feel lonely, describing that sky can give the same feeling to the reader

Haiku poems have a format of 5 syllables/7syllables/5syllables.

Active Engagement: Students will practice creating a haiku poem with their writing partner

Independent Practice: Students will work independently on creating haiku poems that reflect images of natures. Students will need to practice using descriptive wording.

Assessment - Teacher Observation

Session 17: Students will be able to edit their writing for spelling by looking at word walls, spelling patterns, etc.

Ext. Desc. - Teaching Point: Today I want to teach you that there are specific strategies partners can use to help each other edit their writing for spelling. For example, instead of spelling for your partner, you can say, "See if you can use a spelling pattern to spell that word?" "Do you know another word that sounds like that word?" "Can you find that word listed anywhere around the room?"

Assessment - Teacher Observation

Session 17: Students will be able to self-assess their writing pieces and set goals to improve their writing piece

Ext. Desc. - Teaching Point: When writers are getting ready to take on new, even more challenging work, they reflect on the work they have done, taking stock and setting new goals. Have the students assess their work to see where their work lies, if they are closer to the fourth grade or maybe pushing into the fifth grade level.

Assessment - Writing Rubric

Session 17: Students will be able to write using pronouns and their antecedents.

Ext. Desc. - Teaching Point: One of our goals as writers is to be sure that readers are not confused by our writing. It sounds simple enough, but sometimes it's tricky. When we use pronouns like he, she, it, we, or they in our writing it's important to check to be sure our readers know who or what we are describing. I am writing a poem about night. I start with the line She cushions stars. I have a pronoun, she. But it's not clear at all what I am referring to! The noun that I refer to is called an antecedent This pronoun does not have

a clear antecedent. I need to add a line before this one—Night is a velvet pillow. Now the antecedent is clear. She refers to night. Let's look at this line of the poem: He says, "You must go. It is my time to stay." There are two pronouns here, he and you. Do these pronouns have clear antecedents? Let's check!

Active Engagement: With your writing partner identify all of the pronouns that I used. Then identify the antecedents for each pronoun.

Link: From this day forward, while writing, it is important to remember that pronouns must clearly refer to something. We call that something an antecedent.

Mid Workshop Teaching Point: Writers, with your partner reread each sentence, stopping to decide if you always know to whom the pronoun is referring. If you aren't certain, then double check for this noun's name, the antecedent.

Assessment - Teacher Observation

Session 17: Students will transfer what they know about personal essay writing to persuasive essay writing; recognizing similarities.

Ext. Desc. -

C: Remind students they've learned so much about personal essay writing and now they can push themselves to think about how this is similar to persuasive essay writing. Partners can talk about what they know about writing essays. Whole group can debrief for one minute.

T?AE: Today we will do an inquiry, a study. You are going to study a section of persuasive writing and ask yourselves what is similar about this and personal essay writing? Read a section of persuasive essay aloud (p. 160 Boxes and Bullets book) and you can display on document camera or copy for students as well.

Give students a minute to think about how they are similar. Ask students to give evidence from the text that shows what ideas they generate. (For example, it has a thesis. Make them point out the thesis)

Make chart on page 161 in Boxes and Bullets book to show similarities between both types of essays.

L: You will have today, tomorrow and the next day to develop your persuasive essay. After the third day you will have it drafted and ready to be edited.

Share

Assessment - One on one conference or small group conferences

Session 18: Students will be able to add details to their story to help readers visualize what is happening.

Ext. Desc. - Session 18: Focusing the Reader's Gaze: At the end of this lesson students will be able to add details to their story to help readers visualize what is happening

Connection: Explain to the students that you had an epiphany yesterday while watching a movie. Explain how movies and television shows move from showing the whole setting (a wide shot), to showing a few things or characters a little bit closer (a medium shot) to going in on just a character's face (close-up) is exactly the kind of work that we should be doing as writers.

Today, I want to teach you that fiction writers can get inspired to ratchet up their writing from unexpected places including other kinds of art like movies and television. Specifically, you can learn from the way a camera focuses on setting, 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.

Teaching Point: The teacher will show three examples/glimpses of movies that show wide, medium, and close up shots. The teacher will have students pay attention to why the filmmaker chose each of the views. For example, when shown a close up the director wants the viewer to understand the feelings of the character etc.

Active Engagement: The teacher will enlist students to help edit the class draft with camera angles in mind.

Link: Remind students that writers can revise by reconsidering the angle they are writing from. Remind the students that they know a lot about writing and revising, not just from writing class, but from lots of different areas in their lives.

Mid Workshop Teaching Point: The teacher will demonstrate to students how boring it is to introduce a story by listing everything that they know about a character (My name is Lola, I live in St. Louis, I live with my mom, dad, and little sister Mia, I have a pet goldfish and I am in the fourth grade). Instead the writer needs to weave these details into the story through a careful balance.

Share: Have students use the Narrative Writing Checklist to check in and make goals to move forwards

Assessment - Teacher Observation

Session 18: Students will be able to carefully reread writing, looking for the describing words to make writing more historically specific,

and they will also read their writing aloud, noting how structures set the mood, tone and content of their pieces.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers carefully reread our writing, looking for the word we chose to use to describe objects, places, or people, and then look back to our research to see if there are more historically specific ways to name them. Today I'm going to teach you that historical fiction writers can read our writing aloud, noting how words, punctuation, and other structures help to set the mood, tone, and content of their pieces. (Session XIV, Editing with Various Lenses in Writing Fiction: Big Dreams, Tall Ambitions)

Assessment - Teacher Observation

Session 18: Students will be able to develop their own ideas when reading informational books.

Ext. Desc. - Teaching Point: Today, I want to teach you that history writers write and develop their own ideas about the information they find as they research.

Mid Workshop Teaching Point: The teacher will teach the students how to identify when text is written in compare and contrast this will then lead to students taking notes in compare/contrast format.

Session 18: Students will be able to write using pronouns and their antecedents, and possessive pronouns.

Ext. Desc. - Teaching Point: Possessive pronouns do two things at once. They take the place of a noun, and they show ownership. When you use possessive pronouns, you don't use an apostrophe as you do with possessive nouns. I am writing about an argument between two brothers over their socks. Let's read this sentence: I thought those socks were my socks. The sentence sounds kind of dull with the word socks in it twice. I want to write something that flows better. How about this? I thought those socks were mine. The word mine is a possessive pronoun. It replaces the whole phrase my socks. In the next sentence, how can I replace the phrase his socks? I can say, my brother was certain they were his.

Active Engagement: Writers, with your partner try to find all of the possessive pronouns. What phrases did each of those possessive pronouns replace? How did using possessive pronouns make my writing flow more smoothly?

Link: Writers, from this point forward remember that possessive pronouns show ownership and often take the place of longer phrases. You don't use an apostrophe with possessive pronouns. Possessive pronouns include; mine, ours, his, hers, theirs, and yours.

Mid Workshop Teaching Point: Fourth grades, please look over here really quick! Think with your writing partner about how the author showed ownership. Identify the possessive pronouns and double check to be sure that they do not include apostrophes.

Assessment - Teacher Observation

Session 18: Students will gather evidence to substantiate their essay opinions.

Ext. Desc. -

C: Start with the opinion writing checklist and the draft they have going so far. What goals do they have? Where have they gotten stronger even since a week ago?

T: Today I want to teach you that persuasive writers draw on evidence from the world to convince others. You can gather stories from other people, you can get quotes from experts, etc.

Show writers how they can organize for note taking in their notebooks - page 168 in Boxes and Bullets book.

AE: Ask students to think of one of their reasons in their essay. Think through with their partner what kinds of evidence they could gather to substantiate that reason.

L: Remind them that creating a chart like the one you showed them will help them keep notes organized, and will remind them to collect a variety of evidence.

Share

Assessment - small group or one on one conference

Session 19: Students will be able to apply grammar skills through spelling consciousness.

Ext. Desc. - Teaching Point: When I write my first drafts I know that spelling is very important, but I don't want to stop and look up how to spell a word—that would interrupt my train of thought. So when I am unsure of my spelling, I draw a line under the word or put a small sp to remind myself to check the spelling later when I am editing. In my title, Odyssey on the Tracks, I'm not exactly sure how to spell odyssey, so I will underline it to remind myself to check the spelling when I finish writing. Odyssey is a great word that makes this sound more like an adventure. I wouldn't want to miss out on a great word like that just because I am not sure how to spell it. I am also wondering about the word fascinating in the first sentence. I am drawing a line under that word as well. Spelling consciousness means

you pay attention to spelling and give yourself reminders to check words, but you keep on reaching for the richest, most interesting words possible.

Active Engagement: Partners, think together – why does it make sense to continue writing on the first draft instead of stopping to look up unknown words in a dictionary? What did I do to note possible misspellings? Why is it wise to use this strategy during drafting?

Link: Writers, from this day forward I want for you to remember that when writing a first draft, and you come to a word that you are uncertain about how it is spelled, quickly underline the word or write sp above the word. You can look up the spelling of tricky words after you write.

Mid Workshop Teaching Point: Quickly look up here with your writing partner. Discuss if the author payed attention to spelling. How ca you tell? Which words should have been underlined or marked with sp?

Session 19: Students will be able to choose appropriate punctuation for their independent writing piece.

Ext. Desc. - Session 19: Choosing Punctuation for Effect: At the end of this lesson, students will be able to choose appropriate punctuation for their independent writing piece.

Connection: The teacher will tell a story about a time where they or someone they know had a good time controlling a situation (ex: Playing Simon Says). The teacher will then explain the teaching point: Today, I want to teach you that fiction writers don't just choose 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.

Teaching Point: The teacher will first name a few pieces of punctuation students are sure to know and what these are used for. The teacher will then model returning to a draft with an eye toward revising with punctuation. The teacher will how writers can consider using punctuation for clarity and effect.

Active Engagement: The teacher will allow students to help revise the next section of your story with an eye toward using punctuation for effect.

Link: The teacher will remind students of their own goals for today's writing that they should continue to follow through with, and reiterate today's teaching point.

Mid Workshop Teaching Point: The teacher will explain to students what run-on sentences are and how they are able to fix them. The teacher will model this strategy and have students practice with their writing partner.

Share: Explain to students that tomorrow will be the last day set aside to work on their independent fiction projects, so they need to spend some time thinking about and gathering tools to help them work on those projects independently.

Session 19: Students will be able to find life lessons through the investigation of informational writing.

Ext. Desc. - Teaching Point: Today, I want to remind you that history is made not just from names, dates, and facts but also from idea The stores that are told through the ages survive not just because they are true, but also because they convey larger ideas about a people, a nation, a time. It helps, therefore, to take the stories of history, and to ask, "What life lessons might this be teaching? and write about them.

Assessment - Teacher Observation

Session 19: Students will be able to publish and celebrate in ways that help readers get get lost in the worlds they have created.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers publish and celebrate in ways that help our readers best get lost in the worlds we've created. Sometimes we might include illustrations or photographs within our writing, or we might even act out parts of our stories, trying to speak just as people from that time period would.

Assessment - Teacher Observation

Session 19: Students will link their reasons and thesis statement so there are no gaps in their logic or reasoning.

Ext. Desc. -

C: Tell students a crack in an essay (much like a crack in a building) is not as convincing as it could be. A crack would be a place whe people might say, "That's not true! Your evidence doesn't say why that's true" etc.

T: Today I want to teach you that one of your greatest responsibilities as an essayist is to leave no cracks. We do this by linking every piece of evidence directly to our thesis statements.

Tell them you've been studying a lot of essays to get ideas for how this is done. Show them the chart on page 174 "Transitions to Connect Evidence to Reasons".

Reread your body paragraph (or use Lucy's on page 174) and check that you have linked each piece of evidence back to your reason Think aloud for students as you do this. Have students help you decide if you have, or if there are cracks.

AE: Students will practice doing this with their first body paragraph. Have them reread their paragraph and link it to their thesis and

reasons just as you modeled. If they don't have a link, they will use a transition phrase from the chart to link it. Give time, then partner: share revised paragraphs with a partner.

Link: Highlight an example of one student's revision that you heard. Send writers off to continue adding connections between evidence, reasons, and thesis.

Share

Assessment - small group work or one on one conferences

Session 19: Students will publish their poems in order to create their own anthology.

Assessment - Writing Rubric

Session 2: Students will be able to capitalize titles, headings, and abbreviations.

Ext. Desc. - Teaching Point: As we saw in the resources I shared, informational writing has a title and often several headings as well. To help me organize my writing I am going to create some headings for a report. For my title, I want my title to say Unique Features of Some States. I will capitalize the first and last words all other words that are important. That means I capitalize Unique for sure. I am not going to capitalize of, but I do need to capitalize Some. That is important to the title. Several abbreviations utilize capital letters. When we abbreviate the name of a state, we capitalize the abbreviation. Arizona is AZ. Missouri is MO. Notice heading 3 where I used D.C. That is the abbreviation for District of Columbia, a proper noun that I must capitalize as well.

Active Engagement: Imagine that a new student arrived to our class and that you and your partner are responsible for explaining to them how to capitalize titles, headings, and abbreviations. Decide what you would tell them. Now, let's look at this writing piece about Rosa Parks- Think with your partner about how the author used capitals in titles and headings. Were there any abbreviated state names? Did you notice the capitals used to abbreviate a name in the writing?

Mid Workshop Teaching Point: The teacher will show the writing sample. Students will discuss what the author did well with using capitals for headings and titles.

Link: Today, as you review your writing pieces try to find proper nouns that need to be capitalized.

Assessment - Teacher Observation

Session 2: Students will be able to create a plan for their informational texts, and will be able to use this plan to create their writing pieces.

Ext. Desc. - Connection: Writers, I usually use this time to remind you of the work that we have been completing leading up to this lesson. Instead, I am going to have you discuss with your partners what your plan for writing is today. Today, I want to remind you that writers, especially writers of informational texts, take time to think over the structure for their writing. Writers choose structures that make sense for the entire piece of writing.

Teaching Point: The teacher will explain the different ways that writers are able to organize their writing pieces. Students are able to write their pieces in chronological order like a timeline, or students can organize their writing piece in different sections or categories.

Ways to Structure a Section of an Informational Book:

- Chronologically-Telling things in order from first to last
- Categorically- different categories within the topic
- Other?

Active Engagement: Really quickly, turn and tell your partner how you'll structure your all-about section of your writing. Make sure that this plan fits with how you have begun researching and planning for this section.

Link: Today and everyday it is important for you to think about how you are going to structure your writing pieces. The important thing for you to make sure that your entire piece is structured in a way that fits together. Now, each of us needs to write, write, write!

Mid workshop Teaching Point: Fourth graders, really quickly look up here. Right now it is so important that you are writing nonstop. If you come to a point where you cannot remember a person's name or a specific detail that is ok. You can even just say Ruby Bridges went to blank blank school. At the end of writing you can work with a partner to fill in some of the blank details that you are missing. You are also able to bring this home to help you add more details to your writing.

Share: Fourth Graders, with your partners I want for you to look over your work. Pay attention to when you are using transition words to demonstrate a sense of time. If you are ordering your work categorically then you may sequence them in order of importance.

Assessment - Teacher Observation

Session 2: Students will be able to imagine and write about stories that they wish existed in the world.

Ext. Desc. -

Connection: "The other day I was trying to decide which book I wanted to read next. I wanted a story about a character that was like

me. I want a story about a girl from a big family, who loves going to the beach." (The teacher will tell a story about how writers often find story ideas in the details of our lives)

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 by paying attention to the stories that they wish existed in the world. Sometimes writers get ideas for stories by thinking, 'How can I write a story for people like me, so that we can see ourselves in book?'" (Here the teacher may give a couple of examples of books that they wish existed that would relate to them. For example, I wish there was a book about a kid like me who was afraid of the dark)

Model: "Let me show you how I use this strategy to come up with a story idea. First of all, I am thinking about the books that I want to read. For one thing I wish there were more books about people who _____" (The teacher will model writing that they wish existed to using think aloud and their writing journal). "Do you see writers, that when writing about my story idea, I didn't just say, 'I wish there were books on kids who are _____'? I actually jotted a few sentences about how such a story might go. I specifically thought about what the character might want and what she might struggle for. Characters in all stories have big longings. The most important thing that I want for you to learn from this lesson is that when you are collecting ideas for stories in your writer's notebook, you get ideas not only from rereading old entries, but you also get ideas for stories from thinking about books you wish existed in the world. Today you can use either of these ways to grow story ideas.

Active Engagement: "So let's try it. pretend that you think to yourself, 'I wish there were books about kids like me who aren't that good at _____. Remember that to make that wish into a story idea, you need to invent some details. You can do so by asking questions of your story idea. Why isn't the kid in the story good at sports? Which sports? What has happened lately that shows these struggles?' " Now, tell your partner how you could turn this into a story idea. Remember, think about the character, his or her character traits, the character's particular struggle, about what he or she wants, and about what the character does."

Link: "So writers, we pretended we wished there were more stories about kids who aren't good at sports and then imagined a character in such a book. When you are living your life as a fiction writer, you won't write about the character/ lay out. You'll invent your own characters. You can use any of the strategies we've learned, or others that you invent, to do this.

Share:

Assessment - The teacher will meet with students individually and in small groups

Session 2: Students will be able to plan their story by using a story arc and historical timeline.

Ext. Desc. - Connection: Writers, this is such a fun and exciting unit to be a part of! We have been discussing and collecting information for our historical writing pieces. Yesterday, we gathered many notes about different topics and we even got to see pictures from the time period we chose.

Today I'm going to teach you that historical fiction writers rehearse differently because we aren't just writing stories, we are writing historical fiction. We learn as much as we can about the time period in which our stories will be set, paying attention especially to the people and the issues that matter to them, and to the fabric of daily life—to the transportation, the clothes, the meals, the setting. As we read about the era, we're thinking, "So how might MY story go?" and we collect details that could end up as part of our own stories.

Teaching Point: Writers, watch as I create a story arc of my story.... I may include different options for what could happen with my character at different points. In order to show this I am going to use different arcs that may have the same beginning but then end differently. You could also use the same arc just different color markers for where you change it.

Mid-workshop teaching point: Historical fiction writers actively look to be inspired and jot those story ideas down as quickly as possible before moving on to another source of inspiration. We might study photographs or artwork and imagine storylines for the images we are seeing. We might listen to music from the times, touch artifacts, pour over primary documents and think—what stories are hidden here?

Assessment - Teacher Observation

Session 2: Students will generate ideas for their poems by looking at the world in a fresh new way.

Ext. Desc. - Materials: Poem Pencil Sharpener by Zoe Ryder, observation recording sheet, and everyday item (such as an acorn)
Connection: Yesterday we were working on getting ideas for poetry using our five senses. I provided items for you to observe and each of you recorded using your sense of sight, hearing, sound, and touch. You observed the items just like Emily Dickenson must have observed a snake in order to write A Narrow Fellow in the Grass Today I want to teach you that you can get ideas for poems from everyday objects by looking at the objects in a fresh, new way. We can call this observing through poets' eyes. It's a little different than observing through scientists' eyes.

Teaching: I have a poem to share with you by a poet named Zoe Ryder White who saw an ordinary object in a fresh, new way. Zoe could have seen and described the object in regular words but instead she saw the object with a poet's eyes. Here's the poem Pencil Sharpener by Zoe Ryder White. Today, let's pay special attention to how Zoe gets ideas for her poem by seeing the pencil sharpener in a fresh, new way.

Hmmm....When I look at this pencil sharpener, I see a gray box, a machine that makes my pencil sharp, but that sounds like I'm just using my science eyes to describe it.

I'll read Zoe's poem to you and see how she saw the sharpener with poet's eyes. (Read the poem aloud.)Poets, when I read this poem

I was so surprised! I don't usually think about our pencil sharpener like Zoe describes it! But Zoe sees the pencil sharpener like a poet sees it, in a fresh, new way! Did you hear how she imagined that there are bees inside the pencil sharpener and that they are buzzing around the tip of her pencil to make it sharp! Imagine that! This poem makes me see our classroom pencil sharpener in a fresh, new way.

You can use your poets' eyes like Zoe and see things in fresh new ways to get ideas for your poems. We are going to play a little game to practice looking at every day objects through a poet's eyes. (This game could be played as a whole group or in smaller groups. Have children sit in a circle.) I have an ordinary object to show you. Your job is to observe it with your poet's eyes. We'll do this quietly without sharing ideas at first. (Display an object, i.e. an acorn for observation. Be sure to provide some quiet time for students to use their senses to observe the object.) Here is an acorn. We will pass it around the circle and each person can use their poet's eyes. When you get the acorn share your idea of how you see or think about the acorn. I'm passing the acorn to _____. Here is an acorn. (That student shares their thoughts for the group.) No, it's a _____ (fairy's house). I can tell you used your poet's ideas and saw the acorn in fresh new way. Pass it now. Here is a fairy house. No, it's a feast for a squirrel. Students continue passing the object etc. Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future) Today and everyday as writers, you can observe ordinary objects in the world around you through poets' eyes to get ideas for your poems. When we write poems, we need to first get ideas from the world around us. Just remember, as a poet, you can get ideas by looking at objects in a fresh, new way.

Practice: Provide students with a clipboard and a recording sheet to begin looking at objects through poets' eyes. You may choose to have students look around the classroom or to take a walk outside.

Share/Wrap Up: Today, as writers, you observed using your poets' eyes. You wrote your ideas about everyday objects. These records will serve as inspiration for the poetry that you will write. Until then, we will keep these observations safe in our poetry folders.

Assessment - Teacher Observation

Session 2: Students will write to develop new ideas for essays.

Ext. Desc. -

C: Essay writing is like making a cake. The form and the shape matter a lot, but so does the actual batter, or the contents of the cake. When you're writing an essay, the form matters, but so does the content!

When you collect entries for essays it will be for one reason: to come up with ideas. They can be a list of ideas, or chains of thoughts, or stories with notes all over them.

TP: Think of a person who matters to you, list specific ideas about that person. Then take one of those ideas and write an entry in which you think about that idea. (For example, my brother can be annoying)

Model for students how you come up with IDEAS about a person. Show them how you push yourself to think, "A thought I have about this person is..." Choose your idea and then begin writing an entry for your students to see.

AE: Think of your ideas about a person who matters to you. TYP and talk about an idea. Say more about your idea to your partner, thinking about how an essay entry could go. Partner 2 listen.

L: Refer to chart you've created for generating essay ideas (p. 24) and send students off to begin entries.

Share

Assessment - One on one conference with teacher; small group conference on regular basis

Session 20: Students will be able to take questions and answer them through research.

Ext. Desc. - Teaching Point: Fourth graders, as you are learning about new things you may often find yourself wondering about different aspects of the topic. Today, I want to teach you that good writers take their thoughts and turn them into questions that they can research the answer to.

Assessment - Teacher Observation

Session 20: Students will celebrate their poetry writing.

Ext. Desc. - Students will celebrate their poems with a poetry jam. Each student will choose a poem to share with the class/audience.

Assessment - Self/Peer Evaluation

Session 20: Students will prepare their drafts for publication by editing for punctuation, spelling and other conventions.

Ext. Desc. -

C: Tell students a metaphor of something in life that is taken more seriously if it looks professional. Today they will begin getting their essays ready for publication, so they must show it is their best and they are proud of it.

T: Model how you check one of the sections of your essay for misspelled words. Think aloud how sometimes you don't always recognize when a word is misspelled and what you may do. Model how you read each word - word by word, looking to see if it looks like a word you've seen in print. If it looks like a word I'm not sure I've seen, or a word I'm having trouble reading, I'll circle it.

Display the piece of writing and show how you do this in front of them. When finished, rename what you did. Even if a little unsure, we circle the word and go back to check later.

AE: Give them the rest of a piece of writing or a previous student sample and have them do the same strategy - word by word reading to check for misspelled words that look strange or they are unsure of. (Can do with partners)

Link: Send writers off to continue checking their own drafts for spelling errors, in addition to other conventions they know how to check for during editing. Use editing checklist to help them.

Share

Assessment - one on one conference or small group

Session 20: Students will review grammar skills with a scoot activity.

Assessment - Performance Task

Session 21: Students will complete a post assessment where they will need to edit and revise a piece of writing that reviews all of the areas of grammar that has been taught throughout this unit.

Assessment - Scoring Guide

Session 3: Students will be able to create a list of writing ideas, which will be used to inspire their writing

Ext. Desc. - Day 3: Writers Prepare For Writing By Making Lists:

Connection: Writers, we have been working extremely hard to prepare ourselves for writing. We have done this by thinking of things that we hold near our heart and making lists of books that we wish existed in the world. Wonder is one of the most important tools a writer can have. Writers are always thinking about the world, asking questions in their minds, wondering about this or that.

Teaching Point: Today, I am going to teach you that writers can also gather ideas for writing by making a list of things that they wonder about. Let's look at a fourth grader's writing from New York. (Teacher will show the two pieces that are examples. The teacher will point out specific wonderings.) Writers notice how some of their questions can be answered while other questions cannot be answered.

Active Engagement: Really quickly turn and share something that you wonder about with your writing partner. (Give the students a moment to share). Boys and Girls, I heard so many great ideas of things that you wonder about. For example, I heard....(share some of the ideas that you heard).

Link: Writers, from this day forward you can use wonderings as a way to brainstorm a list of future writing topics. Today, when you head back to your seats I want for you to make a list of things that you wonder about.

Mid Workshop Teaching Point: Challenge your students to take one topic and stretch it like the mentor texts did.

Share: Writers will share their lists with their writing partners or quickly with others in the class.

Assessment - Teachers will meet with students in small groups and individually in conferences.

Teacher Observation

Session 3: Students will be able to generate ideas using sensory images and poet's eyes.

Ext. Desc. - Materials/Charting: chart paper divided into 2 sections – Scientist's Notes on a Leaf / Poet's Notes on a Leaf, clipboards (one for each child), observation recording sheet included with this lesson, poetry folders, a safety pin, Safety Pin by Valerie Worth

Connection: (activate prior knowledge and focus students attention on lesson) This week we have been working on observing objects using our 5 senses and our poets' eyes.

Today we will continue to observe using both of these strategies. Your observations will be the special ingredients that you need to go

ideas to start writing your poems
tomorrow!

Teaching: (demonstrate the teaching point as if you are working independently) Watch me, I'm going to use my 5 senses and my poet's eyes to look at this leaf and get ideas for a poem about the leaf. First, let me show you how a scientist may take notes about a leaf. Begin writing notes on the chart paper – one inch long, three inches wide, saw tooth edges, dark green on one side, paler green on the other side, veins stick out. Now, I'll show you how a poet, like Emily, might see the same leaf. On the second column, begin writing notes – tiny enough to be a tree for a village of snails, it's as if someone scissored the edges to make them pretty, and painted on a deep forest green. Hmm...I'm thinking that the poet's notes sound like ingredients for a great poem!

Active Engagement: (set children up to briefly use the strategy just taught) Now it is your turn to have a try. First, let's look at this safety pin with our scientists' eyes. Turn and talk with your writing partner about what you see with your scientists' eyes. (Give the students a couple of minutes

to observe and talk.) 1,2,3, eyes back on me. I heard a scientist say that the pin is silver and sharp. I heard another scientist say that it is used to hold something together, like a bandage and another said that it has a very sharp point. Now, let's look at the safety pin with our poets' eyes and our senses. Turn and talk about what you see with your poets' eyes. (Give the students a couple of minutes to observe and talk.) 1,2,3, eyes back on me. This time, I heard the ingredients for some wonderful poetry. _____ said that the pin looks like a ferocious mouth waiting to chomp down on its prey. _____ said that she imagined that the pin was a dragon with mean eyes getting ready to breathe fire! Did you notice how they used their poet's eyes to see the pin in a fresh new way. You won't believe it, but a poet named Valerie Worth did the same thing when she saw a safety pin and it gave her ideas for a poem. Here it is. (Read the poem Safety Pin.) Do you see how she observed the pin using her sense of hearing when she said that it was like a quiet fish? Do you see how she used her poet's eyes to say that it has a surprised eye?

Link: (restate, review, clarify key teaching point, emphasizing its utility from now to the future) Today and everyday as writers, you can get ideas for your poems by looking at objects through poets' eyes and by using your 5 senses just like Valerie. When we write poetry, we need to first get ideas before we can begin to draft a poem. Just remember as a writer, you can get ideas by observing everyday objects in fresh new ways.

Practice: Provide students with a clipboard and a recording sheet to continue looking at objects through poets' eyes and observing using their five senses. You may choose to have students look around the classroom or to take a walk outside.

Share/Wrap Up: Today, as writers, you observed using your poets' eyes and your 5 senses. You wrote your ideas about everyday objects. These records will serve as inspiration for the poetry that you will write. I would like you to look through the ideas you have been collecting and choose 2 of your observations that seem like ingredients for a wonderful piece of poetry. (Give students a couple of minutes to sort through their observations.) Now, I'd like you to share your observations with your writing partner. Partner #1, it's your turn to share. (Give a couple of minutes for the first partner to share.) Partner #2, your turn. (Give a couple of minutes for the 2nd partner to share.) Tomorrow, we will turn these observations into poem! Until then, we will keep them safe in our poetry folders! I can't wait for you to use your ideas from observing through poets' eyes and by using your 5 senses to begin your very own poetry.

Assessment - Teacher Observation

Session 3: Students will be able to use previously taught strategies to write with independence.

Ext. Desc. - Connection: Fourth graders, I want you to think back to when you learned how to ride a bike. At first you started with a lot of help. Usually you may have started with a tricycle, and then moved to a bigger bike with training wheels, and eventually to a normal bike. The point is that everyone starts with a lot of support or help and they gradually become stronger and more independent. The same is true for when we are writing. We begin with a lot of support and gradually you get to complete stories on your own.

Today, I want to remind you of something that you already know: writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time. (The teacher may refer to specific examples of previously taught skills.)

Teaching Point: Today you will use the strategies that we have already learned to finish up your first chapter of your book. Then, just like Naomi you will move into your second chapter which is a chapter that zooms in on a more focused topic. When you are finished with your first chapter you will research and gather information to draft your second chapter. The subject of your chapter two may be different, but the planning is the same.

Getting Ready to Write an Informational Book:

- Choose a topic
- Think about how your writing might go. What kind of writing might each chapter (or part) be?

- Plan a way to take notes and to jot ideas for each part
- Take notes, fitting what you learn into your plan for the writing.
- Plan for teaching others about your topic, and then do that teaching to rehearse for writing
- Draft

Active Engagement: Writers, with your partners, go ahead and get started deciding how you'll do the work that is on the chart. You'll be starting either number two or number three on the chart, or you'll be figuring out your own way to structure your notes and research for the next section of your information book. I'll come around and listen, and when I tap your shoulder, head off to your work spot.

Mid Workshop Teaching Point: Writers, I want to remind you that one way you are able to save time is if you collect notes for your whole book, not just the section that you are working on. If you haven't found a spot in your notebook to organize your thinking for all sections of your writing piece would please take a second to do so.

Share: Writers, today you are going to go ahead and share your writing with someone who is not your partner. You will discuss your different sections. Go!!

Assessment - Teacher Observation

Session 3: Students will be able to use proper ending punctuation.

Ext. Desc. - Teaching Point: There are four kinds of sentences: declarative, interrogative, exclamatory, and imperative. As writers, we need to use a variety of sentence types to create writing that is more interesting to readers. My first sentence is a declarative sentence because it simply makes a statement. This sentence ends with a period. My next sentence shares strong feelings. It's an exclamation and it ends with an exclamation point to give extra emphasis. My third sentence is imperative. This means it is a command, telling me to do something. Imperative sentences, depending on how strong the command, can end with a period or an exclamation point. You can know end punctuation for a sentence such as Could it really be time to get up? (The teacher may also show the power point presentation to help teach the different types of sentences.)

Active Engagement: (Teacher will refer to example on pg. 180 or a student example) Discuss with your partner the different types of sentences in this writing piece. How might you change a declarative sentence into an exclamatory or interrogative sentence?

Link: Today, as you are reviewing your writing pieces, please try and make sure that you are using a variety of sentence types.

Assessment - Teacher Observation

Session 3: Students will be able to write real world problems while adding historical relevancy.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers can collect possible story ideas by thinking of our own lives and how the desires and problems of our own lives might play out in another time period. We can think about what is at the core of our desires and problems (freedom, fitting in) and then think about what these might look like in the time period we are studying. Watch me as I quickly flash draft a scene from today, and switch it to take place in the past. Notice as I write my dinner scene that instead of my children talking about a game on the iPad they will discuss a baseball game that happened with the neighborhood kids (you can use any example as the teacher but make sure it is clear to students how you change things from today to things from their time period). This is something you can do at your desk today and everyday with different scenes from your arc.

Assessment - Teacher Observation

Session 3: Students will recognize qualities of freewriting and demonstrate an ability to freewrite to grow essay ideas.

Ext. Desc. -

C: Today we will investigate "What is good freewriting?" What does a writer do to do a great job at this type of writing?

T/AE: Show students the sample of freewriting, "Friends are like..."(attached) Ask students to think and talk about what is strong about this writing and what did the writer do that we could try. Jot your thinking on the essay, as well. Coach into partnerships "Say more about that" or "What part makes you think/say that?"

Chart some ideas of what students notice about the freewriting sample. Be sure to include the qualities on page 29 for your chart.

L: Send students off to freewrite, reminding them of the qualities they noticed; remind them to keep their pens moving.

Share

Assessment - small group or one on one conferences with teacher

Session 4: Students will be able to choose a specific topic to write about.

Ext. Desc. - Day 4: Review Small Moments:

Connections: Writers, we have been extremely busy forming lists and brainstorming writing topics, last night I was thinking about how excited I am to finally be able to start hearing about things that have happened in your lives, so that I can get to know you better. One way that good writers are able to share important or fun moments of their lives with others is through the use of small moments.

Teaching Point: Today, we are going to review zooming in on a small moment. (Teacher will have a chart with the three parts; whole watermelon/slice of watermelon/and a seed). I know that you have talked about small moments since second grade, but I just want to remind you how we are able to zoom into a seed story. A whole watermelon is an entire vacation or day (I used my entire wedding day as an example). If we use our magnifying glass and zoom in further we are able to see a slice of watermelon. This might be one event during the day that still has LOTS of details (My wedding reception). So, we have to zoom in even further to a seed (the storm during my wedding reception). Our seed story usually only lasted about ten-fifteen minutes, but it is a story that we could stretch across page using lots of details. (The teacher will be modeling how they simplify their story on their chart next to each picture).

Active Engagement: Writers, we are now going to practice finding a seed with our writing partners. Let's think back to the first day of school. This is our watermelon. Now, let's zoom in to one part of our day...the watermelon slice....let's say we zoom in to the morning. Now, turn and talk to your partners about how we are able to create a seed story from the morning of our first day of school. (Allow students to turn and talk to their partners for a moment. If groups are having trouble, coach groups as needed) 3-2-1-0 Fourth graders I can't believe all of the great ideas I've heard. I heard one group talk about the moment they walked into the classroom, and everything that was going through their mind.

Link: Writers, remember that our goal for today is to focus on zooming into a seed story. When you go back to your seats I would like for you to practice finding seed stories to write about. (Use graphic organizer to help students get started and focus on seed stories)

Mid Workshop Teaching Point: When students have seed ideas challenge them to write out their seed story.
Share: Have students share their seed story plans with writing partners.

Assessment - Teachers will meet with students in small groups and individually for conferences
Teacher Observation

Session 4: Students will be able to plan for their writing by paying attention to internal and external character traits.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers develop both the internal and external characteristics for characters that live in our chosen story idea. We do this work, remembering to draw on what we know about the time period and to make our character true to the times. (Adapted from Session III, Developing Believable Characters in Writing Fiction: Big Dreams, Tall Ambitions)

Assessment - Teacher Observation

Session 4: Students will be able to teach someone else about the topic they are writing about.

Ext. Desc. - Connection: Today writers, you are going to return to the person that you talked to about your paper yesterday. You will show each other your notes and the things that you have learned. As you talk, tell each other what you learned that is especially interesting about your topic.

Today, I want to remind you that when you are writing to teach about your topic, as you are whenever you do any information writing, helps to actually do some teaching. Knowing that you have an audience can help you figure out what you need to teach. And the questions people ask in real life are probably questions that readers will also ask, so it helps to try and answer those questions in your writing.

Teaching Point: Fourth graders, before a teacher teaches others, they must have a plan on what they are going to teach. It is important to keep in mind, "What do I want my audience to learn." "What might confuse my audience, or what might I need to clarify"

Questions Teachers Ask When Planning to Teach:

- What do I want my audience to learn?
- What will interest people?
- What might confuse them that I can clarify?

Asking these questions will help guide my teaching.

Active Engagement: Fourth graders, turn and talk to your partners about what it is that you plan on teaching your audience. What will be something that you may need to explain on a deeper level, or clarify for their understanding?

Link: Without talking on the rug, make a plan for how you will teach someone today. Just jot the topics you'll teach, in order, and then, after you make that plan, consider whether you've taught the important points, interested your student, and answered the questions that that the student is apt to be asking.

Mid Workshop Teaching point: Fourth graders, I am hoping that by teaching someone about your topic you were able to see what

questions you are going to need to answer in your own writing piece. I want to remind you that those questions that you partner had are also questions that your reader will have. As a good writer you need to make sure that you answer those questions in your writing

Share: Ask writers to reflect on all they already know about good informational writing, and use the information writing checklist to set some goals for their writing.

Assessment - Teacher Observation

Session 4: Students will be able to use punctuation in dialogue.

Ext. Desc. - Teaching Point: Dialogue can make a story interesting, fun, exciting, and just better to read! But we have to give speaker credit for what they say by punctuating the dialogue the right way. In creating dialogue, we need to follow four rules. First, use quotation marks around the things people say out loud. Second, capitalize the first word in the quotation marks. The third rule is to put end punctuation and commas inside the quotation marks. Fourth, identify the speaker. So let's look at some dialogue I wrote to see if I followed all four rules. Did you notice that I didn't use the word said? It's tempting to write that word for each piece of dialogue, but that is overused. I want my writing to be more interesting than that, so I'll use different words to convey how each speaker says the words. Watch to see how I occasionally let you use the context to infer who is speaking. Good readers can do that. When I finish writing, I read twice. On the first reading, I read to make sure I'm satisfied with the ideas. Then I reread for correct punctuation.

Active Engagement: Writers, look at this writing piece. Read it looking very closely at the dialogue. How did the dialogue expand your understanding of the main character? Was there enough dialogue? Was it punctuated correctly? Try adding a line of dialogue that follows the rules that we have discussed.

Link: Today and everyday as you are writing, make sure that you review and add dialogue using the four rules that we have discussed.

Assessment - Teacher Observation

Session 4: Students will be able to use sensory words to create poems.

Ext. Desc. - At the end of this lesson students will be able to use sensory words to create poems.

Prior to teaching this unit the teacher should be keeping track of sensory words that authors use in their writing

Connection: Fourth graders, we are going to start our writing unit making a class anthology. Often times writers begin with a topic—something that means something to them—and then imagine the various themes and messages they might convey about that topic. Sometimes it helps to ask: “What lessons can be taught about this topic?” or “What is important about this topic?” Once they've decided on a theme or message they want to put forward, writers draft a first-draft poem that attempts to convey that message. (Teacher may take a minute or two to brain storm with the class what their class anthology will be about)

Teaching Point: Writers, one way that writers are able to express their messages through poems is by using sensory words. Today, I am going to teach you about words that poets and all authors use in their writing. Words that when we close our eyes, we know exactly what that writer is writing about. Watch me pick out sensory words as I read the poem entitled, “Ears Hears” by Lucia M. Hymes and James L. Hymes Jr. (The teacher will read the poem aloud. After reading the poem quickly jot down words that have sound in your five senses work sheet or enlarged chart)

Ears Hear

Flies buzz,
Motors roar.
Kettles hiss,
People snore.
Dogs bark,
Birds cheep.
Autos honk: Beep! Beep!

Winds sigh,
Shoes squeak.
Trucks honk,
Floors creak.
Trucks honk,
Floors creak.
Whistles toot,
Bells clang.

Doors slam: Bang! Bang!

Kids shout,
Clocks ding.
Babies cry,
Phones ring.
Balls bounce,
Spoons drop.

People scream: Stop! Stop!

Active Engagement: Now as I read this poem record the sense words that you hear, on your five senses worksheet.

Ice Cream
Strawberry ice cream
Cold and sweet:
Sugar cone
My favorite treat:

Pink and sticky
Melting drips;
Lick it off
My finger tips!
(The teacher should record/list words in order)
Taste Words Sight Words Touch Words
Cold Pink Sticky
Sweet Melting
lick

Link: Writers, what I want to remind you is that we have been working on a class Anthology which will express a message or theme to our readers. One way that we are able to express our thoughts in poems is by using sensory words. Today and every day, as you are writing poems pay attention to how you are making you are making your reader imagine what it is you are writing about.

Mid Workshop Teaching Point: Writers, I want to stop you very quickly, In the beginning of this lesson we discussed sensory words that can help us imagine what it is the writer is tasting, touching, smelling, seeing, hearing, etc. Now, I want to remind you that we are able to also use feeling words, which allows us to understand how the writer is feeling. I would like to share the poem called "A Circle of Sun" with you.

A Circle or Sun:
I'm Dancing.
I'm leaping.
I'm skipping about.
I gallop.
I grin.
I giggle.
I shout.
I'm Earth's many colors.
I'm morning and night.
I'm honey on toast.
I'm funny.
I'm bright.
I'm swinging.
I'm singing.
I wiggle.
I run.
I'm a piece of the sky
In a circle of sun.

Notice class that this poem is making you feel happy with the words that the author has chosen. Poets are able to make their readers feel different emotions by choosing particular words. Take a look at this chart, and off you go.

Share: Students can choose to share poems that were created during independent writing time, or you may choose a poem to discuss as a class.

Assessment - Teacher Observation

Session 4: Students will use elaboration prompts to write long about their essay topic.

Ext. Desc. -

C: Talk to students about how they have been having great ideas so far, but now you are going to teach them to hold on to these thoughts for longer stretches of time. Some essays writers keep a list of elaboration prompts to push their thinking close by while they write.

TP: Tell students in order to elaborate, they can let the words on the page be sort of like the other person in a conversation. For example if you have the thought, "It's hard to be a good friend", think to yourself, "I agree with this because..." or "One example would be.." Saying more about the idea, connecting it to other things, saying the idea in more than one way.

Show students the list of "Ways to Push our Thinking" chart on page 38. Have students try it with you. Give them an essay idea for them to help you push your thinking. (When I was a kid, my father taught me a lot, etc)

AE: Set children up to practice elaboration prompts to extend an idea you give them. (Kids have more problems with friends as they get older. TTYP and discuss with partners to push you.

L: Restate the teaching point. Have students use elaboration prompts as scaffolds to help them extend their own ideas as they write.

Share

Assessment - one on one assessment or small group conferences

Session 5:

Elaboration: Students will be able to add details to their writing to show what happened in the past.

Ext. Desc. - Connection: Writers, we have been working extremely hard on writing fast and furiously. I have told you that even if we cannot remember a person's name or a specific place we can leave it blank and come back once we have it figured out. Today, though we are going to slow down and make sure that we are adding details into our writing to make sure that our readers are able to imagine the time period of your piece.

Today, I want to teach you that often when you reread a draft of your writing, you will find that you've written a sketch without a lot of details. One of the best way to improve any piece of writing is to add details. Historians often try to give the details that help readers picture what happened in a long ago and faraway time.

Teaching Point: "Today, I want to teach you that often when you reread a draft of your writing, you will find that you've written in stick figures, without a lot of detail. One of the best ways to improve any piece of writing is to add details. Historians often try to give the details that help readers picture what happened in a long-ago and faraway time.

- Explain the importance of detail in history writing by telling about a well-known history writer who values details and by citing a few of the ones she's used in her writing.
- Tell students to read, noting not just the main facts but also the intriguing details and particular stories that will enliven their writing.
- Instruct the students to listen for details as you read an excerpt from an informational txt and then discuss the ideas those details sparked. "Tell each other some of the details that you noticed"

Active Engagement: Writers, right now will you take a second to reread the last bit of writing you did yesterday. Notice how many details you have included? Notice too places where your writing seems a bit bare-bones. When you find a place that needs more details, star it so you know to go back and flesh it out.

Link: From this day forward I hope that you remember how important details are not only to personal narrative writing, but also informational writing pieces.

Mid Workshop Teaching Point: The teacher will demonstrate how they are able to not just write facts while researching, but they grow their ideas about the facts they write.

Share: Have students study pictures in order to gather more details about the time period that they are writing about. Have students envision the time period that they are writing about

Assessment - Teacher Observation

Session 5: Students will be able to plan for their writing by planning character struggles and motivations.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers consider the struggles and motivations of their

character, considering both those that are personal and those that comes from the historical period. Sometimes these struggles and motivations are more universal in nature and could happen at any time (wanting friendship, needing food). Other times these motivations and struggles are unique to the time period (choosing which government to support, packing a trunk to go to the New World). We can explore both of these possible routes and write long about how our characters can grapple with both. The thinking and writing we do around struggles and motivations will help us ultimately land on a possible story that we want to develop into a published piece. (See Session IV, Giving Characters Struggles and Motivations in Writing Fiction: Big Dreams, Tall Ambitions)
Mid-workshop Teaching Point: Don't postpone revision...Good writers revise "blurbs" as they write. By doing so, they make sure their story rings true for the time period.

Assessment - Teacher Observation

Session 5: Students will be able to stretch their writing idea across several pages.

Ext. Desc. - Day Five: Turning a Seed into a Story (Stretching a Small Moment across Pages)

Materials (Writing Paper and Book "A Chair for My Mother" or "The Kissing Hand")

Connection: By now you have done lots of different kinds of writing in your notebooks. You've doodled and sketched, wondered, and reacted. You've gathered lists and random facts. These entries are like chicks in an incubator-there comes a time when the chick is ready to leave the safety of the incubator and out into the world. The same is true with your notebook. By now you may be ready to take an entry or several entries, and craft a finished story. If so, it might be helpful to make a plan.

Teaching Point: Today, I want to teach you how we are able to take our seed ideas and stretch them across pages like real authors do; you put one thing that happened, then you turn the page. Then the next thing happened, then you turn the page. Then you put how it all turned out in the end. Today let's look at the story "The Kissing Hand" and see how the author stretched a small moment across several pages just like you do in your writing. As I read the parts to you picture how the author was able to stretch the small moment out.

"Now remember the part when Chester was leaving for school for the first time and he decided to give his mom the Kissing Hand. That is the Small Moment I will read."

"That night, Chester stood in front of his school and looked thoughtful. Suddenly, he turned to his mother and grinned. "Give me your hand," he told her (ACT OUT TURNING THE PAGE)

Chester took his mother's hand in his own and unfolded her large, familiar fingers into a fan. Next, he leaned forward and kissed the center of her hand.

"Turn the Page"

"Now you have a kissing hand too," he told her. And with a gentle "Good-bye" and "I love you," Chester turned and danced away.

Active Engagement: I am going to take a booklet and tell my story of giving my dog a bath. I am going to stretch the story out across the pages like the author did. Be researchers; watch and listen closely. (The teacher will talk through their story by touching each page of their booklet. Have students then discuss what they observed the teacher doing)

Link: Today, as you write your small moments I would like for you to first practice stretching out your story by touching each page and saying your story aloud just like I did.

Mid-Workshop teaching point: Remind students of the chart that you made. If students are having trouble stretching their small moment across pages pull small groups or remind the entire class that they can always plan their story out using a timeline.

Teacher Chart to Make:

Writing Small Moments:

Writers think of something that happened to them.

They make sure that it is a seed story

They picture it in their mind.

They may sketch it on paper. (optional)

They plan it out by stretching it across the pages.

Share: Call the children to the carpet. Have a child explain how they stretched their story out on paper which made it more detailed and sequenced.

Assessment - The teacher will meet with students in small groups and individually for writing conferences
Teacher Observation

Session 5: Students will be able to use and explain the use of apostrophes in contractions.

Ext. Desc. - Teaching Point: (The teacher will have the sentence written on chart paper: I can't wait to do some writing today!) I just used the contraction can't instead of saying, cannot. I put the two words together and used an apostrophe to show that I had left out some letters. We use contractions in our speaking all of the time. When we use them in writing, we just need to remember to put an apostrophe to show that letters are missing. I'm writing a math riddle, and I'm going to make a point of using contractions to show you how to place the apostrophe. In the first sentence, I want to say I will but let's make it I'll. This removes the w and I. It is important to put an apostrophe in place of those letters. Let's continue to look for other places where I can use contractions.

Active Engagement: Writers, reread the riddle with your partner, substitute two individual words every time you see a contraction. What is the effect of using the contractions? (The teacher will point out how contractions make conversations and writing pieces less formal)

Link: Writers, when you go back to your writing pieces, try combining words into contractions or try separating contractions. Keep track of how these changes will affect your writing.

Mid Workshop Teaching Point: (The teacher will display the writing sample p. 187) When you reread this writing piece find a place to add a contraction, or stretch out a contraction into two words and reread. How does including contractions change the feel of the text?

Session 5: Students will be able to use rhythm to create poetry.

Ext. Desc. - Connection: Writers, last night I was reading a poetry book and as I was reading the poems I realized that the authors of the poems wrote their thoughts in a way that sounded almost like music. I realized that authors write their poems in a very different way.

Teaching Point: Today, I want to teach you how poets write using rhythm. (the teacher will read the following poem two times. The second time the teacher will have the students clap out the rhythm.

Eagle Flight:

Eagle gliding in the sky, (4 claps)

Circling, circling, way up high- (4 claps)

Wind is whistling through your wings. (4 claps)

You're a graceful kite with no string (4 claps)

In this poem, each line has four claps or beats. It's interesting to note that strong syllables give the poem its beat, or rhythm. But we didn't clap our hands at every syllable. A beat also happens at key words.

Active Engagement: Now I would like you try it with your writing partner with the poem called "Song of the Dolphins." Clap your hands to the rhythm of the poem as you read it. Write down the number of beats in each line, and then tell your partner.

Song of the Dolphin:

By: Georgia Heard

I am a dolphin. I swim in the sea.

Flipping and shining. Can you see me?

Now you do, and now you don't.

Try and catch me – you won't you won't!

I jump in the air and feel so free.

Twisting and turning. Can you see me?

Now you do, and now you don't.

Try and catch me – you won't, you won't

Mid Workshop Teaching Point:

Fourth Graders, I would like to grab your attention very quickly. I want to introduce you to type of language called figurative language. Today I specifically would like to discuss alliterations. Alliterations are like musical spells, where you hear the same initial sounds repeated throughout a line. (The teacher will refer to the figurative language workbook and have students practice creating their own alliterations). Remember authors sometimes repeat the beginning letter of a word to make a kind of music in the poem.

Share: Students will share with partners how they were able to use beats and alliterations in their poetry

Assessment - Teacher Observation

Session 5: Students will use their narrative writing to investigate ideas for thesis statements and essay entries.

Ext. Desc. -
Description:

C: Talk to students about how you see them pushing themselves to stay with one idea by growing new ideas; remembering the goal is not just quantity, but quality thinking along the way.

TP: Instead of coming up with new ideas all the time, writers often reread and mine their old writing, looking for "jewels". Look across a bunch of entries and see the topics that resurface often - what themes are there in multiple entries?
Model for students how you go about looking through your notebook, choosing entries that will give you ideas.

Show "Questions Writers Ask of Earlier Entries" chart. Model how you read an entry, then another of your own journal, asking yourself these questions to get yourself thinking new ideas for an essay. Jot ideas/annotate your notebook for your students so they see how this process goes.

Now begin a new entry using an idea you came up with from your entries. (When I was younger, it bothered me my dad didn't act like other fathers - Lucy's example in the book page 50 if you want to use hers)

AE: Give students time to read multiple entries quietly and annotate/jot notes. Have partners share their thinking, using prompts from the chart to push their own/partner thinking.

L: Soon you will choose your seed idea topics for your essays. You will choose an idea that matters to you. Spend today using any of the strategies that we have learned to explore ideas that matter to you.

Share

Assessment - One on one conferences to help children come to seed ideas

Session 6: Students will be able to create a poem with imagery, emotion, and music.

Ext. Desc. - Teaching Point: Writing a poem is like building a house. You're going to build your poem on three things: Imagery, emotion, and music. The imagery is the picture that the poem makes in your mind. Emotion, of course, refers to the feeling you get from the poem. A good poem makes you feel that emotion in your whole body. Music refers to the rhythm or beat created by the way the words in the poem are arranged. Let me show you what I mean. I am going to read you a poem entitled, "Night"

Night:

Who picked up a needle
To sew a moon and some stars
On the blanket of night

-Excerpt from a poem by Jarod

When reading this poem I am imaging someone that has a large piece of dark black fabric and they are sewing on the moon and the stars. I assume that this poem is focusing on imagery.

Active Engagement: Now we are going to try with our partner I will read the poem, and then you will discuss what the poet is focusing on. Are they adding emotion, imagery, or music

Wind

The calendar says it's almost spring
But the wind pretends not to know.

It reaches with icy hands
Inside my coat to rattle my ribs.

It whispers past my numb red ears,
A blur of words, too fast, too low.

Turn and describe what is being focused on in this poem. (In this poem wind is compared to a person, reaching with icy hands, whispering. Also, did you notice the rhythm of the poem? Even though it's not a rhyming poem, you can hear a beat. So we might say this poem relies on imagery plus music.)

Hamster:
My hamster died on Saturday
I touched him. He didn't squirm.
He died without telling me.
My hamster died on Saturday

Discuss: (This poem contains a vivid image. Notice the power of those two short sentences: I touched him. He didn't squirm. This poem also communicates a strong feeling. The feeling of sadness comes through clearly even though the writer doesn't use the word.

Link: Poems can express many different emotions love, jealousy, boredom, etc. From this day forward think of these three pillars as you write your poems. As you can see, all three don't necessarily show up in the every poem you write.

Mid Workshop Teaching Point: The teacher will first read the poem "Pinball" By Ralph Fletcher.
This poem uses a metaphor, which is a comparison between two things, often things that don't seem to go together. When you use a metaphor, you ask readers to take what they know about one thing (pinball) and transfer it to another thing (middle school). Remember metaphors are making comparisons between two different things NOT using like or as
Our house is a _____ when all seven of us are home at the same time
My heart became a _____ when I watched them take my dog away.

Share: Have students share how they were able to incorporate metaphors, emotion, feeling, or imagery in their poems

Assessment - Teacher Observation

Session 6: Students will be able to plan story problem and solution by quick sketching their stories.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers plan our pieces thoughtfully, making sure to hold in our minds our characters' motivations, possible obstacles, and the historical time period. Using a combination of quick sketches and a few words in a story booklet can help us keep in mind the action in our stories. Better still, we can make several story booklets quickly so we can try lots of different ways our stories can go so we can make sure our best ideas are the ones that go towards our draft.

Assessment - Teacher Observation

Session 6: Students will be able to show their writing details rather than just tell the details of their story.

Ext. Desc. - Day 6: Planning Details

Connection: Celebrate that your children have been adding details into their Small Moments stories. Tell them that today they will help you include details in your writing.

Last night, when I was reflecting over our writing lesson I kept thinking about how I didn't really explain my thinking to you guys and describe everything that happened, so that you are picturing exactly what I saw. You see, writers have to give their readers great details in their writing so that the reader is able to picture exactly what the writer sees. For example, in the book "A Chair for My Mother" the author gives the reader details of the red and yellow tulips that Vera walks past. What GREAT details!

Teaching Point: Writers, let me show you how we are able to add details to our writing. (The teacher will demonstrate with their writing. The teacher will have a simple sentence such as I put my dog in the bathtub. Then think aloud about specific details that could be added. The teacher will remind students that they are able to use their senses when writing. Think about what you saw, heard, smelled, tasted, felt.)

Active Engagement: Writers, as you can see my story doesn't seem very complete because I am lacking details which will help my reader be able to picture what I am writing about. When I show you the next part of my story, you will turn and talk to your partner about what else I can add to my story to make it more descriptive.

Link: Writers, remember from this day forward when you are writing stories it is extremely important that you make the stories come alive with descriptive details. Always ask yourself, "Will my reader be able to picture the scene that I am writing about." If not, then make sure that you add more details into your story.

Mid Workshop Teaching Point: Readers, as I have been walking around I have noticed LOT of great descriptive writing. Here are some examples of things that our classmates have written to make their stories more interesting and come alive.

Share: Highlight a student who has really been doing a great job of writing descriptively. Read parts of their writing aloud to the class.

Assessment - The teacher will meet with students in small groups and individually for conferences

Teacher Observation

Session 6: Students will be able to think about the three most important elements in any story: character, setting, and conflict.

Ext. Desc. - Connection: Fourth graders, I want for you to think back to our read aloud “Number the Stars” when then Jews are being rounded up by the Germans, so Ellen spends the night at Annemarie’s house. Think about when the two girls are lying in bed, and the German soldiers are about to search the room...right in that very moment Annemarie catches a glimpse of Ellen’s necklace which has the Star of David of it. In that moment she yanks the necklace and holds it tightly in her hand. That scene brings to life the history and heroism that is occurring in the story.

Today, I want to teach you that to write a story about a time in history, you need to think about the three most important elements in a story; central character, setting, and a problem.

Teaching and Active Engagement:

- Coach students to consider the question “From what perspective will I tell the story?” If in a class narrative, then in their own.
- Recruit children to join you in thinking about the central tension that the main character in the class story might have been feeling, a tension that is related to the true facts of that event. (Turn and talk- how would the main character be feeling?)
- Recruit children into thinking of a small moment or two they can tell that will capture the main drama of their story- remind students that this will be about one twenty minute episode, so the story will probably not start with the person eating breakfast
- Channel the writers to do similar envisionment of a small moment that will become their story. (Have students think of an entire time line and then zoom in to an episode of twenty minutes have students turn and discuss their thoughts)

Link: Have students imagine where they are standing, what is it that they hear, taste, smell, feel. What is it that they are holding in their hands, what is it that you are worried about? Why are you worried about that? What is the weather? Now someone comes to talk to you and say something to you. Give the person a name. Make the person talk. What does the person say? What do you do?

Writer, quickly flip open your books and begin writing your small moment.

Mid Workshop Teaching Point: Writers, think back to yesterday when you collected some of the details of daily life during this time period. We are writing stories not only to entertain our readers about this time period, but also to teach them about the time period. Please look back in your drafts to make sure that you are adding good details to your writing pieces.

Share:

Homework: (optional) research to find historical details to include in your narrative chapter

Assessment - Teacher Observation

Session 6: Students will be able to use apostrophe's to make singular possessive nouns and plural possessive nouns.

Ext. Desc. - Teaching Point: “ownership” is a way of saying that something belongs to somebody. To show ownership in writing, we form a possessive. We form a possessive by adding ‘s to the end of a singular noun – a noun that names only one person, such as Robert’s game or the waiter’s menu. In my first sentence, I am talking about the life of an ant. I have the article an, which shows that there is only one ant, so I use the singular possessive. I add ‘s to the noun. In the next sentence, I am writing about the needs of one colony. Also, remember if the possession is shared by more than one noun, add ‘s to the last noun. (for example, Mary and Bob’s treehouse) Turn to your partner, and discuss how should I identify the possessive from my writing sample?

Active Engagement: (sample page 181) Let’s look at this writing piece. Discuss where the author used singular possessive nouns properly. How might you add other singular possessive nouns?

Link: Today, when you edit your past writing pieces, and as you create new writing pieces remember to add ‘s to make a noun possessive

Mid workshop Teaching Point: We already know that if one boy owns a bat, we write a phrase for the singular possessive noun by adding ‘s to the noun. But what if there were more boys—like a baseball team—who owned many bats? You would change the singular boy to the plural, boys. To make the possessive form, simply add an apostrophe (boys’). I am writing about penguins. But I’m not thinking of one particular penguin – I am thinking about many penguins. Their lives seem hard to me. Because I am talking about more than one penguin I must add the appropriate possessive form of the work

Assessment - Teacher Observation

Session 6: Students will be able to use past stories to create poems

Ext. Desc. - Teaching Point: Today, I am going to teach you how you can revisit past writing pieces and gather sentences or lines from your stories to make a poem. Sometimes when you sit down, you know you’re going to write a poem. But other times you don’t. You might just be writing about a story, a place, a feeling, or a relative....Only later, when you reread what you’ve written, do you say to yourself. You know, this could a nice poem. Here are some tips on how to excavate or dig out a poem from your stories:

1. Choose a piece to reread that you think has potential to be a poem.
2. Reread your piece with a marker or highlighter and mark any parts that sounds like a poem. It could be a sentence, line, phrase, or just a word
3. Copy these poem parts onto a clean sheet of paper

4. You will still have to add, delete, and reshape to flesh out your poem and make it sound how you want it to sound. But you can use the parts you have dug out as raw materials for your poem.

Active Engagement: Let's look at two reflections that Chrissy, a fourth grader, wrote about her grandfather (The teacher will read these aloud) Discuss with your partner which parts of the reflections stood out to you? Did any of the lines sound like poetry?

Mid Workshop Teaching Point: Let me show you how I excavated a part of a story from my writing journal and how I will turn it into poetry.

In my journal I had written this paragraph.

I was running in the park with my friends, and we were all running together at first. But because I had allergies, I had trouble keeping up with them. Soon I was all by myself, watching my friends run farther away from me. I felt so weak and alone.

This is not a poem, but I can make it a poem by breaking it into lines. When I take a sentence and stop half way and write the rest on the next line, I am making what poets call a line break. I am going to insert a little slash where I want to put line breaks. (The teacher will remind students how mentor poems use line breaks. You might explain that line breaks go where there are end marks, sometimes they go after important words, and sometimes poets use line breaks just where they think it sounds good to pause. You may also point out how you get rid of repeated ideas and get right to the point)

I was running in the park/with my friends/and we were all running together at first/but because I had allergies/I had trouble keeping up with them

In the park we were all running together at first
My breathing got harder and
I started to fall
Behind.
Soon
I was
Alone

Share: Have students share how they have taken their story ideas and used them to create poetry

Assessment - Teacher Observation

Session 6: Students will support **their** thesis by developing different types of reasons, using the boxes and bullets structure.

Ext. Desc. -

Description:

C: Make sure each student has a thesis they are fired up about; have them write it in their notebook on a new clean page. Today you will start to plan out your essays. This means that you will be thinking about both the content of your essays and the form or structure. It's like we'll be making a big cake, one that looks beautiful, but also tastes beautiful!

TP: Essayists back up their claims with reasons. They write things like, "I think this because..." They use different types of reasons to back them up. They might show WHEN their thesis is true, they might show WHY their thesis is true, and finally they might show HOW their thesis is true.

Model with your thesis. Try out reasons that show when, how and why for your thesis. Show how some reasons don't necessarily back up the thesis. Tell students, "Did you see how I repeated my claim - my thesis- and then said 'because' to help me think of reasons to support my claim?"

AE: Set children up to practice coming up with reasons for their own claims - show them how to put them into the box and bullets structure. Share thesis and reasons with partners; you will circulate.

L: By the end of today you will need to have an opinion statement and three reasons to show why that thesis is true. Work to find reasons for your claim. You want your reasons to match what you want to say. Write your box (your thesis) and bullets (your reasons) in your notebook. Help each other. (Circulate and coach as needed)

Share/Homework: Tonight you will be writing a new on-demand for homework. Set your clock for forty minutes and write fast and furious to support a strong opinion. Bring that piece with you tomorrow. (You will need it for Session 8)

Assessment - Check students notebooks as they work on thesis/reasons. Coach as needed.

Teacher Observation

Session 7: At the end of this lesson students will be able to write in scenes by paying attention to detail

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers don't just draft any old sloppy way. Instead, we keep in mind everything we know about good writing and try to be right inside the time period, experience the events of each scene, and then go to draft while walking in the character's shoes. (Session XII, Feeling and Drafting the Heart of Your Story in Writing Fiction: Big Dreams, Tall Ambitions).

Assessment - Teacher Observation

Session 7: Students will be able to apply grammar skills through the use of commas.

Ext. Desc. - Teaching Point: Commas keep words from running together. They tell a reader where to pause and how to separate ideas. I am writing about seasonal changes in rivers. In my first sentence, I want to say, rivers swirl, churn, and surge. I am creating a series of three verbs. I need to separate them with commas and place the word and before the last verb in my series. Notice how the commas help me as a reader. They show me where to pause. This is also true when phrases or clauses are in a series. In sentence two I want to say, otters play, deer drink peacefully, and fingerlings glimmer. Notice how I use commas to separate the clauses in the series. When I'm finished, I'll reread to proofread and edit for commas separating words, phrases, or clauses in series. I'll want to be sure I put and before the last idea in each list.

Active Engagement: Turn and talk to your partner about how I used commas in a series. Explain to each other how I used commas and what they tell the reader to do. Talk together about using the word and. Try and create your OWN list of using commas in a series.

Link: Fourth graders, from this point forward it is important to use commas between items in a series. They tell us where to pause. Remember to use the word and prior to the last item in a series.

Mid Workshop teaching point: Fourth Graders, I want to grab your attention really quickly! When writers combine short, choppy sentences into longer, flowing sentences-it makes our writing sound much more sophisticated. Let's look at my sentences. We were tied is very short so I will turn it into a compound sentence by linking it with the first sentence. Watch as I insert a connector and a comma. Rolf and I crossed the finish line together, so we were tired. We need to be careful to choose connecting words that make sense and to include the comma when we connect the sentences. WE waited is very short, too. I am going to make that into a compound sentence with "the judges." Watch how I replace the period with a comma and use a connector to make these two sentences into a terrific compound sentence. "Holding our breath, we waited, and the judges called us forward."
Turn really quickly and with your partner come up with a compound sentence by connecting two smaller sentences with a connecting word and a comma.

Assessment - Teacher Observation

Session 7: Students will be able to understand how they are able to write an essay about a historical topic. They will remember the essay structure, the thesis, and the support. Students will also need to do research to find facts to develop and support their idea.

Ext. Desc. - Connection: The teacher will open with a story about a "digital native" who tackled a totally new digital device with surprising proficiency, transferring what he knows to the new challenge. Suggest that the same is true for children who are proficient writers can transfer what they know to new writing tasks.

"Today, I want to teach you that when you are writing mini-essays about your topic, you want to keep in mind all of the things you already know about writing essays: the structure, the thesis, the supports, as well as hold in your mind what is different: using only facts to develop and support an idea. And you also want to be ready to do some work that might be new to you-finding information in books, and angling that information to make a point."

Teaching Point:

- The teacher will channel students to notice the way that the mentor text, written by another fourth-grader, shows that essays written to support a claim about history are similar in some ways, different in other ways, to the personal essays that students wrote.
- Explain that while personal essays supported personal experiences, historical essays, written within information texts, support claims that are based on facts. (note how this time we use evidence and facts to support a claim)
- The teacher will point out that historical essays are structured like the personal essays students wrote earlier, and ask students to label the component parts in a mentor essay written by another fourth grader. Make sure to point out how the writer uses facts to support their claim.

Active Engagement: The teacher will set the students up for practice by listing facts underneath the reason. Students will discuss with their partner which piece of evidence supports the reason the best and why.

Link: The teacher will remind the students of all they have learned from their essay unit that they can apply to their mini-essay chapters. The teacher will unveil a chart from the essay unit, then invite writers to begin planning a frame for their essays.

Mid Workshop Teaching Point: (p.63) Writers, can I please interrupt your quickly. I have noticed that many of you have set up your essays where you make a claim and then have reasons to support your claim. (Palm the Claim). Your claim should sit in the palm of your hand. The reasons can be counted off on your fingers. Partner 1 please read your first paragraph to partner two, to see if they can Palm the Claim. Then switch. If you cannot, please help each other to do so.

Share: The teacher can either introduce/remind students of transitions that can be used in their writing (p.64), or introduce the writing checklist (p. 65)

Assessment - Teacher Observation

Session 7: Students will be able to use line breaks to form their poems.

Ext. Desc. - Today, I am going to teach how you are able to use line breaks to create poems.

Teaching Point: Writing free verse poems is fun, but it can be challenging too. How do you know when and where to put in line breaks? When you write a rhyming poem, it's easy—you just break the line after the rhyming word. With free verse poetry it's a little more complicated. Here's how you can do it.

In a story, the unit of thought is contained in a sentence. In a poem, the unit of thought is contained in a line. By "line" I mean the words that appear on one line in a poem. Let's look at the poem "Fog" by Carl Sandburg.

The Fog:

The fog comes
On little cat feet.

It sits looking
Over harbor and city
On silent haunches
And then moves on.

Some people use line breaks as they are writing the poem. Other people do not add the line breaks until after the poem is written in a paragraph form

Active Engagement: Let's read the poem entitled, "Snow Angels." Work with your partner and read this looking for places where your voice makes natural pauses. Mark each of those places with a line break. (The teacher will give the students some time to work, and will then read the final copy of the poem demonstrating where the poet chose to put the line breaks)

Link: There are no right or wrong ways of where you should put line breaks. You may need to play with this new skill several times before your poem looks and sounds right. Remember today and every day you are able to use line breaks to make strong and complete poems.

Mid Workshop Teaching Point: Really quickly fourth graders I would like to introduce you to a simile. A Simile is making a comparison between two things using the words like or as (Teachers can have students quickly practice this new skill in their figurative language journal). The teacher will encourage students to add similes to their poetry as well

Share: Students will come back together and view the poem "My People"

The night is beautiful.
So, the faces of my people

The stars are beautiful,
So, the eyes of my people.

Beautiful, also, is the sun.
Beautiful, also, are the souls of my people.

By Langston Hughes.

The first thing that I notice is that this poem is organized into two-line stanzas, or couplets. As I read, I am noticing something about the poem. Why do you think that the author used couplet stanzas when writing this poem? The teacher will quickly explain what stanzas are

Couplet- two line stanzas

Tercet- three line stanzas

Quatrain- four line stanzas

Irregular stanzas- stanzas that contain lines of different lengths

Assessment - Teacher Observation

Session 7: Students will be able to write their stories in summaries and in scenes.

Ext. Desc. - Session 7: Feeling and Drafting the Heart of Your Story:

Connection: Isn't it amazing to think that over the last few days, you have created a character. A person, with real wants and struggles. Your imagination and great thinking have completely designed an individual-from the color of their skin, hair, eyes, to who they want to be friends with or what they are scared of. In a way, you are like the little old lady who make a gingerbread man and carefully chose little blue candies for his eyes, a licorice mouth...and now your gingerbread man and character have SPRUNG to life!

Today, I want to teach you that when we draft our story we lose ourselves- we write as if we are a part of the story.

Teaching Point: You all know how, when we read we almost become our main character or the narrator of our story. We read the word and suddenly we are that boy that is being made fun of because of our facial deformity (like Auggie). We are able to do this because writers first do the same thing. You, as writers, need to try and do this work- live in your characters' skins as you draft your stories.

Now, watch me as I write as my character. (The teacher will demonstrate writing as the character-thinking aloud "hmm...if I was my character what would I do") I am keeping in mind what the next dot on my story arc is, but I am also just trying to be my main character. Fourth graders, did you notice how when I wrote-when any fiction writer writes- we keep in mind the big plan for how a story will probably go, but we let the details emerge from the specific, exact actions we take? Usually our scene involves two characters, and one does or says something and then the next one reacts. Also, notice how I didn't just tell what my character was doing, but instead I used descriptive language to show my readers what was happening.

Active Engagement: For the next part of this lesson, I need help with my story. You and your partner will put yourselves in my character's shoes. Use the poster from yesterday to help you. Pretend that you are my character. Picture her. Turn and tell your partner the next but of the story

The teacher will highlight some great examples that she heard from partners.

Link: Writers, I want to remind you that writing is a lot of drama. Once we've gotten our lead we need to reread it and become our main character. We need to stand in our character's shoes, see through their eyes.

Mid Workshop Teaching Point: Writers, I want to stop you really quickly. I want to really quickly show you how you can meet with your writing partner and help each other make sure that you are on the right track. When you meet you can reread the early pages of a story and think "What might this story look like if it were to continue" "What might happen next?" "What problems might the writer encounter they continue the story?" Often you'll decide that your first draft starts too far from the turning point, and you'll decide the next draft needs to zoom in on an event that is closer to the main action. On the other hand, sometimes you'll decide that you've told the whole story right at the beginning, but you haven't included any details.

Share: The teacher will display the writing checklist and discuss where student's writing should be. Students will set goals for themselves as writers.

Assessment - Teacher Observation

Session 7: Students will write a shared essay - concentrating on both form and content as they write a flash draft of this essay.

Ext. Desc. -

Description:

C: Let students know they will soon be developing their essays. Today we are going to work together to create a shared essay on the "love ice cream" topic again.

TP/AE: Writers of essays use a variety of evidence to back up their thesis. Use same charts from Session 1 - Boxes and Bullets plan for I Love Ice Cream and the chart about How to Frame an Essay. As a class, develop the first reason with facts and mini-stories. Ask students to think of personal stories that could support the first reason why you love ice cream. (Example to get them STARTED on page 70)

When students have a mini story to share, have them "write in the air" with their partner. Convene class and show essay frame chart and remind them how to repeat thesis, then state reason, then give the evidence. Ask students to practice writing their whole first reason with evidence "in the air" with their partner. Circulate to help as needed.

L: Send writers off to write the WHOLE shared essay at their seats in flash-draft fashion. (Today only) You could give them the ideas on p. 71 to use for reasons/evidence starting points.

Share

Assessment - Confer with any students who still may need help on their thesis and reasons for their own seed idea

Teacher Observation

Session 8: Students will be able to add historical information to their writing pieces.

Ext. Desc. - Teaching Point: Today I'm going to teach you that historical fiction writers continue researching alongside their writing. They are careful to check historical accuracy. They look at both their entire draft plan and the specific details they have been developing and ask questions like, "Does this feel true to the time period? Do I know a more specific way to describe this... piece of clothing, item in the house, person's name, etc.?"

Assessment - Teacher Observation

Session 8: Students will be able to apply grammar skills through the use of commas in a series, compound sentences, and after introductory phrase or clause.

Ext. Desc. - Teaching Point: To make writing interesting and specific, I create sentences with different kinds of beginnings. Sometimes I use starter words (like, as, because, when, after, until, before, if) to launch an introductory phrase or clause. It is important to notice the difference between a phrase and a clause. A phrase is a grouping of words that does not have both a subject and a verb. A clause does have a subject and a verb. Once I get the opener in place, I add a comma—that comma causes a natural "breath" when the sentence is read aloud. I'm writing a true story about a young boy who fell into a gorilla enclosure at the zoo. I am going to select before to launch my introductory clause. I know it is a clause because it has a subject and a verb. Now, I place a comma before continuing with a perfectly regular day. Notice how the comma sets the introductory clause apart and makes it noticeable. This draws reader into the setting and helps the story flow smoothly. Introductory clauses also show transitions in time.

Active Engagement: With your writing partner, choose one of the starter words on the poster. Create a new sentence that starts with an introductory phrase or clause. Use the sentence strips to record your sentences and be ready to share it.

Link: Begin sentences with introductory phrases or clauses to add variety and sophistication to your writing. Be sure that you include a comma after each introductory phrase.

Mid Workshop Teaching Point: Fourth graders, can I grab your attention really quickly. Identify a place in the writing that could be strengthened with the addition of an introductory phrase. Could you use an introductory phrase or clause to create a stronger opening to the entire piece? If the writer has already added some, check to be sure each one ends in a comma.

Link: Remember that introductory phrases and clauses can make your writing more interesting and more specific. An introductory phrase or clause is usually followed by a comma.

Assessment - Teacher Observation

Session 8: Students will be able to describe and use the different types of rhymes that can be found in poems.

Ext. Desc. - Connection: Now that we have read a lot of different poems we realize that some poems rhyme. Today, I am going to teach you about different types of rhymes that poets use in their poems.

Teaching Point:

Assessment - Teacher Observation

Session 8: Students will be able to write a clear beginning to their independent writing piece.

Ext. Desc. - Session 8: Study Published Texts to Write Leads- Students will be able to hook their readers with a catchy lead in their story

Materials:

- Anchor Chart How to Write a Fiction Story
- Books with interesting or hooking leads (Mentor Texts)
- Anchor Chart – Story Starters

Connection:

The teacher will read the first page of a couple of books that demonstrate catchy hooks.

Writers, one of my favorite things, as a reader, is to open a book and instantly be hooked. For example, in the "I Survived" books I am immediately thrown into a ton of action.

Today, I want to teach you that great writers begin writing and write and write and write. Then they pause, rewind, listen to what they've written, and revise the beginning or lead of their story. This changes their entire story in a magical way.

Teaching Point:

You already know that the beginning of a piece of writing, and piece of writing, is called a lead. It's called this because these sentences are the way that an author leads the reader into the text. A good lead instantly hooks a reader's attention. Let me show you some ways that writers can hook their readers. The teacher will share the writing anchor chart and discuss with students what each type of lead is.

Active Engagement:

Have students work with their partner to come up with a strong lead for our class story. Have the kids use the chart to help guide their thinking. The teacher will visit with partner groups and coach the students on their thinking. The teacher will highlight some great examples of beginnings that were heard.

Link: Writers, remember that from this day forward, as you are writing you can choose to spice up your writing with a strong lead. We

can use dialogue, actions, a sound, snapshot of a small moment, flashback, or even a question to hook our readers.
Mid Workshop Teaching Point: Writers, can I stop you really quickly. I have noticed that so many of you have chosen to use dialogue in your stories and that is great! I just want to give you one caution if you choose to use dialogue. When you use dialogue in your stories there has to be a reason. You usually use dialogue because you're trying to show something about a character. It's important that you don't just use dialogue as a filler. Let me show you what I mean
"Hi" I said.
"Hi," he said.
"How are you?" I asked.
"Fine, how are you?" he replied
What I do like about this dialogue is that they used a different line each time a new person was talking. Also, they used the appropriate punctuation and capitalization. What this person needs to work on is that this dialogue isn't contributing anything to the story. It's not moving the story along, instead we should have dialogue that tells us something about the characters. For example,
After we exchanged greetings, I said what I had been meaning to tell him for days. "Mike," I blurted out. "I can't stand the way you pick on me all of the time."
"I had no idea," Mike said quietly. Why did you wait so long to tell me? I would have stopped a long time ago."
Share: Writers, by now many of you have written several leads, several different first scenes. I want to remind you that each of your leads will get you started telling a different story. Would you please share one of your leads with your partner, then see where your leads will lead.

Assessment - Teacher Observation

Session 8: Students will be setting goals for their writing

Ext. Desc. - Connection: The teacher has choices to choose from at this point to start the mini lesson: The teacher can congratulate the hard work students have been doing, they may address a concern that they have been noticing in students work.
Mini Lesson: "Today I want to teach you that it always helps for writers to pause from time to time to look back on what they have done over the past few weeks, and to ask themselves 'Am I getting better at this? What do I need to work on next? How can I make sure that I keep growing as a writer in big and important ways?'"
•The teacher will explain to the writers, that we often improve most when we have a goal in mind.
•The teacher will use the writing rubric to model how students are able to set goals and review their writing to become more advanced and set personal writing goals
Active Engagement: Writing partners will work together to review their writing pieces. They will be using the writing rubric to set goals for their pieces.
Independent Practice: Students will work on moving themselves to the next level of their writing by using the writing rubric to revise and edit their writing pieces.

Assessment - Teacher Observation

Session 8: Students will compose and sort mini-stories as evidence for their reasons.

Ext. Desc. -

Description:

C: Give students fourth grade opinion writing checklist. Students will self-assess their on-demand assessment from last night to determine what they are grasping, what they are struggling with. Have students set new goals for the current opinion piece.

TP: (Put on demand pieces away for now) Explain that writers use files to store materials that will fill in the frame of an essay. Show an example. (Show folder or other organizer with thesis, reason 1, 2, and 3 marked for kids to see)

Model for students using your OWN thesis and reasons how to organize it into the folder. Show how post-its and/or notecards can be used to organize the evidence for each reason.

Today I want to teach you that some of the most important materials writers collect when writing essays are stories.

Model using your plan again: thesis and reasons. Use one of your bullets and ask yourself "What true story can I think of related to this?" Think aloud a couple possible story blurbs for your reason.

Model how you make a movie in your mind (good narrative writers) and begin telling a story across your fingers that supports one of your reasons. Draft this paragraph in front of the students.

AE: Set students to try this while writing in the air. With a partner, think of a mini-story that would support one of your reasons. Tell it to

by bit in the air to your partner. Remind students to re-check to make sure their story "fits" their thesis and reason.

L: Plan to write in a couple of folders today. Try to get a few mini stories down. If you don't get to your third reason/folder, it's ok.

Share

Assessment - Meet with students one on one or in small groups for conferencing.

Session 9: Students will be able to apply grammar skills through the use of complete sentences.

Ext. Desc. - Teaching Point: Complete sentences have at least two parts, and a great way to find them is to ask: (1) Who or what did something? (2) What did they do? Complete sentences always have both of these parts. A fragment is a group of words missing one of these parts. My first group of words is The stars twinkled in the sky. Let's check the subject. The subject is the stars. What did the stars do? They twinkled in the sky. This group of words has both parts-it's a complete sentence. Now look at my next group of words. The pinpricks of light on a vast dark blanket. We need to ask our two key questions. I am looking for "who or what did something?" Oops. This is a fragment. To fix the fragment, I will need to rewrite the sentence to say, The pinpricks of light on a vast dark blanket drew the attention of my telescope. Writers, did this rewritten sentence answer both of our key questions?

Active Engagement: Writers, let's look over the writing piece. Talk with your writing partner. Identify sentences by looking for the subjects and verbs. Ask the two critical questions. Do you find any fragments in the writing? Make a plan for turning these fragments into sentences.

Link: Remember, a sentence answers two critical questions: Who or what did something? What did they do?

Share: Students will you read a sentence from your writing journal that you were able to change from a fragment into a sentence. What is it that you added? Then have your partner share a sentence. Make sure to ask yourself the two important questions (1) who or what is the sentence about? (2) What did they do?

Assessment - Teacher Observation

Session 9: Students will be able to plan for their writing piece.

Ext. Desc. - Connection: The teacher will generate excitement over student's writing pieces, then the teacher will transition to discuss topic choice of the students' new research book, reminding students that within any one topic there are infinite possibilities for writing. Teaching Point: Today, I want to remind you that nonfiction writers don't just choose a topic and then pick up their pens and start writing. They first need to make a writing plan. The teacher will remind writers of the steps for getting ready to write an informational book. (The teacher will show the students the chart on pg. 79)

Link: Send the writers off with a vision of what they will do in the workshop today.

Mid Workshop Teaching Point: The teacher will have students research and take notes to prepare for their new writing

Share: Have students meet in partnerships (partners of the same topic) to discuss their research and plan.

Homework: Students will need to gather resources for their paper as homework

Assessment - Teacher Observation

Session 9: Students will be able to use descriptive writing techniques that allow their reader to know the setting of the story.

Ext. Desc. - Session 9- Orienting Readers with Setting: At the end of this lesson students will be able to add details in order to describe your setting

Connection: Last night I was sleeping when all of a sudden the phone rang. When the phone rang I woke up, the room was dark, and didn't know where I was. I couldn't see anything. I couldn't tell if I was dreaming or awake. Has that ever happened to you? When the phone rang again, I looked to see where the sound was coming from, and it dawned on me that I was in my bedroom and that I'd just been woken by the phone. My eyes got used to the dark and I saw that I was in my bedroom....but for those few moments I had no idea where I was. This made me immediately think about our writing when we can hear our characters, and understand what they are doing....but we don't know where our characters are.

Today I want to teach you that you, as the writer, need to "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?"

Teaching Point: Let me show you what I mean. (The teacher will refer to the quote below)

I didn't know what to do. I looked at her. "Hey, are you mad at me?" I asked. "No. Are you made at me?" she asked. I took a deep breath. "No. I don't think so," I said. "Great, then let's race," she said.

Something work really well in this example of a scene. Characters are talking. We can tell how they're feeling. But the characters are floating. The story produces the same feeling I had when I woke up in the middle of the night and didn't know where I was. We can't tell where the characters are, and we're not sure what they are doing.

Watch me as I revise this scene by adding action and setting.

"Are you mad at me?" I asked as we walked down the sidewalk together.

"No. Are you mad at me?" Zoe responded.

A car whizzed past us, kicking up water from the rainfilled gutters as it went. I thought about what Zoe was asking, and shifted the umbrella so that it protected her as well as me. With my other hand, I tugged on my backpack straps. My bag was heavy from all of the homework our teacher had given us.

"No, I'm not mad." I said.

She smiled at me from beneath her yellow rain hood. "Good. Then let's race!" She took off ahead of me, splashing through every puddle on the sidewalk. The rain streamed down on her. I pulled in my umbrella and took off after her. I caught up with her, then lopec easily in her wake.

Writers, do you see how the characters are no longer in the dark. We are really able to picture them. We can see what they're doing and where they are.

Active Engagement: So, let's try looking back over our class story, and see where we need to add action and setting. I've written more of our story, and while we read it let's ask ourselves, "Will this make sense to my readers?" "Is this clear?" – The teacher will read aloud a part of the class story. The students will work with their writing partners to write in the air how we can revise the story to be better; using setting and action.

The teacher will ask one partnership to share their thinking.

Link: Writers, today as you work you will switch between the process of drafting your stories and revising. You'll make sure that your characters feel real. You'll keep an eye on the deeper meaning of your story, and you'll make sure that you don't leave your readers in the dark.

Mid Workshop Teaching Point: Writers, I just wanted to highlight some great examples of student work. These students have done a great job making sure that their writing has action, description, and setting.

Share: Right now, would you please find a spot in your draft that you have recently written, a section of your story where you are pretty sure you've provided enough orienting information so that readers can truly make movies in their minds as they listen to your story. – Students will share with their writing partners--

Remember, today you learned that writers help readers by describing what things look like in the room, the town, the place where the story is happening.

Session 9 Homework- Noticing Setting on Television (fun for the kids who don't like homework)

Assessment - Teacher Observation

Session 9: Students will be able to write about topics that matter the most to them.

Ext. Desc. - Connection: In many ways, you've been writing just like real poets. You've tried to see with fresh eyes, to make your line breaks match your meaning, to listen for the song in your writing, and to write with honest words. But poets do one more thing. They choose their own topics and write out of their lives. Today I am going to teach you how poets choose topics that are meaningful to them.

Teaching Point: To get a good poem, I need a topic that is big—at least it needs to feel big to me, a topic that fills my heart—and I need a topic that is also small like a safety pin, or like a one-moment story. I could write a million poems about my child. That's a big watermelon topic that I have a lot of feelings over (fear of him getting hurt, love, frustration for when he throws all of his food everywhere, etc.), but I need to zoom in on one small thing, and then I need to see that small thing with a poet's eyes. (The teacher will model how they start with a large idea and then zoom in to a specific small moment to write about.)

Strategies Poets Use:

- Poets find a big topic that gives them big, strong feelings.
- Poets find a small object or moment or detail that holds the big feelings
- Poets look with poets' eyes and see this ordinary thing in a way
- Poets write about it, playing with line breaks

Active Engagement: Help the students coauthor the start of a poem about a shared feeling. Have students write in the air about something the entire class has in common (for example have the big topic be school and zoom into homework)

Mid Workshop Teaching Point: The teacher will explain what hyperboles are. The students may practice writing hyperboles in their poetry or in their figurative language notebook.

Share: Students will share how they took ordinary moments and zoomed in to write something meaningful

Session 9: Students will be able to write fast and furiously while also preparing to research.

Ext. Desc. - Teaching Point: Today I'm going to teach you that when historical fiction writers are on a roll in our writing and we are writing fast and furiously, we don't want to stop everything and go fact-checking when we find ourselves unsure of a little historical fact or detail. Instead, we want to put in a blank space or another word as a place holder. Then, when we have finished the draft, we can go back and do some quick research to fill in those gaps.

Assessment - Teacher Observation

Session 9: Students will gather more material for their essay - specifically lists - to support their reasons.

Ext. Desc. -

Description:

C: Talk to students about how writing an essay is a lot like constructing a building. There are a lot of different materials needed. Today want to teach you that just as builders build with boards and lumber and windowpanes, too, so too, writers build essays not only with stories, but with other stuff as well. Lists are another important way they build their stories.

TP: Study a piece of writing where lists as well as stories support one of the reasons. You can use the example from the bottom of page 87. Point out that this writer isn't just storytelling. He's giving us lots of quick examples that support his reason.

Model doing this with your OWN writing. Have students help you come up with lists for your third bullet. Try it out in front of them in paragraph form.

AE: Have students look back at mini stories from yesterday. Repeat your reason in your head and say two of your mini story ideas as list. Make sure you use precise words and that your examples match your reason.

L: Today make lists to support one or two of your reasons. (Writers use a variety of evidence to build an essay).

Assessment - Conference one on one or in small groups

Standards Covered

3-5.4.2.1	Make lists from labels or with peers
3-5.4.3.1	Produce simple expository or narrative text
3-5.4.5.3	Connect or integrate personal experiences with literature/content
LA.4.L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <ul style="list-style-type: none"> - Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why). - Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses. - Use modal auxiliaries (e.g., can, may, must) to convey various conditions. - Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag). - Form and use prepositional phrases. - Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. - Correctly use frequently confused words (e.g., to, too, two; there, their).
LA.4.L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none"> - Use correct capitalization. - Use commas and quotation marks to mark direct speech and quotations from a text. - Use a comma before a coordinating conjunction in a compound sentence. - Spell grade-appropriate words correctly, consulting references as needed.
LA.4.L.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none"> - Choose words and phrases to convey ideas precisely. - Choose punctuation for effect. - Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
LA.4.RF.4	Read with sufficient accuracy and fluency to support comprehension. <ul style="list-style-type: none"> - Read on-level text with purpose and understanding. - Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. - Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
LA.4.RI.2	Determine the main idea of a text and explain how it is supported by key details; summarize the text.
LA.4.SL.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"> - 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. - Follow agreed-upon rules for discussions and carry out assigned roles. - 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. - Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
LA.4.SL.3	Identify the reasons and evidence a speaker provides to support particular points.
LA.4.SL.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.
LA.4.W.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information. - 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. - Provide reasons that are supported by facts and details. - Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). - Provide a concluding statement or section related to the opinion presented.
LA.4.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.4.W.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly. - 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. - Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. - Link ideas within categories of information using words and phrases (e.g., another, for example, also, because). - Use precise language and domain-specific vocabulary to inform about or explain the topic. - Provide a concluding statement or section related to the information or explanation presented.
LA.4.W.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. - Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. - Use dialogue and description to develop experiences and events or show the responses of characters to situations. - Use a variety of transitional words and phrases to manage the sequence of events. - Use concrete words and phrases and sensory details to convey experiences and events precisely. - Provide a conclusion that follows from the narrated experiences or events.
LA.4.W.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
LA.4.W.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
LA.4.W.6	With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.
LA.4.W.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.
LA.K-12.L.CCR.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.K-12.SL.CCR.4	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.
LA.K-12.W.CCR.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
LA.K-12.W.CCR.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
SM.LA.K-12.1	speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
SM.LA.K-12.2	reading and evaluating fiction, poetry and drama
SM.LA.K-12.4	writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)

SM.LA.K-12.6 participating in formal and informal presentations and discussions of issues and ideas

Families will be notified in the newsletter that their students will be learning about discrimination regarding disability, race, sexual orientation/family structures, and gender identity. Please feel free to review the resources in the newsletter if you want to prepare for any questions that students may have.

- Teaching Tolerance Activity: Recognizing Discrimination (adapted: follow instructions listed below link)
 - <https://www.tolerance.org/classroom-resources/tolerance-lessons/recognizing-discrimination>
 - Ask students what they know about discrimination
 - What is discrimination? (add in different identities they may have missed)
 - How have you experienced discrimination or how have you seen discrimination?
 - I have changed the “Don’t Discriminate” scenarios to better reflect situations our students might encounter at the elementary school level. Have students think about who is being discriminated against and why. Have them also think about who is standing up against discrimination and how.
 - Here are the scenarios to go over:
 - Michelle has dyslexia. Other students make fun of her for her disability. They laugh when she misreads something. Michelle shares with them what it is like to have dyslexia and how it is not kind of them to make fun of her. The other students apologize and stop being mean.
 - Abby was excited that her family said her friend, Izzy, could play at Abby’s house on Friday. Abby’s family changed their mind when they met Izzy and saw that she was African American. Abby talked to her family and told them it was unfair they did not let Izzy come over. Abby’s family changed their mind and let Izzy come over.
 - One of your classmates shares with the class they would like to use they/them pronouns and go by Pat. A student in your class refuses to call them Pat and calls Pat a girl. Pat talks to their teacher, and the teacher talks to the class about diversity and respect. Now everyone in the class shares their pronouns when they introduce themselves.
 - Eric has two moms. Josh does not talk to Eric because of this. Josh tries to get other kids to not talk to Eric, but one of the kids tells Josh that he is being unkind. He tells Josh all families are different. Josh apologizes to Eric, and they begin playing cards together at recess.
 - What are some ways you could safely stand up against discrimination?

- Congratulations! You have finished your 3rd Second Step lesson!
- How were you assertive in this activity?
- You will be learning and practicing respecting similarities and differences over the next two weeks
 - How did this activity relate to what we will be learning together?

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Course Description

Fourth grade social studies focuses on Missouri geography, history, and economics.

Timeframe	Unit	Scope And Sequence	
			Instructional Topics
4 Week(s)	America's First Peoples and Exploring the Land		<ol style="list-style-type: none">1. Geography Review2. Ancient American Indian Civilizations3. American Indian Culture4. American Indian Government and Economy5. Early Explorers and Advances in Technology6. Explorers for Spain7. The Columbian Exchange
4 Week(s)	The Colonization of America		<ol style="list-style-type: none">1. Spanish Colonies in the Americas2. The English Colonies in Virginia3. Pilgrims and Puritans in New England4. The French and Dutch in North America5. New England, Middle, and Southern Colonies6. Daily Life in the Colonies7. Slavery in the Colonies8. Cooperation and Conflict9. The French and Indian War
4 Week(s)	The American Revolution, Beginning the Country		<ol style="list-style-type: none">1. Tensions with Britain2. The Road to War3. Declaring Independence4. On the Battlefield and at Home5. Winning Independence6. Articles of Confederation7. Creating the Constitution8. The Bill of Rights9. Key Concepts to the Constitution
4 Week(s)	Life in the Young Republic and Westward Expansion		<ol style="list-style-type: none">1. The First Presidents2. Jefferson and the Louisiana Purchase3. The War of 18124. American Indians and the Trail of Tears5. New Arrivals and the Fight for Freedom6. Inventions, Roads, and Railroads7. Independence for Texas and California8. Trails to the West9. The California Gold Rush

Attachments

What's Cooking_

District Only

(File)

Course Details

Unit: America's First Peoples and Exploring the Land

Duration: 4 Week(s)

Unit Description

Ancient American Indian Civilizations; American Indian Culture; American Indian Government and Economy; Early Explorers and Advances in Technology; Explorers for Spain; The Columbian Exchange

Essential Questions

How does geography influence how people live?
Why do people explore?

Summative Assessment

Chapters 1 and 2 Assessments

Student Essential Vocabulary

migrate, hunter-gatherer, geography, climate, nomad, agriculture, technology, irrigation, civilization, custom, tradition, folklore, ancestor, government, council, confederacy, league, economy, commodity, trading network, merchant, slave trade, navigation, astrolabe, caravel, patron, conquistador, expedition, empire, colony, epidemic, Columbian Exchange, plantation

Materials and Resources

My World Interactive 5A-Social Studies Building Our Country book

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Topic: Geography Review

Duration: 5 Day(s)

Topic Description

Learn the 5 themes of geography, focusing mostly on location and place.
Use maps and globes.
Read physical, elevation, region, historical, and current event maps.

Guiding Questions

How can I read different types of maps?

Formative Assessment

Reading checks after each map

Essential Vocabulary

region, landform, climate, globe, equator, latitude, longitude, prime meridian, absolute location, hemisphere, relative location, physical map, landform, relief, plain, elevation, elevation map, regions map, historical map

Learning Targets

Session 1-Using Maps and Globes

Assessment: Teacher Observation

SS.4.TS.7.B.a Use visual tools and informational texts to interpret, draw conclusions, make predictions, and communicate information and ideas with guidance and support, as needed.

Aligned

Sessions 2 and 3- Comparing Regions of the United States

Assessment: Teacher Observation

SS.4.EG.5.B.a Name and locate specific regions, states, capitals, river systems and mountain ranges in the United States based on historical or current topics.

Aligned

SS.4.EG.5.C.a Identify and compare physical characteristics of specific regions within the nation.

Aligned

SS.4.EG.5.F.a Identify different regions in the United States and analyze how their characteristics affect people who live there.

Aligned

Session 4--Reading Physical and Elevation Maps

Assessment: Teacher Observation

SS.4.EG.5.C.a Identify and compare physical characteristics of specific regions within the nation.

Aligned

Session 5- Reading Historical and Special Purpose Maps

Assessment: Quiz

SS.4.EG.5.A.a Construct and interpret historical and current maps

Aligned

SS.4.EG.5.C.b Identify and compare diverse human geographic characteristics of the nation.

Aligned

Topic: Ancient American Indian Civilizations

Duration: 3 Day(s)

Topic Description

Learn about the different ancient American Indian civilizations that existed in North America.

Guiding Questions

How did geography and climate influence the way different ancient American Indian nations lived in North America?

Formative Assessment

Chapter 1 Lesson 1 Check

Essential Vocabulary

migrate, hunter-gatherer, geography, climate, nomad, agriculture, technology, irrigation, civilization

Learning Targets

Session 1-Early People Arrive in Americas

Assessment: Exit Ticket

SS.4.H.3.A.a Describe the migrations of native Americans prior to 1800.

Aligned

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Aligned

Session 2-Mayan and Aztec Civilizations

Assessment: Teacher Observation

SS.4.EG.5.D.a Analyze how people are affected by, depend on, adapt to and change their physical environments in the past and in the present.

Aligned

SS.4.H.3.A.a Describe the migrations of native Americans prior to 1800.

Aligned

Session 3-Other North American Groups

Assessment: Lesson 1 Check

SS.4.EG.5.D.a Analyze how people are affected by, depend on, adapt to and change their physical environments in the past and in the present.

Aligned

SS.4.H.3.A.a Describe the migrations of native Americans prior to 1800.

Aligned

Topic: American Indian Culture

Duration: 2 Day(s)

Topic Description

Learn about the variety of cultures that existed in American Indian peoples.

Guiding Questions

How did cultures vary widely among American Indian peoples?

Formative Assessment

Chapter 1 Lesson 2 Check

Essential Vocabulary

custom, tradition, folklore, ancestor

Learning Targets

Session 1-Daily Life in American Indian Tribes

Assessment: Teacher Observation

SS.4.EG.5.D.a Analyze how people are affected by, depend on, adapt to and change their physical environments in the past and in the present.

Aligned

SS.4.EG.5.F.a Identify different regions in the United States and analyze how their characteristics affect people who live there.

Aligned

SS.4.H.3.A.a Describe the migrations of native Americans prior to 1800.

Aligned

SS.4.H.3.B.a Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800

Aligned

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

Aligned

Session 2-Family Roles and American Indian Religion

Assessment: Lesson 2 Check

SS.4.H.3.B.a Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800

Aligned

SS.4.RI.6.C.a Research stories and songs that reflect the cultural history of the early United States prior to 1800.

Aligned

SS.4.RI.6.D.a Analyze the preservation of cultural life, celebrations, traditions, and commemorations over time.

Aligned

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

Aligned

Learning Activities

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

What's Cooking?

A multi-lesson project that requires students to research different American Indian tribes and the resources available to them to create a restaurant menu of American Indian food.

Author: Elizabeth Trudell

Shared: Yes

Type: Educator Submitted

Topic: American Indian Government and Economy

Duration: 2 Day(s)

Topic Description

Learn about the variety of governments and economies different American Indian groups had.

Guiding Questions

What types of governments and economies existed in different American Indian groups?

Formative Assessment

Chapter 1 Lesson 3 Check

Essential Vocabulary

government, council, confederacy, league, economy, commodity, trading network

Learning Targets

Session 1--American Indian Governments

Assessment: Teacher Observation

SS.4.GS.2.A.a Explain how the purpose and roles of government were debated c. early settlements to 1800.
Aligned

SS.4.H.3.B.a Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800
Aligned

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.
Aligned

Session 2--American Indian Economies

Assessment: Lesson 3 Check

SS.4.E.4.D.a Explain factors, past and present, that influence changes in state and regional economies.
Aligned

SS.4.EG.5.F.a Identify different regions in the United States and analyze how their characteristics affect people who live there.
Aligned

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.
Aligned

Topic: Early Explorers and Advances in Technology

Duration: 3 Day(s)

Topic Description

Learn about the advances in technology that allowed European explorers to sail to and settle in new places.

Guiding Questions

How did advances in technology help European explorers sail to and settle in new places?

Formative Assessment

Chapter 2 Lesson 1 Check

Essential Vocabulary

merchant, slave trade, navigation, astrolabe, caravel

Learning Targets

Session 1--Viking Explorers

Assessment: Teacher Observation

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.
Aligned

Session 2--Portuguese Exploration

Assessment: Teacher Observation

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.
Aligned

Session 3--Technology in Exploration

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Assessment: Lesson 1 Check

SS.4.EG.5.E.a
Aligned

Analyze how changes in communication and transportation technologies affect people's lives.

SS.4.H.3.A.b
Aligned

Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Topic: Explorers for Spain

Duration: 2 Day(s)

Topic Description

Learn about different Spanish explorers.

Guiding Questions

Why did Spain send explorers to new lands?

Formative Assessment

Chapter 2 Lesson 2 Check

Essential Vocabulary

patron, conquistador, expedition, empire, colony, epidemic

Learning Targets

Session 1--Columbus, Cortes, and Magellan

Assessment: Teacher Observation

SS.4.H.3.A.b
Aligned

Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

SS.4.H.3.B.a
Aligned

Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800

SS.4.RI.6.E.a
Aligned

Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

Session 2--New Spanish Territory

Assessment: Lesson 2 Check

SS.4.E.4.D.a
Aligned

Explain factors, past and present, that influence changes in state and regional economies.

SS.4.H.3.A.b
Aligned

Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

SS.4.H.3.B.a
Aligned

Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800

Topic: The Columbian Exchange

Duration: 2 Day(s)

Topic Description

Learn how the Columbian Exchange affected the world.

Guiding Questions

How did the Columbian Exchange result in the exchange of useful crops and animals, as well as deadly diseases?

Formative Assessment

Chapter 2 Lesson 3 Check

Essential Vocabulary

Columbian Exchange, plantation

Learning Targets

Session 1--What was the Columbian Exchange?

Assessment: Teacher Observation

SS.4.E.4.D.a
Aligned

Explain factors, past and present, that influence changes in state and regional economies.

SS.4.EG.5.G.a
Aligned

Use geography to interpret the past and predict future consequences as appropriate to topics or eras discussed.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

SS.4.H.3.B.a Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800

Aligned

Session 2--Effect of Columbian Exchange on American Indians

Assessment: Lesson 3 Check

SS.4.EG.5.D.a Analyze how people are affected by, depend on, adapt to and change their physical environments in the past and in the present.

Aligned

SS.4.EG.5.E.a Analyze how changes in communication and transportation technologies affect people's lives.

Aligned

SS.4.H.3.B.a Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800

Aligned

Unit: The Colonization of America

Duration: 4 Week(s)

Unit Description

The Spanish Colonies in the Americas; The English Colonies in Virginia; Pilgrims and Puritans in New England; The French and Dutch in North America; New England, Middle and Southern Colonies; Daily Life in the Colonies; Slavery in the Colonies; Cooperation and Conflict; The French and Indian War.

Essential Questions

Why do people leave their homelands?
What does it take to build a new society?

Summative Assessment

Chapter 3 and Chapter 4 Assessment

Student Essential Vocabulary

viceroy, encomienda, class system, missionary, royal charter, indentured servant, Anglican, cash crop, House of Burgesses, representative, pilgrim, Mayflower Compact, Puritan, Northwest Passage, monopoly, royal province, region, proprietor, diverse, barter, export, import, raw materials, mercantilism, triangular trade, classes, artisans, slavery, Middle Passage, uprisings, boundary, King Phillip's War, ally, treaty

Materials and Resources

My World textbook

Unit Attachments

Unit Activity

District Only

(File)

Topic: Spanish Colonies in the Americas

Duration: 1 Day(s)

Topic Description

How Spanish colonization impacted the Americas.

Guiding Questions

Why did Spain explore and settle in the Americas?

Formative Assessment

Chapter 3, Lesson 1 Check

Essential Vocabulary

viceroy
encomienda
class system
missionary

Learning Targets

Session 1: I will know why Spain explored and settled in the Americas.

Assessment: Teacher Observation

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

Topic: The English Colonies in Virginia

Duration: 1 Day(s)

Topic Description

Why England explored and settled in North America.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Guiding Questions

Why did England explore and settle in North America?

Formative Assessment

Chapter 3, Lesson 2 Check

Essential Vocabulary

royal charter
indentured servant
Anglican
cash crop
House of Burgesses
representative

Learning Targets

Students will know why England explored and settled in North America.

Assessment: Lesson Check

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Topic: Pilgrims and Puritans in New England

Duration: 2 Day(s)

Topic Description

The key events in the establishment of English colonies in New England.

Guiding Questions

What are the key events in the establishment of English colonies in New England?

Formative Assessment

Chapter 3, Lesson 3 Check

Essential Vocabulary

pilgrim
Mayflower Compact
Puritan

Learning Targets

Students will know the key events in the establishment of Pilgrim colonies in New England.

Assessment: Teacher Observation

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Session 2 Students will know the key events in the establishment of Puritan colonies in New England

Assessment: Lesson 3 Check

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Topic: The French and Dutch in North America

Duration: 2 Day(s)

Topic Description

The key events surrounding the establishment of French and Dutch colonies in North America.

Guiding Questions

What are the key events surrounding the establishment of French and Dutch colonies in North America.

Formative Assessment

Chapter 3, Lesson 4 Check

Essential Vocabulary

Northwest Passage
monopoly
royal province

Learning Targets

Students will know the key events surrounding the establishment of French and Dutch colonies in North America.

Assessment: Teacher Observation

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Aligned

Students will know the key events surrounding the establishment of French and Dutch colonies in North America.

Assessment: Chapter 3, Lesson 4 Check

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Topic: New England, Middle, and Southern Colonies

Duration: 2 Day(s)

Topic Description

The role geography played in the settling and development of the English colonies.

Guiding Questions

What role did geography have in the settling and development of the English colonies?

Formative Assessment

Chapter 4, Lesson 1 Check

Essential Vocabulary

region
proprietor
diverse

Learning Targets

Students will know the role of geography in the settling and developing of the English colonies.

Assessment: Teacher Observation

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Students will know the role of geography in the settling and development of the English colonies.

Assessment: Chapter 4, Lesson 1 Check

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Topic: Daily Life in the Colonies

Duration: 2 Day(s)

Topic Description

Learn how the patterns of life and work in the colonies differed from the patterns today.

Guiding Questions

How did the patterns of life and work in the colonies differ from the patterns today?

Formative Assessment

Chapter 4, Lesson 2 Check

Essential Vocabulary

barter
export
import
raw materials
mercantilism
triangular trade
classes
artisans

Learning Targets

Students will know how the patterns of life and work in the colonies differed from the patterns today.

Assessment: Teacher Observation

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Students will know how the patterns of life and work in the colonies differed from the patterns today.

Assessment: Chapter 4, Lesson 2 Check

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Topic: Slavery in the Colonies

Duration: 2 Day(s)

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Topic Description

Learn how slavery developed in the United States.

Guiding Questions

How did slavery develop in the United States?

Formative Assessment

Chapter 4, Lesson 3 Check

Essential Vocabulary

slavery
Middle Passage
uprisings

Learning Targets

Students will know how slavery developed in the United States.

Assessment: Teacher Observation

SS.4.H.3.A.c Describe the reasons African peoples were enslaved and brought to the Americas prior to 1800.
Aligned

Students will know how slavery developed in the United States.

Assessment: Chapter 4, Lesson 3 Check

SS.4.H.3.A.c Describe the reasons African peoples were enslaved and brought to the Americas prior to 1800.
Aligned

Topic: Cooperation and Conflict

Duration: 2 Day(s)

Topic Description

Learn how conflicts between European settlers and Native Americans broke out.

Guiding Questions

How did conflicts between European settlers and Native Americans break out.

Formative Assessment

Chapter 4, Lesson 4 Check

Essential Vocabulary

boundary
King Philip's War

Learning Targets

Students will know how conflicts between European settlers and American Indians broke out.

Assessment: Teacher Observation

SS.4.H.3.B.a Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800
Aligned

Students will know how conflicts between European settlers and American Indians broke out.

Assessment: Chapter 4, Lesson 4 Check

SS.4.H.3.B.a Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800
Aligned

Topic: The French and Indian War

Duration: 2 Day(s)

Topic Description

Learn how Great Britain became the greatest colonial power in North America.

Guiding Questions

How did Great Britain become the greatest colonial power in North America?

Formative Assessment

Chapter 4, Lesson 5 Check

Essential Vocabulary

ally
treaty

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Learning Targets

Students will know how Great Britain became the greatest colonial power in North America.

Assessment: Teacher Observation

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Students will know how Great Britain became the greatest colonial power in North America.

Assessment: Chapter 4, Lesson 5 Check

SS.4.H.3.A.b Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.

Aligned

Learning Activities

Colonial Infomercial

Make an infomercial or create a travel brochure convincing others to move to your colony

Author: Patricia Rotermund

Shared: Yes

Type: Educator Submitted

Unit: The American Revolution, Beginning the Country

Duration: 4 Week(s)

Unit Description

Tensions with Britain; The Road to War; On the Battlefield and at Home; Winning Independence; Articles of Confederation; Creating the Constitution; The Bill of Rights; Key Concepts of the Constitution

Essential Questions

What is worth fighting for?

What is the purpose of government?

Summative Assessment

Chapters 5 and 6 Assessments

Student Essential Vocabulary

congress, debt, Stamp Act, Sons of Liberty, boycott, Townshend Acts, tariff, custom, massacre, quarter, martial law, Patriot, Loyalist, neutral, militia, Continental Army, independence, equality, treason, mercenary, retreat, alliance, scarcity, profiteering, peninsula, negotiate, Treaty of Paris, Articles of Confederation, ratified, legislative, executive, judicial, inflation, ordinances, delegate, constitution, compromise, Preamble, separation of powers, checks and balances, veto, Federalist, Anti-Federalist, Bill of Rights, proposal, anarchy, constitutional republic, popular sovereignty, rule of law, domestic tranquility, suffrage

Materials and Resources

My World Interactive: Social Studies Building Our Country book

Unit Attachments

Read All About It!

District Only

(File)

Topic: Tensions with Britain

Duration: 2 Day(s)

Topic Description

Learn what led to the colonists rebelling against the British.

Guiding Questions

Why did the colonists rebel against the British?

Formative Assessment

Chapter 5 Lesson 1 Check

Essential Vocabulary

congress, debt, Stamp Act, Sons of Liberty, boycott, Townshend Acts, tariff, custom

Learning Targets

Session 1--Colonists Face Taxation Problems

Assessment: Teacher Observation

SS.4.H.3.D.a Explain the causes of the American Revolution, including the perspectives of patriots, loyalists, Native Americans, African Americans and European allies.

Aligned

SS.4.PC.1.D.a Examine ways by which citizens have effectively voiced opinions, monitored government, and brought about change both past and present.

Aligned

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Session 2--The Townshend Acts

Assessment: Lesson 1 Check

SS.4.H.3.C.a Identify and describe the contributions of historically significant individuals to America and the United States prior to c. 1800. (See teacher resources for illustrative examples)

Aligned

SS.4.H.3.D.a Explain the causes of the American Revolution, including the perspectives of patriots, loyalists, Native Americans, African Americans and European allies.

Aligned

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

Topic: The Road to War

Duration: 2 Day(s)

Topic Description

Learn why the colonists decided to go to war with England.

Guiding Questions

Why did the colonists decide to go to war with England?

Formative Assessment

Chapter 5 Lesson 2 Check

Essential Vocabulary

massacre, quarter, martial law, Patriot, Loyalist, neutral, militia

Learning Targets

Session 1--Tensions Boil Over in the Colonies

Assessment: Teacher Observation

SS.4.H.3.C.a Identify and describe the contributions of historically significant individuals to America and the United States prior to c. 1800. (See teacher resources for illustrative examples)

Aligned

SS.4.H.3.D.a Explain the causes of the American Revolution, including the perspectives of patriots, loyalists, Native Americans, African Americans and European allies.

Aligned

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

Session 2--The First Continental Congress

Assessment: Lesson 2 Check

SS.4.GS.2.A.a Explain how the purpose and roles of government were debated c. early settlements to 1800.

Aligned

SS.4.H.3.C.a Identify and describe the contributions of historically significant individuals to America and the United States prior to c. 1800. (See teacher resources for illustrative examples)

Aligned

SS.4.H.3.D.a Explain the causes of the American Revolution, including the perspectives of patriots, loyalists, Native Americans, African Americans and European allies.

Aligned

SS.4.PC.1.D.a Examine ways by which citizens have effectively voiced opinions, monitored government, and brought about change both past and present.

Aligned

Topic: Declaring Independence

Duration: 2 Day(s)

Topic Description

Learn why the colonies declared independence from Great Britain.

Guiding Questions

Why did the colonies declare independence from Great Britain and why were they willing to fight for it?

Formative Assessment

Chapter 5 Lesson 3 Check

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Essential Vocabulary

Continental army, independence, equality, treason

Learning Targets

Session 1-Understand why the colonies declared independence from Britain.

Assessment: Teacher Observation

SS.4.H.3.E.a Describe the historical context for the drafting of the Declaration of Independence, the Constitution and the Bill of Rights.

Aligned

SS.4.H.3.E.b Explain how the Declaration of Independence, the Constitution and the Bill of Rights affected people in the United States prior to c. 1800.

Aligned

SS.4.PC.1.A.a With assistance, read and analyze the text of the Declaration of Independence to determine important principles that it contains including inalienable rights, government by the consent of the governed and the redress of grievances.

Aligned

Session 2-What is the meaning of the Declaration of Independence?

Assessment: Lesson 3 Check

SS.4.H.3.E.a Describe the historical context for the drafting of the Declaration of Independence, the Constitution and the Bill of Rights.

Aligned

SS.4.H.3.E.b Explain how the Declaration of Independence, the Constitution and the Bill of Rights affected people in the United States prior to c. 1800.

Aligned

SS.4.PC.1.A.a With assistance, read and analyze the text of the Declaration of Independence to determine important principles that it contains including inalienable rights, government by the consent of the governed and the redress of grievances.

Aligned

Topic: On the Battlefield and at Home

Duration: 2 Day(s)

Topic Description

Learn what the conditions were like as the Patriots fought for independence.

Guiding Questions

Why did the Patriots keep fighting for independence even when conditions were difficult?

Formative Assessment

Chapter 5 Lesson 4 Check

Essential Vocabulary

mercenary, retreat, alliance, scarcity, profiteering

Learning Targets

Session 1--Major Battles of the Revolution

Assessment: Teacher Observation

SS.4.H.3.D.b Explain the factors that contributed to the colonists' success.

Aligned

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

Session 2--Contributions of Women and African Americans in the Revolution

Assessment: Lesson 4 Check

SS.4.H.3.D.a Explain the causes of the American Revolution, including the perspectives of patriots, loyalists, Native Americans, African Americans and European allies.

Aligned

SS.4.H.3.D.b Explain the factors that contributed to the colonists' success.

Aligned

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Aligned

Learning Activities

Read All About It!

Create a class newspaper that provides stories of the events leading up to the revolution and the major battles that took place.

Author: Elizabeth Trudell

Shared: Yes

Type: Educator Submitted

Topic: Winning Independence

Duration: 2 Day(s)

Topic Description

Learn how the United States won its independence.

Guiding Questions

How did the United States win its independence?

Formative Assessment

Chapter 5 Lesson 5 Check

Essential Vocabulary

peninsula, negotiate, Treaty of Paris

Learning Targets

Session 1--The War's Turning Point

Assessment: Teacher Observation

SS.4.H.3.D.a Explain the causes of the American Revolution, including the perspectives of patriots, loyalists, Native Americans, African Americans and European allies.

Aligned

SS.4.H.3.D.b Explain the factors that contributed to the colonists' success.

Aligned

Session 2--The War Comes to an End

Assessment: Lesson 5 Check

SS.4.H.3.D.b Explain the factors that contributed to the colonists' success.

Aligned

Topic: Articles of Confederation

Duration: 2 Day(s)

Topic Description

Learn how the government was first organized.

Guiding Questions

How was the government organized under the Articles of Confederation?

Formative Assessment

Chapter 6 Lesson 1 Check

Essential Vocabulary

Articles of Confederation, ratified, legislative, executive, judicial, inflation, ordinances

Learning Targets

Session 1--Formation of a New Government

Assessment: Teacher Observation

SS.4.E.4.C.a Explain how the government utilizes taxes to provide goods and services.

Aligned

SS.4.GS.2.A.a Explain how the purpose and roles of government were debated c. early settlements to 1800.

Aligned

SS.4.GS.2.C.a Explain how authoritative decisions are made, enforced and interpreted by the federal government across historical time periods and/or current events.

Aligned

Session 2--New Land Policies

Assessment: Lesson 1 Check

SS.4.E.4.D.a Explain factors, past and present, that influence changes in state and regional economies.

Aligned

SS.4.GS.2.C.a Explain how authoritative decisions are made, enforced and interpreted by the federal government across historical time periods and/or current events.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Aligned	
SS.4.H.3.A.a	Describe the migrations of native Americans prior to 1800.
Aligned	
SS.4.H.3.B.a	Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800
Aligned	

Topic: Creating the Constitution

Duration: 2 Day(s)

Topic Description

Learn about the Constitution, the country's new plan for government.

Guiding Questions

How was the Constitution created and what was the plan of government it described?

Formative Assessment

Chapter 6 Lesson 2 Check

Essential Vocabulary

delegate, constitution, compromise, Preamble, separation of powers, checks and balances, veto

Learning Targets

Session 1--Disagreements at the Constitutional Convention

Assessment: Teacher Observation

SS.4.H.3.E.a Describe the historical context for the drafting of the Declaration of Independence, the Constitution and the Bill of Rights.

Aligned

Session 2--Compromise in the Constitution

Assessment: Lesson 2 Check

SS.4.GS.2.A.a Explain how the purpose and roles of government were debated c. early settlements to 1800.

Aligned

SS.4.GS.2.D.a Identify and explain the functions of the three branches of government in the federal government.

Aligned

SS.4.H.3.E.a Describe the historical context for the drafting of the Declaration of Independence, the Constitution and the Bill of Rights.

Aligned

SS.4.PC.1.B.a Explain the major purposes of the U.S. Constitution.

Aligned

SS.4.PC.1.B.b With assistance, research and analyze the text of the U.S. Constitution to determine important principles such as limited government, rule of law, majority rules, minority rights, separation of powers, checks and balances and popular sovereignty.

Aligned

Topic: The Bill of Rights

Duration: 2 Day(s)

Topic Description

Learn how delegates resolved their disagreements about the Constitution.

Guiding Questions

Why did the delegates disagree over the Constitution and how did they resolve their differences?

Formative Assessment

Chapter 6 Lesson 3 Check

Essential Vocabulary

Federalist, Anti-Federalist, Bill of Rights, proposal, anarchy, constitutional republic, popular sovereignty

Learning Targets

Session 1--Constitutional Debate and Ratification

Assessment: Teacher Observation

SS.4.GS.2.A.a Explain how the purpose and roles of government were debated c. early settlements to 1800.

Aligned

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

SS.4.H.3.E.a	Describe the historical context for the drafting of the Declaration of Independence, the Constitution and the Bill of Rights.
Aligned	
SS.4.H.3.E.b	Explain how the Declaration of Independence, the Constitution and the Bill of Rights affected people in the United States prior to c. 1800.
Aligned	
SS.4.PC.1.B.a	Explain the major purposes of the U.S. Constitution.
Aligned	
SS.4.PC.1.B.b	With assistance, research and analyze the text of the U.S. Constitution to determine important principles such as limited government, rule of law, majority rules, minority rights, separation of powers, checks and balances and popular sovereignty.
Aligned	
Session 2--The Bill of Rights	
Assessment: Lesson 3 Check	
SS.4.PC.1.C.a	Explain the major purpose of the Bill of Rights.
Aligned	
SS.4.PC.1.C.b	Identify important principles in the Bill of Rights.
Aligned	

Topic: Key Concepts to the Constitution

Duration: 2 Day(s)

Topic Description

Learn how the Constitution can be changed.

Guiding Questions

What is the significance of the Preamble to the Constitution and how can the Constitution be changed?

Formative Assessment

Chapter 6 Lesson 4 Check

Essential Vocabulary

rule of law, domestic tranquility, suffrage

Learning Targets

Session 1--Constitution's Impact and Amendments

Assessment: Teacher Observation

SS.4.H.3.E.b	Explain how the Declaration of Independence, the Constitution and the Bill of Rights affected people in the United States prior to c. 1800.
Aligned	
SS.4.PC.1.B.b	With assistance, research and analyze the text of the U.S. Constitution to determine important principles such as limited government, rule of law, majority rules, minority rights, separation of powers, checks and balances and popular sovereignty.
Aligned	
SS.4.PC.1.D.a	Examine ways by which citizens have effectively voiced opinions, monitored government, and brought about change both past and present.
Aligned	

Session 2--Citizens and Courts Change the Country

Assessment: Lesson 4 Check

SS.4.GS.2.B.a	Analyze peaceful resolution of disputes by courts or other legitimate authorities in U.S. history from early settlement to c. 1800.
Aligned	
SS.4.GS.2.C.a	Explain how authoritative decisions are made, enforced and interpreted by the federal government across historical time periods and/or current events.
Aligned	
SS.4.PC.1.D.a	Examine ways by which citizens have effectively voiced opinions, monitored government, and brought about change both past and present.
Aligned	
SS.4.PC.1.E.a	Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.
Aligned	
SS.4.RI.6.E.a	Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Aligned

Unit: Life in the Young Republic and Westward Expansion

Duration: 4 Week(s)

Unit Description

The First Presidents; Jefferson and the Louisiana Purchase; The War of 1812; American Indians and the Trail of Tears; New Arrivals and the Fight for Freedom; Inventions, Roads, and Railroads; Independence for Texas and California; Trails to the West; The California Gold Rush

Essential Questions

How do leaders shape a nation?

What are the costs and benefits of growth

Summative Assessment

Chapter 7 and 8 Assessment

Student Essential Vocabulary

Electoral College, inauguration, Cabinet, political party, pioneer, frontier, caravan, interpreter, impressment, nationalism, anthem, secede, Monroe Doctrine, foreign policy, Trail of Tears, reform, famine, abolition, profit, mass production, canal, vaquero, annex, Manifest Destiny, wagon train, prairie schooner, persecution, gold rush, entrepreneur, discrimination, Pony Express

Materials and Resources

My World textbook

Topic: The First Presidents

Duration: 2 Day(s)

Topic Description

Learn how George Washington's actions as the first President of the United States served as an example for all the presidents who followed him.

Guiding Questions

How did George Washington's actions as the first President of the United States serve as an example for all the presidents who followed him?

Formative Assessment

Chapter 7, Lesson 1 Check

Essential Vocabulary

Electoral College
inauguration
Cabinet
political party

Learning Targets

Students will know that George Washington's actions as the first President of the United States served as an example for all the presidents who followed him.

Assessment: Teacher Observation

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

Students will know that George Washington's actions as the first president of the United States served as an example for all the presidents who followed him.

Assessment: Chapter 7, Lesson 1 Check

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

Topic: Jefferson and the Louisiana Purchase

Duration: 2 Day(s)

Topic Description

Learn how Jefferson's actions changed where and how people in the United States lived.

Guiding Questions

How did Jefferson's actions change where and how people in the United States lived?

Formative Assessment

Chapter 7, Lesson 2 Check

Essential Vocabulary

pioneer

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

frontier
caravan
interpreter

Learning Targets

Students will know that Jefferson's actions changed where and how people in the United States lived.

Assessment: Teacher Observation

SS.4.PC.1.E.a Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.

Aligned

Students will know that Jefferson's actions changed where and how people in the United States lived.

Assessment: Chapter 7, Lesson 2 Check

SS.4.H.3.F.a Investigate the causes and consequences of westward expansion prior to 1800.

Aligned

Topic: The War of 1812

Duration: 2 Day(s)

Topic Description

Learn how the War of 1812 helped create a sense of national pride for Americans.

Guiding Questions

How did the War of 1812 help create a sense of national pride for Americans?

Formative Assessment

Chapter 7, Lesson 3 Check

Essential Vocabulary

impressment
nationalism
anthem
secede

Learning Targets

Students will know that the War of 1812 helped create a sense of national pride for Americans.

Assessment: Teacher Observation

SS.4.RI.6.A.a Compare cultural characteristics across historical time periods in U.S. history prior to c. 1800.

Aligned

Students will know that the War of 1812 helped create a sense of national pride for Americans.

Assessment: Chapter 7, Lesson 3 Check

SS.4.RI.6.A.a Compare cultural characteristics across historical time periods in U.S. history prior to c. 1800.

Aligned

Topic: American Indians and the Trail of Tears

Duration: 2 Day(s)

Topic Description

Learn how Andrew Jackson's policies shaped the United States and forced thousands of American Indians to leave their homes.

Guiding Questions

How did Andrew Jackson's policies shape the United States and force thousands of American Indians to leave their homes?

Formative Assessment

Chapter 7, Lesson 4 Check

Essential Vocabulary

Monroe Doctrine
foreign policy
Trail of Tears

Learning Targets

Students will know that Andrew Jackson's policies shaped the United States and forced thousands of American Indians to leave their homes.

Assessment: Teacher Observation

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

Aligned

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Students will know that Andrew Jackson's policies shaped the United States and forced thousands of American Indians to leave their homes.

Assessment: Chapter 7, Lesson 4 Check

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

Aligned

Topic: New Arrivals and the Fight for Freedom

Duration: 2 Day(s)

Topic Description

Learn how women and African Americans worked to improve American society in the mid-1800s.

Guiding Questions

How did women and African-Americans work to improve American society in the mid-1800s?

Formative Assessment

Chapter 7, Lesson 5 Check

Essential Vocabulary

reform
famine
abolition

Learning Targets

Students will know that women and African-Americans worked to improve American society in the mid 1800s.

Assessment: Teacher Observation

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

Aligned

Students will know that women and African-Americans worked to improve American society in the mid 1800s.

Assessment: Chapter 7, Lesson 5 Check

SS.4.RI.6.E.a Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.

Aligned

Topic: Inventions, Roads, and Railroads

Duration: 2 Day(s)

Topic Description

Learn how inventions and forms of transportation had costs and benefits.

Guiding Questions

How did inventions and forms of transportation have costs and benefits?

Formative Assessment

Chapter 8, Lesson 1 Check

Essential Vocabulary

profit
mass production
canal

Learning Targets

Students will know that new inventions and forms of transportation had costs and benefits.

Assessment: Teacher Observation

SS.4.RI.6.A.a Compare cultural characteristics across historical time periods in U.S. history prior to c. 1800.

Aligned

Students will know that new inventions and forms of transportation had costs and benefits.

Assessment: Chapter 8, Lesson 1 Check

SS.4.RI.6.A.a Compare cultural characteristics across historical time periods in U.S. history prior to c. 1800.

Aligned

Topic: Independence for Texas and California

Duration: 2 Day(s)

Topic Description

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Learn how achieving statehood had costs and benefits for Texas and California.

Guiding Questions

How did achieving statehood have costs and benefits for Texas and California?

Formative Assessment

Chapter 8, Lesson 2 Check

Essential Vocabulary

vaquero
annex
Manifest Destiny

Learning Targets

Students will know that achieving independence and statehood had costs and benefits for Texas and California.

Assessment: Teacher Observation

SS.4.H.3.F.a Investigate the causes and consequences of westward expansion prior to 1800.
Aligned

Students will know that achieving independence and statehood had costs and benefits for Texas and California.

Assessment: Chapter 8, Lesson 2 Check

SS.4.H.3.F.a Investigate the causes and consequences of westward expansion prior to 1800.
Aligned

Topic: Trails to the West

Duration: 2 Day(s)

Topic Description

Learn how traveling on the westward trails had costs and benefits.

Guiding Questions

How did traveling on the westward trails have costs and benefits?

Formative Assessment

Chapter 8, Lesson 3 Check

Essential Vocabulary

wagon train
prairie schooner
persecution

Learning Targets

Students will know that traveling on the westward trails had costs and benefits.

Assessment: Teacher Observation

SS.4.H.3.F.a Investigate the causes and consequences of westward expansion prior to 1800.
Aligned

Students will know that traveling on the westward trails had costs and benefits.

Assessment: Chapter 8, Lesson 3 Check

SS.4.H.3.F.a Investigate the causes and consequences of westward expansion prior to 1800.
Aligned

Topic: The California Gold Rush

Duration: 2 Day(s)

Topic Description

Learn how the California gold rush had costs and benefits.

Guiding Questions

How did the California gold rush have costs and benefits?

Formative Assessment

Chapter 8, Lesson 4 Check

Essential Vocabulary

gold rush
entrepreneur
discrimination
Pony Express

Learning Targets

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Students will know that the California gold rush had costs and benefits.

Assessment: Teacher Observation

SS.4.PC.1.F.a

Recognize and explain the significance of national symbols associated with historical events and time periods being studied.

Aligned

Students will know that the California gold rush had costs and benefits.

Assessment: Chapter 8, Lesson 4 Check

SS.4.PC.1.F.a

Recognize and explain the significance of national symbols associated with historical events and time periods being studied.

Aligned

Learning Activities

Chapter 8: Is the West the Best

Students will prepare for a collaborative discussion about the costs and benefits of moving from east to west in the mid-1800s.

Author: Patricia Rotermund

Shared: Yes

Type: Educator Submitted

Learning Targets

Session 1: I will know why Spain explored and settled in the Americas.

Assessment: Teacher Observation

Session 1--American Indian Governments

Assessment: Teacher Observation

Session 1--Colonists Face Taxation Problems

Assessment: Teacher Observation

Session 1--Columbus, Cortes, and Magellan

Assessment: Teacher Observation

Session 1--Constitutional Debate and Ratification

Assessment: Teacher Observation

Session 1--Constitution's Impact and Amendments

Assessment: Teacher Observation

Session 1--Daily Life in American Indian Tribes

Assessment: Teacher Observation

Session 1--Disagreements at the Constitutional Convention

Assessment: Teacher Observation

Session 1--Early People Arrive in Americas

Assessment: Exit Ticket

Session 1--Formation of a New Government

Assessment: Teacher Observation

Session 1--Major Battles of the Revolution

Assessment: Teacher Observation

Session 1--Tensions Boil Over in the Colonies

Assessment: Teacher Observation

Session 1--The War's Turning Point

Assessment: Teacher Observation

Session 1--Understand why the colonies declared independence from Britain.

Assessment: Teacher Observation

Session 1--Using Maps and Globes

Assessment: Teacher Observation

Session 1--Viking Explorers

Assessment: Teacher Observation

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Session 1--What was the Columbian Exchange?

Assessment: Teacher Observation

Session 2 Students will know the key events in the establishment of Puritan colonies in New England

Assessment: Lesson 3 Check

Session 2--American Indian Economies

Assessment: Lesson 3 Check

Session 2--Citizens and Courts Change the Country

Assessment: Lesson 4 Check

Session 2--Compromise in the Constitution

Assessment: Lesson 2 Check

Session 2--Contributions of Women and African Americans in the Revolution

Assessment: Lesson 4 Check

Session 2--Effect of Columbian Exchange on American Indians

Assessment: Lesson 3 Check

Session 2-Family Roles and American Indian Religion

Assessment: Lesson 2 Check

Session 2-Mayan and Aztec Civilizations

Assessment: Teacher Observation

Session 2--New Land Policies

Assessment: Lesson 1 Check

Session 2--New Spanish Territory

Assessment: Lesson 2 Check

Session 2--Portuguese Exploration

Assessment: Teacher Observation

Session 2--The Bill of Rights

Assessment: Lesson 3 Check

Session 2--The First Continental Congress

Assessment: Lesson 2 Check

Session 2--The Townshend Acts

Assessment: Lesson 1 Check

Session 2--The War Comes to an End

Assessment: Lesson 5 Check

Session 2-What is the meaning of the Declaration of Independence?

Assessment: Lesson 3 Check

Session 3-Other North American Groups

Assessment: Lesson 1 Check

Session 3--Technology in Exploration

Assessment: Lesson 1 Check

Session 4--Reading Physical and Elevation Maps

Assessment: Teacher Observation

Session 5- Reading Historical and Special Purpose Maps

Assessment: Quiz

Sessions 2 and 3- Comparing Regions of the United States

Assessment: Teacher Observation

Students will know how conflicts between European settlers and American Indians broke out.

Assessment: Teacher Observation

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Students will know how conflicts between European settlers and American Indians broke out.

Assessment: Chapter 4, Lesson 4 Check

Students will know how Great Britain became the greatest colonial power in North America.

Assessment: Teacher Observation

Students will know how Great Britain became the greatest colonial power in North America.

Assessment: Chapter 4, Lesson 5 Check

Students will know how slavery developed in the United States.

Assessment: Teacher Observation

Students will know how slavery developed in the United States.

Assessment: Chapter 4, Lesson 3 Check

Students will know how the patterns of life and work in the colonies differed from the patterns today.

Assessment: Teacher Observation

Students will know how the patterns of life and work in the colonies differed from the patterns today.

Assessment: Chapter 4, Lesson 2 Check

Students will know that achieving independence and statehood had costs and benefits for Texas and California.

Assessment: Teacher Observation

Students will know that achieving independence and statehood had costs and benefits for Texas and California.

Assessment: Chapter 8, Lesson 2 Check

Students will know that Andrew Jackson's policies shaped the United States and forced thousands of American Indians to leave their homes.

Assessment: Teacher Observation

Students will know that Andrew Jackson's policies shaped the United States and forced thousands of American Indians to leave their homes.

Assessment: Chapter 7, Lesson 4 Check

Students will know that George Washington's actions as the first President of the United States served as an example for all the presidents who followed him.

Assessment: Teacher Observation

Students will know that George Washington's actions as the first president of the United States served as an example for all the presidents who followed him.

Assessment: Chapter 7, Lesson 1 Check

Students will know that Jefferson's actions changed where and how people in the United States lived.

Assessment: Teacher Observation

Students will know that Jefferson's actions changed where and how people in the United States lived.

Assessment: Chapter 7, Lesson 2 Check

Students will know that new inventions and forms of transportation had costs and benefits.

Assessment: Teacher Observation

Students will know that new inventions and forms of transportation had costs and benefits.

Assessment: Chapter 8, Lesson 1 Check

Students will know that the California gold rush had costs and benefits.

Assessment: Teacher Observation

Students will know that the California gold rush had costs and benefits.

Assessment: Chapter 8, Lesson 4 Check

Students will know that the War of 1812 helped create a sense of national pride for Americans.

Assessment: Teacher Observation

Students will know that the War of 1812 helped create a sense of national pride for Americans.

Assessment: Chapter 7, Lesson 3 Check

Students will know that traveling on the westward trails had costs and benefits.

Assessment: Teacher Observation

Students will know that traveling on the westward trails had costs and benefits.

Assessment: Chapter 8, Lesson 3 Check

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

Students will know that women and African-Americans worked to improve American society in the mid 1800s.

Assessment: Teacher Observation

Students will know that women and African-Americans worked to improve American society in the mid 1800s.

Assessment: Chapter 7, Lesson 5 Check

Students will know the key events in the establishment of Pilgrim colonies in New England.

Assessment: Teacher Observation

Students will know the key events surrounding the establishment of French and Dutch colonies in North America.

Assessment: Teacher Observation

Students will know the key events surrounding the establishment of French and Dutch colonies in North America.

Assessment: Chapter 3, Lesson 4 Check

Students will know the role of geography in the settling and developing of the English colonies.

Assessment: Teacher Observation

Students will know the role of geography in the settling and development of the English colonies.

Assessment: Chapter 4, Lesson 1 Check

Students will know why England explored and settled in North America.

Assessment: Lesson Check

Standards Covered

SS.4.E.4.C.a	Explain how the government utilizes taxes to provide goods and services.
SS.4.E.4.D.a	Explain factors, past and present, that influence changes in state and regional economies.
SS.4.EG.5.A.a	Construct and interpret historical and current maps
SS.4.EG.5.B.a	Name and locate specific regions, states, capitals, river systems and mountain ranges in the United States based on historical or current topics.
SS.4.EG.5.C.a	Identify and compare physical characteristics of specific regions within the nation.
SS.4.EG.5.C.b	Identify and compare diverse human geographic characteristics of the nation.
SS.4.EG.5.D.a	Analyze how people are affected by, depend on, adapt to and change their physical environments in the past and in the present.
SS.4.EG.5.E.a	Analyze how changes in communication and transportation technologies affect people's lives.
SS.4.EG.5.F.a	Identify different regions in the United States and analyze how their characteristics affect people who live there.
SS.4.EG.5.G.a	Use geography to interpret the past and predict future consequences as appropriate to topics or eras discussed.
SS.4.GS.2.A.a	Explain how the purpose and roles of government were debated c. early settlements to 1800.
SS.4.GS.2.B.a	Analyze peaceful resolution of disputes by courts or other legitimate authorities in U.S. history from early settlement to c. 1800.
SS.4.GS.2.C.a	Explain how authoritative decisions are made, enforced and interpreted by the federal government across historical time periods and/or current events.
SS.4.GS.2.D.a	Identify and explain the functions of the three branches of government in the federal government.
SS.4.H.3.A.a	Describe the migrations of native Americans prior to 1800.
SS.4.H.3.A.b	Describe the discovery, exploration and early settlement of America by Europeans prior to 1800.
SS.4.H.3.A.c	Describe the reasons African peoples were enslaved and brought to the Americas prior to 1800.
SS.4.H.3.B.a	Examine cultural interactions and conflicts among Native Americans, Immigrants from Europe, and enslaved and free Africans and African Americans prior to c. 1800
SS.4.H.3.C.a	Identify and describe the contributions of historically significant individuals to America and the United States prior to c. 1800. (See teacher resources for illustrative examples)
SS.4.H.3.D.a	Explain the causes of the American Revolution, including the perspectives of patriots, loyalists, Native Americans, African Americans and European allies.
SS.4.H.3.D.b	Explain the factors that contributed to the colonists' success.
SS.4.H.3.E.a	Describe the historical context for the drafting of the Declaration of Independence, the Constitution and the Bill of Rights.

4th Grade Social Studies (BOE Approved 4/6/21)

Social Studies

Grade(s) 4th, Duration 1 Year, 1 Credit

Required Course

BOE Approval Date - 04/06/21

SS.4.H.3.E.b	Explain how the Declaration of Independence, the Constitution and the Bill of Rights affected people in the United States prior to c. 1800.
SS.4.H.3.F.a	Investigate the causes and consequences of westward expansion prior to 1800.
SS.4.PC.1.A.a	With assistance, read and analyze the text of the Declaration of Independence to determine important principles that it contains including inalienable rights, government by the consent of the governed and the redress of grievances.
SS.4.PC.1.B.a	Explain the major purposes of the U.S. Constitution.
SS.4.PC.1.B.b	With assistance, research and analyze the text of the U.S. Constitution to determine important principles such as limited government, rule of law, majority rules, minority rights, separation of powers, checks and balances and popular sovereignty.
SS.4.PC.1.C.a	Explain the major purpose of the Bill of Rights.
SS.4.PC.1.C.b	Identify important principles in the Bill of Rights.
SS.4.PC.1.D.a	Examine ways by which citizens have effectively voiced opinions, monitored government, and brought about change both past and present.
SS.4.PC.1.E.a	Describe the character traits and civic attitudes of historically significant individuals in American history prior to c. 1800. See teacher resources for illustrative examples.
SS.4.PC.1.F.a	Recognize and explain the significance of national symbols associated with historical events and time periods being studied.
SS.4.RI.6.A.a	Compare cultural characteristics across historical time periods in U.S. history prior to c. 1800.
SS.4.RI.6.C.a	Research stories and songs that reflect the cultural history of the early United States prior to 1800.
SS.4.RI.6.D.a	Analyze the preservation of cultural life, celebrations, traditions, and commemorations over time.
SS.4.RI.6.E.a	Examine roles among Native Americans, Immigrants, African Americans, women and others from early migrations to c. 1800.
SS.4.TS.7.B.a	Use visual tools and informational texts to interpret, draw conclusions, make predictions, and communicate information and ideas with guidance and support, as needed.

1. Students define stereotype: people assume something about an entire group of people, but that is not true for everyone in that group
 - a. Example provided: All Canadians like hockey.
 - b. We tie this into our “It’s Okay to Be Different” lesson from October
 - i. In other words, we know it is not possible for one thing to be true about an entire group of people because we are all different
2. Today we are going to be coming up with stereotypes for girls, boys, and kids.
 - a. Students share their ideas, and I write them down on the board.
 - i. Examples that **students** have shared:
 1. Girls like pink.
 2. Girls can’t like sports.
 3. Girls are nurses, stay at home, etc.
 4. Boys can’t wear dresses.
 5. Boys like blue.
 6. Boys are businessmen, professional athletes, etc.
3. Students are then asked to take a moment to look at the board.
 - a. I ask them to raise their hand if there is something on the board that is true for them in whichever column they belong to.
 - b. I ask them to then raise their hands if there is something on the board that is not true for them in whichever column they belong to.
4. Students are asked how it feels when they don’t fit what people assume of them or to know that someone might assume these things about them because they are a boy, girl, or kid.
 - a. Examples of student responses:
 - i. Frustrated
 - ii. Sad
 - iii. Hurt
 - iv. Like I am not meeting someone’s expectation of me
5. We are going to play a game called “That’s a Stereotype!”
 - a. I read a sentence. If the sentence is an example of a stereotype, students stand up or raise their hand and assertively say “That’s a stereotype.”
 - i. Students learn assertiveness in their Second Step SEL Curriculum, so we review what that means before we play the game.
6. Review stereotype definition
7. Share with students that gender stereotypes can hurt people and make people stop doing an activity they really like.
 - a. Example I give to students:
 - i. When I was a kid, I loved baseball. When I was in 4th grade, parents in the bleachers would say, “Why is that girl playing baseball? She should be playing softball.”
 1. Students practice empathy by sharing how they imagine I must have felt.
 - a. Examples of student responses:
 - i. Hurt

- ii. Discouraged
 - iii. Sad
 - iv. Mad
 - v. Frustrated
 - ii. I share with them that I ended up quitting baseball because of this. I share with them that I did not know what a stereotype was, so I didn't know how to stand up against them. I tell them I quit something I love because I was told that girls can't do that.
 - iii. I ask students what they can do when someone tells them boys or girls can't do this or that.
 - a. Student responses have included:
 - i. Say, "That's a stereotype."
 - ii. Tell them how that makes them feel, and ask them to stop.
 - iii. Tell a trusted adult.
8. We then read "Julián is a Mermaid" - a book about a boy who wants to be a mermaid and his abuela/grandma supports him. A read-aloud version of the book can be viewed here:
https://www.youtube.com/watch?v=62HGRe_QuhU&t=14s
- a. Before reading the book, I ask students to think about how this book ties into what we just learned.
 - i. Students share and connect that Julián is breaking a stereotype by being a boy who likes mermaids.
 - b. Throughout the book, students learn Spanish words that are used in the book, students notice emotions by observing the body language of Julián and his grandma, and students share how they believe Julián's grandma has made him feel (examples that have been shared by students: happy, supported, loved, celebrated, like a king, proud, like himself, etc.).
 - c. At the end of the book, I ask students how they can make each other feel how they shared Julián's abuela made him feel when it comes to all the things that make us different (again referring back to the "It's Okay to Be Different" lesson from October)
9. Students are asked what questions they have and reminded that the conversation does not have to end with the lesson if they have questions.