

Mendham Township School District
Writing Curriculum
Grade 4

Grade 4 Unit 1: Launching Writing Workshop with Small Moments

Stage 1: Desired Results

Writing Level Benchmark: Narrative Continuum 5-6

Unit Goals:

- Writers use everything they have learned in previous writing workshops to make fourth grade writing workshop the best it can be.
- Writers solve problems on their own to become more independent writers.
- Writers use a variety of generating strategies to come up with writing topics.
- Writers focus their writing on the seed of the story as opposed to writing a watermelon story.
- Writers identify the heart of their stories and stretch those moments out for their readers by including additional detail.
- Writers determine what they are really trying say to their readers and focus their stories accordingly.

Essential Questions:

- What can writers do to make their writing the best it can be?
- What are personal narratives?
- What are the steps in the writing process?
- How can writers be independent problem solvers during writing workshop?
- How do writers generate story topics?
- What is a watermelon? What is a seed?
- What are some rehearsal strategies writers use before drafting?
- What is the heart of a story?
- How do we identify the heart of a story?
- How do we determine why we are *really* telling the story we decided to tell?
- How do writers revise their writing?
- What are some “editing lenses” that writers use?

Skills/Knowledge:

- Students will be able to write journal entries in their writer’s notebook to collect story ideas.
- Students will be able to write personal narrative stories with a focus on a seed topic.
- Students will be able to identify the stages of the writing process.
- Students will be able to independently problem solve during writing workshop.
- Students will be able to use several strategies for generating writing topics.
- Students will be able to differentiate between a watermelon topic and a seed topic.
- Students will be able to use several strategies for rehearsing their stories prior to drafting.
- Students will be able to unfold their stories bit-by-bit to include many details when drafting.
- Students will be able to use several strategies to revise their stories so that their writing includes different types of detail.
- Students will be able to identify the hearts of their stories.
- Students will be able to show the reader the heart of their story by adding more details to that part.

- Students will be able to determine why they are *really* telling their stories.
- Students will be able to edit their writing using “editing lenses” that focus on specific grammar skills.
- Students will be able to effectively participate in writing conferences with a writing mentor.

Common Core Standards for ELA:

W.3. 3, 4, 5, 6, 10

SL.3. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

**These teaching points were adapted from the lessons the TC Grade 4 Writing Curricular Plan, “Unit One: Raising the Level of Personal Narrative Writing,” as well as from the TC Writing Units of Study Grades 3-5 Units: Launching the Writing Workshop, and Raising the Quality of Narrative Writing. You can refer to these books for additional explanations, examples of student work, and ideas for how to present these lessons.*

***Begin with a baseline assessment of small moment personal narrative writing.*

Collecting/Choosing a Seed:

1. Writers get ready to write by setting up places and tools that will make it easy for them to write well. Writers think...”What have I seen or done in other years that really made writing work for me? What can I do this year to make writing work really well?”
2. Writers study personal narratives and record noticings about the genre.
3. Writers are collectors of stories. They generate many ideas in their writer’s notebooks and write longer about some of them (idea vs. entry).
4. Writers never just sit there, they always keep writing. Writers need to be independent problem solvers in their own writing process (introduce chart of strategies to try when they think they are done).
5. Writers use strategies to generate writing topics remembering moments with people, places, and things.
6. Writers actively participate in conferences with more experienced writers. The job of the experienced writer is to figure out how to help the younger writer. The job of the younger writer is to teach the experienced writer how he/she can help him/her.
7. Writers zoom in on small episodes telling the parts of the story that matter (watermelon vs. seed). *Mid-workshop interruption:* Another strategy for generating story ideas is to break apart a watermelon experience into seeds.
8. Writers pick a strong emotion and generate story ideas about times they felt that way. Writers select a seed to write about for the rest of the unit.

Rehearsing:

9. Writers rehearse their stories by making a movie in their mind and planning the details. They stretch their stories by...
 - Putting it on their fingers
 - Writing across mini-books

- Making timelines
- Sketching storyboards

Teaching Share: Students use their rehearsal materials to storytell their small moments to partners.

10. Writers use story mountains to determine the heart of their story. Writers identify the heart of the story and allow it to drive their writing
11. Writers reflect on the heart of their stories and write in their notebooks about why they are *really* telling the story. They ask themselves, “What was it about this moment that makes me remember it? How did this moment make me feel and why? What do I want other people to realize or learn after they have read my story?”

Drafting:

**Have students draft on one side of lined paper and skip lines.*

12. With the true meaning behind their stories in mind, writers unfold their stories bit-by-bit down the page to create a draft.
13. Writers continue to unfold their stories bit-by-bit with vigor and enthusiasm, making sure that they are storytelling rather than summarizing.

Revising:

14. Writers show readers the heart of their stories rather than telling them. Sometimes writers need to cut their writing where they need to show not tell in order to add more paper for more words (All parts in the story are not equal; the heart gets more details than the other parts, causing the reader to linger at this point of the story).
15. Writers stretch the most important parts of their stories by making sure they have plenty of the four types of details (action, setting, dialogue, internal thoughts).
16. Writers act out the heart of their story in slow motion to capture the details that reflect the real meaning of the story.
17. Writers try on different leads and pick the strongest one for their story.
18. Writers try on different closings and pick the most meaningful one for their story.

Editing:

19. Writers use editing lenses to focus on a specific way to edit their pieces, such as...
 - Checking for sentence fragments (complete sentence includes a who and a what)
 - Making sure each sentence ends with a punctuation mark
 - Making sure each sentence starts with a capital letter
 - Starting a new paragraph when...
 - The story moves forward in time
 - A new character starts talking
 - A new event takes place
 - The story moves to a new setting

Publishing:

20. Writers format a heading at the top of their published piece (Name, Date, Genre, Title).
21. Writers publish their pieces by moving through all the pieces of their draft slowly and combining them into one.

Celebrating:

22. Writers share their writing pieces with the community and provide positive feedback to other writers (use the charts around the room to write comments).

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 4; Common Core Reading and Writing Workshop, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

Grade 4 Unit 2: Raising the Quality of our Narrative Writing

Stage 1: Desired Results

Writing Level Benchmark: Narrative Continuum 5-6

Unit Goals:

- Writers set goals for themselves to improve the quality of their writing, and they reflect on newer pieces to ensure that their goals are met.
- Writers determine what they really want to say to their readers and focus their stories accordingly.
- Writers identify the heart of their stories and stretch those moments out for their readers by including additional detail.
- Writers reveal the true meaning of their stories by including internal thought details, stretching the heart of the story, adding flashbacks and fantasizing, and crafting reflective conclusions.

Essential Questions:

- How do writers set goals for themselves and be sure that their goals are met?
- How do writers focus their stories on what they really want to say?
- What is the heart of a story?
- How do writers make sure readers slow down when reading the heart of their stories?
- How do writers paint with words?
- How do writers determine what they are really trying to say in a story?
- How do writers reveal to the reader the true meaning behind the story?
- What is a flashback?
- What is a fantasy (flash-forward)?
- How can writers use flashbacks and fantasies to help reveal the true meaning of their story?

Skills/Knowledge:

- Students will be able to look critically at their own writing and set goals for improvement.
- Students will be able to generate story topics more quickly and efficiently using the many strategies taught in writing workshop.
- Students will be able to identify the heart of their stories by creating a story mountain prior to drafting.

- Students will be able to include small details into their writing that hold the real meaning of their story.
- Students will be able to use the strategy of *showing, not telling* to elaborate the heart of their stories.
- Students will be able to craft leads that draw their readers in and closings that reflect the true meaning of their stories.
- Students will be able to use a repertoire of editing strategies, including punctuating dialogue and using commas powerfully, to make their writing the best it can be.
- Students will be able to include a flashback or fantasy to help reveal the true meaning of their story.

Common Core Standards for ELA:

W.3. 3, 4, 5, 6, 10

SL.3. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

**These teaching points were adapted from the lessons the TC Grade 4 Writing Curricular Plan, “Unit One: Raising the Level of Personal Narrative Writing,” as well as from the TC Writing Units of Study Grades 3-5 Unit: Raising the Quality of Narrative Writing. You can refer to this book for additional explanations, examples of student work, and ideas for how to present these lessons.*

Teaching Points:

- ** Writers analyze previous writing pieces and set goals to raise the quality of their narrative writing (analyzing kid-friendly writing rubrics from their first narrative pieces and using the charts from “Launching” unit).

Collecting/Choosing a Seed:

- Writers hold on to the strategies they have learned about writing along the way. Writers use their repertoire of generating strategies to continue to collect story ideas.
- Writers generate story ideas by thinking about firsts and lasts in their lives.
- Writers choose a seed idea that calls to them because it carries such strong meaning for them. They can’t help but develop it, to bring out the beauty of the story.

Rehearsing:

- Writers use story mountains to rehearse their narratives and to determine the heart of their stories.
- Writers reflect on the heart of their stories and write in their notebooks about why they are *really* telling the story. They ask themselves, “What was it about this moment that makes me remember it? How did this moment make me feel and why? What do I want other people to realize or learn after they have read my story?”
- Writers recognize that a story is not just what happens; they are also their responses to what happens. Writers add small details to their story mountains that reveal the internal story (thoughts, feelings, and possibly dialogue) and *show* the reader why they are really telling the story.

- Writers put themselves in the skin of their character (which is them in a different time and place) in order to tell the story as it's unfolding and include all the small details that show the real meaning of their story (storytelling to a partner).

Drafting:

- Writers naturally employ the strategies that they used to revise and edit their last piece into the drafting of their current piece (review charts from “Launching” unit about developing and stretching the heart of the story). Using these strategies, they put themselves inside the skin of the main character (which is actually themselves in a different time and place), and tell the story as they see it unfolding before them. They write on and on, letting their pens fly down the page.
- Writers review the movie in their minds making sure they include all the small details that show the real meaning of their story when drafting.

Revising:

- Writers orient their readers from the start by establishing the situation and introducing the narrator or characters in the story. When they reread their writing, they think, “Is the situation clear to my reader? Do they know not only when and where this is happening, but also why it matters?”
- Writers paint with words to help them show not tell the heart of their stories (similes, metaphors, onomatopoeia).
- Writers add more and more thought and feeling details that match the real meaning behind they are trying to convey and that reveal the internal story.
- Writers sometimes add scenes to their narratives in which characters travel through time and place. They do this by crafting scenes in which the character remembers (flashback) or fantasizes (flash-forward) with the purpose of further emphasizing the true meaning behind the story (See Session X from *Raising the Quality of Narrative Writing*).
- Writers study how authors draw readers in with the leads of their stories and then craft their own leads in similar styles (See Session VII in *Raising the Quality of Narrative Writing*).
- Writers craft a scene for the closing of their story that reflects the real meaning of their story (See Session XII in *Raising the Quality of Narrative Writing*).
- Writers revisit their goals for improving their personal narratives to be sure that those goals were accomplished in their drafts.

Editing:

- Writers study great writing to determine the power of commas and how they can use them to change the meaning of their own writing (See Session XIII in *Raising the Quality of Narrative Writing*).
- Writers use their repertoire of editing strategies to make their writing the best it can be by rereading their writing through each editing lens.
- Additional editing strategies for this unit might include...
 - Punctuating dialogue
 - Comma rules

Publishing:

- Writers publish their pieces by moving through all the pieces of their draft slowly and combining them into one.

Celebrating:

- Writers compare their two personal narrative pieces and provide their own positive feedback using the charts around the room.

<p>Differentiation:</p> <ul style="list-style-type: none"> • The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students. • Assign, assess and modify if necessary to address the specific needs of the learner. • The teacher will individually conference with each student to address specific needs of the writer.
<p>Resources: Various Mentor Texts</p> <p><u>Strategic Writing Conferences; <i>Smart Conversations that Move Young Writers Forward</i>, Carl Anderson, 2008.</u></p> <p><u>A Curricular Plan for the Writing Workshop, Grade 4; <i>Common Core Reading and Writing Workshop</i>, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011</u></p> <p><u>Launch a Primary Writing Workshop; <i>Getting Started with Units of Study for Primary Writing, Grades K-2</i>, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010</u></p>

Grade 4 Unit 3: Persuasive Essay: Boxes and Bullets, Argument Structure

Stage 1: Desired Results

Writing Level Benchmark:

Unit Goals:

- Writers will think deeply about the world around them and write persuasive essays to convince others that their thoughts and feelings about the world are accurate.
- Writers develop theses (or claims) for their essays and provide a variety of evidence to support their claims.
- Writers write focused essays that include an introduction, three detailed paragraphs, and a closing.
- Writers consider the counterpoint to their arguments and write against these counterpoints.

Essential Questions:

- What is a persuasive essay?
- How can writers think more deeply about the world around them?
- What is a claim (thesis)?
- What is the structure of a persuasive essay?
- What prompts help develop the ideas of essay writers?
- How do essay writers provide a variety of evidence to support their claim?
- What is a counterpoint?
- How can addressing the counterpoint in an essay make your argument more persuasive?
- How do writers craft an introduction for their essay?
- How do writers craft a closing for their essay?
- What transitional words and phrases do essay writers use in their writing?

Skills/Knowledge:

- Students will be able to differentiate between narrative, informational, and persuasive writing structures.

- Students will be able to elaborate their thinking on a specific topic.
- Students will be able to determine a thesis for their essay.
- Students will be able to provide a variety of evidence to support their thesis.
- Students will be able to identify counterpoints to their argument and address them in their essays.
- Students will be able to write focused essays that follow a non-narrative structure.
- Students will be able to elaborate their thinking through discussion and writing.
- Students will be able to write introductions and closings that focus on the thesis of their essay.
- Students will be able to use transitional words and phrases when writing essays.

Common Core Standards for ELA:

W.3. 1, 4, 5, 6, 10

SL.3. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

**These teaching points were adapted from the lessons the TC Grade 4 Writing Curricular Plan, “Unit Three: Personal and Persuasive Essay-Boxes and Bullets and Argument Structures for Essay Writing,” as well as from the TC Writing Units of Study Grades 3-5 Unit: Breathing Life into Essays. You can refer to this book for additional explanations, examples of student work, and ideas for how to present these lessons.*

Teaching Points:

Collecting/Writing in Response to Reading:

1. Writers orient themselves with the genre they are writing by reading several pieces. Essay writers read several essays to gather noticings about the genre.
2. Writers collect ideas for essays by thinking of an idea or topic that they have strong feelings about. Then, they write their opinion and the reasons that tell why they feel this way.
3. Writers collect ideas for essays by rereading ideas and entries in their writer’s notebooks. They mine for the ideas that lie between the lines of their stories and entries, asking themselves, “What bigger idea might this be about?”
4. Writers collect ideas for essays by living wide-awake lives, noticing and observing the small things that others might walk past. They collect these observations in their notebooks and then write off of them by adding, “This makes me think…” or “I’m realizing that…”
5. Writers write persuasive essays not only tell the world what they feel, but also to convince others to believe the way they do. Persuasive essayists collect ideas by asking themselves, “How could the world change for the better?” or “Is there anything that people do that I think is wrong or unfair?” or “Some people think…But I think…” Then, they collect these ideas in their notebooks.
6. Writers don’t just stop after stating an idea. They push themselves further to fully flesh it out by using thought prompts to grow the idea (see *Breathing Life into Essays* or ask third grade).
7. Writers push each other to grow their ideas by providing their partners with thought prompts to help them write all that they are trying to say about a topic “in the air.”

Choosing a Seed/Rehearsing:

8. Writers reread all of their essay entries and pull out the idea that is the most important. They use

thought prompts to write it again and again in different ways, until it truly expresses what they are trying to say. They will live within this idea for the rest of the stages of the writing process.

9. Unlike narrative writers, essayists do not make a timeline or story mountain and then progress right into drafting. Instead, they plan the main sections of their essays and then decide how they will support their main idea. One way they can organize their ideas is by writing their claim over and over, following each time with the word *because* and a reason why that claim is true (Ex. If the claim is, “Smoking should be made illegal,” he/she might write: “Smoking should be made illegal *because* it can cause a person to get lung cancer. Smoking should be made illegal *because* it can cause those around the person to get sick too. Smoking should be made illegal *because* it’s not fair for people around the smoker to have to smell their smoke. Smoking should be made illegal *because* it parents who smoke aren’t able to play with their kids. Smoking should be made illegal *because...etc.*”
10. Writers decide on the two strongest pieces of evidence that they have support their claims and create a boxes and bullets framework to plan their essays. Then, they create a file folder system, recording their thesis on the outside of a folder, then making smaller internal files for each of their bullets or topic sentences. In these folders, writers collect all of the ideas and small moments that they will write that pertain to the topic sentences.
11. Writers can support their topic sentences by collecting mini-stories (anecdotes), stories that are angled so they highlight and support their main idea (see *Breathing Life into Essays*). *Mid-Workshop Interruption or Teaching Share*: Writers can add a sentence or two at the end of a mini-story that clearly explains how the story illustrates the main idea, so that their audiences will much more readily see the point of their stories. They might say, “This shows...” or “This made me realize...” or “This made me think...” and link it back to their claim.
12. Writers can support their topic sentences by collecting stories from others in their lives, or others they have read or heard about, that illustrate their main idea.
13. Writers sometimes rely on an image or object that functions as the central metaphor to support their argument in a persuasive essay (Ex. If a student is arguing that restaurants and movie theaters should not be allowed to sell super-sized sodas, they could use the image of feeding a cup full of sugar to a child as an image to support their argument).
14. Writers prepare to argue their point by making sure they have thought carefully about both the reasons they think they are right as well as the reasons other people may disagree with them by entering debates with their writing partners. Their partners will take the opposite stance so that the writer can practice standing up for his/her own beliefs.
15. Writers create a file folder for the counterpoint to their argument. Then, they use the same evidence collecting strategies, but this time finding evidence that will disprove the counterargument.

Drafting:

16. Writers prepare to draft their essays by sorting through the materials in each folder thinking, “Is all my information here? How will this part look in the end?” Then, they consider whether their evidence fits with each point and whether they have enough variety of evidence to support each point. Last, they can develop, add, or take away points as needed.
17. Writers piece together their essays by writing one piece of data after another in paragraphs. Persuasive essayists start with the claim (thesis) followed by the elaboration of their opinion (2 paragraphs of supporting evidence). Then, they state the counterargument and the reasons why they feel it isn’t true (the last body paragraph).

Revising:

18. Writers use the introduction of their essays to convey to the reader how important the ideas in the essay are. The introduction draws the reader in, states the claim and briefly places the essay into context (see *Breathing Life into Essays*).
19. Writers end their essays powerfully by writing conclusions that restate the claim, and leave the reader

with the feeling that they have just read something really important and heartfelt (see *Breathing Life into Essays*).

20. Writers snap together the pieces of their essays like a jigsaw puzzle by using transitional words and phrases between paragraphs and ideas.
21. Writers make good arguments great by making sure there are no holes in them. One way they can check for gaps in their arguments is by allowing writing partners to search for places where they can disagree.

Editing:

22. Writers edit their essays by looking at it through different lenses. They read and reread their work, each time focusing on one particular convention.

Publishing:

23. Writers combine all of the efforts they have put into their drafts, revisions, and edits into one cohesive published essay.

Celebrating:

Possible celebration ideas may include holding debates, filming essays as speeches, or having students create podcasts around their work. You also might consider having students write their final essays in letter format and getting them into the hands of the people who have the power to change whatever the students are arguing for.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 4; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

Grade 4 Unit 4: Literary Essays

Stage 1: Desired Results

Writing Level Benchmark:

Unit Goals:

- Writers will become stronger readers by writing in-depth responses about what they read.
- Writers will use their own reading responses to create claims for their literary essays.
- Writers will support their claims by using various types of evidence from the story and from their lives.
- Writers will use transitional words and phrase and “unpack” the examples they use to make their

essays fit together logically.

Essential Questions:

- What is a literary essay?
- What strategies can I use to uncover what the book I am reading is *really* about?
- How do I create and develop theories about characters and stories?
- How do I deepen my theories about characters and stories in writing?
- How do I select a claim to write a literary essay about?
- How do I revise my claim to prevent problems before I draft my essay?
- What types of evidence can I collect to help support my claim?
- How do I use transitional phrases to help my essay flow more smoothly?
- How do I “unpack” examples that I use to make my essay more logical?
- How do authors create an introduction to a literary essay?
- How do authors create conclusions to literary essays?

Skills/Knowledge:

- Students will be able to write in-depth responses about their reading.
- Students will be able to uncover what the story is *really* about through writing.
- Students will be able to generate a claim by reviewing their written responses.
- Students will be able to revise their claim to prevent structural problems in their essays.
- Students will be able to collect a wide variety of evidence to support their claims.
- Students will be able to use transitional words and phrases to make their essays flow more smoothly.
- Students will be able to unpack the examples that they use to make their essays more logical.
- Students will be able to craft introductions that set their essays within larger, more global, contexts.
- Students will be able to craft conclusions that leave readers with something to ponder.
- Students will be able to punctuate book titles and quotations properly.
- Students will be able to share their literary essays with the larger community.

Common Core Standards for ELA:

W.3. 1, 4, 5, 6, 9, 10

SL.3. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

**These teaching points were adapted from the lessons in Literary Essays: Writing About Reading in the TC Writing Units of Study book series. The page numbers refer to examples in this book. You can also refer to this book for additional explanations, examples of student work, and ideas for how to present these lessons.*

**In this unit of study, Calkins suggests that students read short stories to later write literary essays about. However, this unit would match perfectly with the Reading unit “Narrative Nonfiction: Biographies” in that the lives of the subjects in those books would provide great inspiration for literary essays. If you choose to have students write their literary essays about the biographies that they read, you can also use the thinking strategies presented in the Biographies unit for students to write off of during writing workshop (the first part of this Literary Essays unit introduces many strategies to help students write about their reading, but you could use the strategies specifically presented in the Biographies unit as well to get them writing).*

Teaching Points:

Collecting/Writing in Response to Reading:

1. Writers write from inside of a story, putting themselves in the character’s shoes, and visualizing what the character is seeing, doing, and feeling. Then, they write about what they see, filling in the details, sounds, actions, thoughts, and feelings.
2. Writers use writing to help them become especially wide-awake readers. As writers read, they notice and mark details that others might pass by, then write their thinking about what they notice.
3. Writers create theories about a character’s actions, motivations, struggles, traits, and changes and then use thinking prompts to develop their thoughts in writing (page 53).
4. Writers read asking themselves, “What is this story *really* about?” Specifically, they ask themselves, “What section(s) best capture the whole story’s meaning?”, “What does the character learn in the story?”, or “How do all elements of the story contribute to the story’s message?” Then, they write their thoughts about the answers to these questions, choosing specific facts, details, or sections from the story to support their ideas.
5. Writers let stories make a difference in their lives. They think of the issues in their lives and then think, “How can this story help me with my issue?”

Choosing a Seed:

6. Writers look back over the responses they have written to their reading, searching for big ideas to star. Then, they work to revise these ideas into strong thesis statements that they can support with several pieces of evidence from the story (boxes and bullets) (See the chart on page 104 for questions students can ask themselves to help them revise their thesis statements).
7. Writers revise their thesis statements by looking at them with lawyers’ eyes. They spot potential problems that they might have in proving their thesis before they write their literary essays and then use this information to revise their thesis statements.

Rehearsing:

8. Writers collect evidence to support their literary essays’ supporting statements, and thereby their claims (just like they did in the Persuasive Essays Unit—you probably want to set up mini-folder systems like you did in the Persuasive Essays Unit). One type of evidence writers can collect is Small Moments from the story they read. However, when writers tell these Small Moments, they angle the story to highlight the idea they are trying to convey.
9. Another way writers collect evidence to support their claims is by summarizing bits of texts, making sure they capture the feel of the story.
10. Another way writers collect evidence to support their claims is by making lists that are held together by repeating lines.
11. Another way writers collect evidence to support their claims is by thinking and writing about the craft choices that the author made that highlight the deeper meaning of the text (craft choices include: sound effects, dialect, words from other languages, alliteration, repetition, similes, metaphors, etc.)(see page 163 for a great example).
12. Writers rehearse their essays by becoming professors that “lecture” small groups about their topics. They use a teaching voice, are clear about what they are saying, and elaborate on their ideas (page

168).

Drafting:

13. To draft their literary essays, writers open up the file they want to write first, lay out the contents, and sift through all of the stuff they collected, thinking, “What should I throw out?” and “What should I keep?” Then, they piece their essays together, one bit of data alongside another.

Revising:

14. Writers snap together the pieces of their essays like a jigsaw puzzle by using transitional words and phrases between paragraphs and ideas (adapted from pages 175-178).
15. Writers snap together the pieces of their essays like a jigsaw puzzle by explaining their evidence in their own words, and “unpacking” examples to show how they refer back to their topics (adapted from pages 175-178).
16. Writers create an introductory paragraph to their literary essays by writing a generalization about literature, stories, or life, and then funneling readers into the specific point they make in their claim (see pages 189 and 190 for examples).
17. Writers craft conclusions by reconnecting to the generalization about literature, stories, or life that they wrote about in their introductions and then leaving readers with something to think about and linger over (page 195- example on pages 201, 202, and page 203).

Editing:

18. Writers edit their literary essays by making sure that they use quotation marks around the words that are taken from a book.
19. Writers edit their literary essays by acknowledging when they are using specific ideas or facts that they have taken from other writers or texts. One way they can do this is by starting sentences with, “As the book _____ says,...” or “According to _____(the author)...”
20. Writers edit their literary essays by making sure that they properly punctuate titles of books, short stories, and/or articles.

Publishing:

21. Writers publish their literary essays making sure that it is the best it can be for a public audience.

Celebrating:

22. Writers recognize that literary essays are meant to be read by the public. One way they can accomplish this is to create literary essay anthologies in which groups, or the class, organize the essays and write forwards for the anthologies (p. 200-202).

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 4; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

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Grade 4 Unit 5: Realistic Fiction

Stage 1: Desired Results

Writing Level Benchmark:

Unit Goals:

- Writers will create the premise behind a realistic fiction story and develop the setting, characters, problem, and solution to support that story.
- Writers will create a progression of small moment scenes that not only tell a sequential, fictional story, but that also reveal the characters' wants and the problems they face in achieving these wants.
- Writers create small moment scenes that reveal the true meaning behind the story.

Essential Questions:

- What is realistic fiction?
- How do writers develop realistic, fictitious characters?
- How do writers plan the progression of the scenes in their story before they draft?
- How do writers identify the true meaning behind their story?
- How do writers reveal the true meaning of their story throughout the different scenes?
- How do writers create story elements that all hold the meaning behind the story?

Skills/Knowledge:

- Students will be able to generate creative ideas for fiction stories.
- Students will be able to develop characters by creating internal and external traits.
- Students will be able to devise motives and struggles for the characters in their stories.
- Students will write scenes that include the four types of detail (action, dialogue, setting and internal thought).
- Students will be able to make the problems in their story grow in complexity so that the reader will want to continue turning the pages.
- Students will be able to identify the heart of their story and use this scene as a window into what the true meaning behind the story is.
- Students will be able to craft endings that reveal the true meaning behind the story.

Common Core Standards for ELA:

W.3. 3, 4, 5, 6, 10

SL.3. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

**These teaching points were adapted from the lessons the TC Grade 4 Writing Curricular Plan, “Unit Two: Realistic Fiction,” as well as from the TC Writing Units of Study Grades 3-5 Unit: Writing Fiction: Big Dreams, Tall Ambitions. You can refer to this book for additional explanations, examples of student work, and ideas for how to present these lessons.*

Teaching Points:

Collecting:

1. Fiction writers get ideas for stories from daily life and from past writing.
2. Another strategy fiction writers use to get ideas for their stories is to read the blurbs on the backs of books, letting those story ideas spark their own by changing characters, setting, and even parts of the problem the blurb describes.
3. Another strategy fiction writers use to get ideas for stories is to imagine the books they wish existed in the world.

Choosing a Seed/Rehearsing:

4. Fiction writers choose a seed idea and begin to develop characters by creating their external and internal traits (making sure not to create “cardboard” or one-dimensional characters).
5. Fiction writers need to know what their characters want, what they yearn for, and what gets in the way of them getting what they want. They begin to imagine scenes that show these things about their characters.
6. Fiction writers develop characters not only by telling about their motivations and struggles, but also by creating scenes that show these things. They show what their characters want by putting them into small moments where their motivations are revealed, into what fiction writers call scenes (can use scene graphic organizer [see third grade]).
7. The job of fiction writers is to make each scene so interesting that a reader can’t wait to turn the page! To do this, writers keep making the problem worse and worse throughout the story, making it harder and harder for the character to reach his/her goal. They plan these escalating events using a story mountain.
8. Writers identify the heart of their realistic fiction story and write about how this scene will reveal the true meaning behind the story.
9. Writers put themselves in the skin of their character in order to tell the story as it’s unfolding and include all the small details that show the real meaning of their story (storytell to a partner).

Drafting:

10. Fiction writers create their best drafts when they experience the world through their character’s skin, letting the story unfold as it happens to them.
11. Writers spin all they know about narrative writing into their draft (stretching the heart of the story, showing not telling, using the four types of details, revealing the true meaning behind the story with internal thoughts and dialogue between characters, etc.).

Revising:

12. When revising, writers don’t simply reread, they reread with a lens. Writers vary their lenses according to what they value for their work (refer back to the Revision Strategies chart created in the first two units).
13. One revision lens is for writers to make sure they use actions and internal details to show rather than tell about characters.
14. Fiction writers “stay in the scene” as they write making sure the action and dialogue are grounded in

the setting.

15. Writers can add scenes from the past and future to help reveal the true meaning behind the character's problem.
16. Writers can add setting details that reflect the internal feelings of the characters (Ex. If the character is in a tumultuous relationship, the writer can create a scene with stormy, windy, unsettled weather).
17. Fiction writers revise leads to draw readers into the story by studying published texts (their story may change as a result of the lead).
18. Fiction writers craft their endings by making sure they mesh with and reveal the meanings of their stories.
19. Before moving into the final writing stages with their piece, writers reread their writing, underlining the places where they have shown or hinted at the true meaning of the story. Then, writers reflect upon these places, asking themselves, "Did I do enough to reveal the true meaning of my story? Did I tell too much about the true meaning of my story, and might I need to leave room for the reader to do a little more inferring? Do the choices I made as far as developing this character make sense?" Then, they do the work of revision (they may want to share their stories with partners at this point so that the partner can attempt to infer the meaning of the story).

Editing:

20. An additional editing lens is to be sure writing is written in past tense.
21. Writers edit their stories by looking through the lens of spelling. They mark words that do not look right to them and draw on all they know and all of the help they can find to check that the word is correct.

Publishing:

22. Writers publish their pieces by moving through all the pieces of their draft slowly and combining them into one.

Celebrating:

Writers have opportunities to see their work published in book form and share those books with other people.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

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Stage 1: Desired Results

Unit Goals:

- Writers write for many different reasons. On-demand writing is required of all students throughout their educational career.
- Writers write focused speculative pieces when on-demand writing requires fictional story writing.
- Writers write focused explanatory pieces when on-demand writing requires non-fiction essay writing.
- When writing on-demand, writers must consider the time frame and plan accordingly so that their writing is the best it can be.

Essential Questions:

- What is on-demand writing?
- How do writers write speculative writing pieces?
- How do writers write explanatory writing pieces?
- What are some strategies for dealing with the time pressure of on-demand writing?
- What strategies from previous Writing Workshop units can I employ to craft on-demand writing pieces?

Skills/Knowledge:

- Students will be able to identify the type of on-demand writing they are required to write and write those pieces during a set amount of time.
- Students will be able to rehearse their speculative stories on a graphic organizer during on-demand situations.
- Students will be able to focus their speculative writing with one problem and one solution.
- Students will be able to rehearse their explanatory writing pieces by completing bubbles.
- Students will be able to focus their explanatory essays by writing about the question asked in the prompt.
- Students will be able to use the cheeseburger strategy when writing explanatory essays to be sure their writing includes a mini-intro and a closing.
- Students will be able to revise and edit their on-demand pieces within the set amount of time.

Common Core Standards for ELA:

W.3. 1-10

SL.3. 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

We STRONGLY recommend reading Unit Seven: Test Preparation in the Grade 4 TC Reading Workshop Curricular Plan in its entirety. It is enormously helpful and packed with strategies you can use in the workshop teaching of test preparation in BOTH READING AND WRITING. When teaching this unit, use the gradual release into independence framework outlined for reading on page 117. A similar progression of whole class work, partner work, and independent work could be used when preparing for the writing portion

of the NJASK as TC recommends for reading preparation. The following lessons would be the teaching points to begin each day's workshop. There should be time left at the end of the unit to give students practice tests on both narrative and expository passages.

Teaching Points:

Speculative:

1. Students are immersed in the speculative writing genre by reading prompts and student responses.
2. Students recall everything they did as writers of realistic fiction but recognize that rehearsal time is limited in on-demand situations (students practice storytelling a prompt to a partner).
3. Students rehearse their stories on a graphic organizer during on-demand situations (You may have your own graphic organizers to use here. If not, or you want other options, you can use the story mountain rehearsal strategy from Personal Narratives, "Characters, Setting, Problem, Solution, Change" strategy, "When, Where, Who, What, Why, How" strategy, or "Set Up, Mix Up, Fix Up, Wrap Up" strategy—see Third Grade if you would like to know more about these). Each of the five scenes is sketched or briefly written.
4. Students focus their speculative writing on one problem and one solution.
5. Students draw upon personal experiences to write a story that rings true (present day, person around your age, characters with common names, etc.).
6. Students devise creative but realistic solutions to their characters' problems by writing what they know about.
7. Students emphasize a change (or lesson learned) in the character(s) that occurs by the end of the story to make their writing as deep as possible.
8. Students practice rehearsing with different prompts to speed up the rehearsal process (with graphic organizers and then without).
9. Students keep their audience in mind at all times by being mindful of experiences the reader may not have had (Ex. If they mention the Lemon Ball, they would need a brief sentence explaining what that is).
10. Students select a prompt that they rehearsed to draft. Writers walk in their characters' shoes while drafting.
11. When drafting, students pace themselves to include an equal amount of details in each scene.
12. Students revise to be sure all four types of detail are included in their stories.
13. Students edit their writing by correctly spelling words that are included in the prompt.
14. Students edit for capital letters and punctuation marks.
15. Students edit for paragraphs using the editing symbol (during on-demand situations students cannot rewrite their pieces to show correct paragraphing...if they feel they have forgotten any paragraphs, the best they can do is put in paragraph symbols).
16. To become great at speculative writing, students practice completing the writing process in on-demand situations.

Explanatory:

17. Students are immersed in the explanatory writing genre by reading prompts and student responses.
18. Students recognize key words in the directions of explanatory prompts and indicate how they see writers answering questions differently based on these words:
 - o "Describe"= tell about in detail
 - o "Discuss"=expand on ideas and details; present in a clear sequence
 - o "Explain"=provide examples and/or reasons
19. Students recall everything they did as writers of nonfiction and personal narratives but recognize that rehearsal time is limited in on-demand situations (students practice storytelling a prompt to a partner).
20. Students rehearse their stories by completing bubbles. Each of the bubbles is a response to the

prompt's bullets (Basically a different way of saying that they rehearse making webs. Other graphic organizers that you employ may be used here).

21. Students focus their explanatory writing on the question asked in the prompt.
22. Students draw upon ONE personal experience to support the answer to the prompt (review small moment strategies).
23. Students devise mini-intros that refer back to the prompt and introduce their topic (Cheeseburger).
24. Students devise wrap-ups (closings) that restate the topic of their essay.
25. Students practice rehearsing with different prompts to speed up the rehearsal process.
26. Students select a prompt that they rehearsed to draft. Writers are mindful of the parts that are personal narratives and the parts that are supposed to be explained.
27. Students spin all they know about writing personal narratives into a bit-size chunk. They zoom in on the most important part of the story they are using as an example so they get right to the heart of the story (in this case, the response to the question).
28. When drafting, students pace themselves to spend an equal amount of time planning each bubble. However, the most important story or description (depending on what the prompt asks) should have the most details.
29. Students keep their audience in mind at all times by being mindful of experiences the reader may not have had (Ex. If they mention the Lemon Ball, they would need a brief sentence explaining what that is).
30. Students revise to make sure all questions in the prompt were answered fully.
31. Students edit their writing by correctly spelling words that are included in the prompt.
32. Students edit for capital letters and punctuation marks.
33. Students edit for paragraphs using the editing symbol.
34. To become great at explanatory writing, students practice completing the writing process in on-demand situations.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

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Grade 4 Unit 7: Historical Fiction Colonial Newspaper: Opinion & Periodic Narrative

Stage 1: Desired Results

Writing Level Benchmark: Narrative Continuum 6-7, Opinion Argument Continuum

Unit Goals:

- Writers will conduct research about the Colonial time period in order to support their fictionalized

writing.

- Writers will become stronger readers by writing in-depth responses about the historical time period they are reading about.
- Writers will create the premise behind a historical fiction opinion letter and develop the characters, settings, and fictional experiences that support that opinion letter.
- Writers will use their own reading responses to create claims for their historical fiction opinion letters.
- Writers will support their claims by using small moment vignettes from their characters' fictional lives.
- Writers will craft small moment narratives that are historically accurate and reveal their characters' struggles and motivations.
- Writers will use transitional words and phrase and “unpack” the examples they use to make their opinion letters fit together logically.

Essential Questions:

- What is a historical fiction?
- How do I conduct research that will support my historical fiction writing?
- How do I deepen my ideas about the Colonial time period in writing?
- How do I create a character that is interesting, believable, and historically accurate?
- How do I create an opinion that my character might have that is compelling and historically accurate?
- How do I create fictitious, historically accurate storylines to support my character's opinion?
- How do I compose a letter to the editor?

Skills/Knowledge:

- Students will be able to conduct research about Colonial Times using a variety of sources.
- Students will be able to write in-depth responses about their historical research.
- Students will be able to create a character that is interesting, believable, and historically accurate.
- Students will be able to create an opinion that their character might have and state that opinion in a claim.
- Students will be able to collect write small moment narrative vignettes about their character's life experiences.
- Students will be able to support their character's opinion with small moment narrative vignettes.
- Students will be able to use transitional words and phrases to connect all of the components of their letters to the editor.
- Students will be able to format a letter to the editor.
- Students will be able to craft introductions that draw readers in, state their characters' opinions, and are historically accurate.
- Students will be able to craft conclusions that restate their character's opinion, leave a lasting impression, and are historically accurate.
- Students will be able to revise to improve the historical accuracy of their writing.

Common Core Standards for ELA:

W.4 1, 2, 4, 5, 6, 7, 8, 9, 10

SL.4 1-6

Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

Stage 3- Learning Plan

**As a grade level, you should decide how you would like these Colonial Newspapers to look. Because it is the last unit of the year, you will be able to draw upon the lessons you have taught in a wide variety of genres. You may want to allow students to work in small groups or partnerships to create one writing product together, or you could have each student create his/her own contribution to the newspaper. You could have every student write one type of article (maybe everyone writes letters to the editor), or you could different students/groups create different types of writing for the newspaper. For example, students could choose to write articles detailing a historical event (I would make sure that these “news” articles have a slant revealing the “reporter’s” opinion about the event rather than just have them list a sequence of events), political cartoons, an advice column (“Dear Abby” letter and response), persuasive reviews about the services in town (Ye ‘Ol Inn or the local blacksmith), editorials about the goings-on in the Colonies or in town, or even a police/town crier blotter. It’s up to you.*

**No matter what genres you decide to include in your newspaper, the following lessons will assist students in doing the background research and thinking to generate ideas for their writing. However, the second half of this unit focuses on teaching students how to write letters to the editor where they will create a character, state an opinion that the character has, and then back up the character’s opinion with vignettes from his/her life experiences.*

**While the “Gathering” lessons in this unit focus mostly on students reading about the Colonial time period in secondary sources, I would strongly recommend also showing students videos about the time period and having them read primary source documents from Colonial Times so that they can get a better feel for the language that people would use back then. Hopefully, they can include some of this vernacular in their own writing. Ideally, they would also be immersed in Colonial language, issues, and character’s daily struggles in the Reading Workshop Historical Fiction unit that is happening simultaneously. I do not know if all students will be reading historical fiction novels set in the Colonial time period, but that would be pretty great.*

Teaching Points:

Collecting/Writing in Response to Research:

1. Writers prepare for writing historical fiction by learning as much as they can about the time period in which their stories will be set. Specifically, they pay attention 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 they read about the era, they think, “So how might my story go?” and they collect details that could end up as part of their own stories (students can write further off of the details that they collect by adding their own thoughts such as, “I notice...”, “I see...”, “This reminds me of...”, “This makes me realize...”, “This makes me wonder...”, etc.).
2. Writers actively look to be inspired and jot story ideas down as quickly as possible before moving on to another source of inspiration. They may study photographs, artwork, music, primary source documents, video recreations, and/or timelines, and then imagine storylines for the images they are seeing. The think, “What stories are hidden here?”
3. Writers collect possible story ideas by thinking of their own lives and how the desires and problems of their own lives might play out in another time period.
4. Writers collect possible story ideas by looking at their research information through different lenses. First, the select a cultural lens such as people, places, environments, individual identity, groups and their struggles, power, government, production, consumption, science and technology, global connections, individual responsibility, etc. Next, they think about what opinions, struggles, wants,

needs, or desires someone in Colonial Times may have had regarding this particular lens.

5. Writers may use boxes and bullets to take quick notes about a particular main idea. They may scan a document for information about the particular topic they are beginning to focus on and take quick notes about what they have learned.
6. Historians not only write what they observe, notice, or learn, but they also write about what they think about those observations. They look back over the information they have collected in their notebooks and write long about what they are thinking or realizing. They may write, “One thing I know is.... Another thing I know about this is... This makes me realize... This helps me understand... I used to think..., but now I know... My thinking has changed because...”

Choosing a Seed/Rehearsing:

7. After collecting a lot of information, writers begin to develop a character that they will focus their writing around. They develop both the internal and external character traits for this character, remembering to draw on what they know about the time period to make their character true to the times (See session III in *Writing Fiction: Big Dreams, Tall Ambitions*). *Mid-Workshop Interruption:* Writers make sure to set their character in a specific place (For example, a colonist that lives in Boston may be different from one that lives in Virginia).
8. Writers consider the struggles and motivations of their character, considering both those that are personal and those that come from the historical period. They write long about how their character can grapple with different types of struggles. This writing will help them ultimately land on a possible story that they want to develop into a published piece.
9. Writers think about opinions that their character may have about the struggles they face. They think, “Who is this character? What might he/she want out of life in Colonial Times? What would he/she feel inspired to write an opinion letter about to the local newspaper?” They consider many different opinions that their characters might have and write long about why the character might feel that way.
10. Writers create boxes and bullets to help plan the letter to the editor that their character will write. They state their opinion (box), and then write why they feel this way (bullets). Next, they think “What events or experiences in my character’s life has led him/her to have this opinion?” They begin to map out possible vignettes (small moment narratives) from their character’s life to support their opinion by writing, “Maybe [such and such] happened to my character. That made him/her have this opinion because..., or maybe [such and such] happened to them. That made him/her have this opinion because...” *Mid-Workshop Interruption:* Writers create an essay folder system in which they will later collect all of their vignettes (just as they did in the Persuasive Essays and Literary Essays Unit.).

Drafting:

11. Writers plan their pieces thoughtfully, making sure to hold in their minds their characters’ motivations, obstacles, opinions, and the historical time period. They draft several vignettes (small moment experiences) from their character’s life that may have led them to have the opinion they have. Then, they place these vignette drafts in the proper folder in their file system (For example, if the character’s opinion is, “The Revolutionary War is horrible and not worth fighting” (box), one of their supporting details could be “The Revolutionary War is horrible and not worth fighting *because* too many young men are getting killed” (bullet). Then, the student might write a vignette (small moment narrative) in the character’s own voice about how the character’s 14-year-old son ran away to fight and never came back. This vignette would support the character’s opinion about the war.). (*Note: You will probably want students to draft the vignettes on small, half-sheets of paper. These letters to the editor will be written in pieces, and it is often a good strategy to have students literally tape the pieces of their letters together [including the introductions and conclusions they will write later] before they publish their final drafts*).
12. Writers draft historical fiction vignettes by keeping in mind all they know about good writing and trying to be right inside of the time period. They must experience the events in each scene and then

draft while walking in the character's shoes (See Session XII in *Writing Fiction: Big Dreams, Tall Ambitions*).

Revising:

**You may want to draft the following introductions and conclusions on small, half-sheets of paper so that students can tape the pieces of their letters together before publishing their final copies.*

13. Writers craft introductions by putting themselves in their character's shoes and presenting their opinions in a way that rings true. They keep in mind that their audience is either the editor of the newspaper or the town as a whole. They draw the reader in with either a declaration, a surprising statement, or a question, written in a way that is historically accurate. Then, they state their character's opinion.
14. Writers craft conclusions to their letters by putting themselves in their character's shoes. They restate the character's opinion in different words and then wrap up their letter with a call to action, an emotional plea, or a startling image.
15. Writers use transitions and explanations to frame the vignettes in their letters and to make them flow smoothly. First, they use transitional phrases before stating the topic sentence of each paragraph. Next, they introduce how the vignette that they are about to tell will prove this topic sentence. Then, they tell the vignette. Last, they write sentences after the vignette that explains how that story proves their point. *Mid-Workshop Interruption or Teaching Share:* Writers physically tape the pieces of their letters, their introductions, their vignettes, their transitions and explaining sentences, and their conclusions together to form their draft.
16. Writers continue to research alongside of their writing. They are careful to check historical accuracy. They ask questions like, "Does my writing 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.?"
17. Writers look to places in their vignettes where their reader might be asking, "Where is this happening?" and revise those places with more historically accurate descriptions of setting.

Editing:

18. Writers read their writing, looking for the words they chose to use to describe objects, places, or people, and then look back to their research to see if there are more historically specific ways to name them. They also make sure that they have spelled "historical lingo" correctly.
19. Writers can read their writing aloud, noting how words, punctuation, and other structures help to set the mood, tone, and content of their pieces.

Publishing:

20. Writers spin all of the pieces of their letters into their final drafts. They use the proper letter format to structure their published piece (make sure the greetings and salutations are historically accurate [maybe "Dear Sir" rather than "Dear Editor" and/or "Cordially" rather than "Sincerely"]).
21. Writers take their time to make sure that they are including all of the great revisions they have made to their drafts in their final pieces.

Celebrating:

22. One possible idea: Historical fiction writers celebrate in ways that help readers get lost in the worlds they've created. They might hold a town crier celebration in which they read their letters aloud, trying to speak just as people from that time period would (Obviously, it would be ideal to celebrate these pieces during Colonial Crafts Day, but I do not know if you will have them done in time.).

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
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