Mendham Borough Public Schools
Mendham, New Jersey

Curriculum and Instruction

Course of Study

Language Arts: Grade 4   **August 23, 2016**

I.   RATIONALE, DESCRIPTION AND PURPOSE

The Mendham Borough Schools seek to instill and cultivate a love of reading and writing; independent reading and writing for varied purposes, including individual genre and learning interests; and "readerly" and "writerly" lives in students' school and personal worlds. In addition to the literary genres, intermediate elementary students begin the transition from learning to read to reading to learn. Students read and write to inquire, investigate and learn, with increasing attention to nonfiction content-area texts. Upper elementary school students begin to recognize an author's purpose for writing and strategies in the service of this purpose, and begin to write strategically to satisfy a given purpose and prospective audience (readership).

Language arts literacy embraces the integrated development of reading, writing, speaking, listening and viewing/media literacy skills in purposeful and meaningful contexts. Literacy skills develop within a continuum according to each student's readiness.

The Teachers College fourth grade reading and writing workshops cultivate reading and writing within fiction and nonfiction genres for authentic and engaging purposes. The Teachers College model proceeds on three premises. First, students are readers and writers who develop distinctive reading and writing identities that include preferences, strengths and needs. Readers and writers engage in reading and writing lives in the classroom and in their out-of-school worlds. Second, the fundamental goal of reading and writing is to develop a love of both interactions with text, ideas and the larger world. Third, readers and writers need tools and strategies to engage their craft purposefully and authentically. Teachers of reading and writing provide direct and explicit instruction in the development of these tools and strategies as meets readers' and writers' varying readiness levels.

II.   DISTRICT OBJECTIVES

The district adopts the Anchor Standards set forth in the New Jersey Student Learning Standards, as objectives for all students to meet by the end of Grade 8. Separate objectives for reading, writing, speaking and listening, and language, are as follows:

Reading

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific
   textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting
   details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and
figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g.,
a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as
well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well
as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the
approaches the authors take.
10. Read and comprehend complex literary and informational texts independently and proficiently.

Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant
and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately
through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details,
and well-structured event sequences.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task,
purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating
understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each
source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
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.

Speaking & Listening

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners,
   building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and
   orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
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.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding
   of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when
   indicated or appropriate.

Language

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when
   writing.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective
   choices for meaning or style, and to comprehend more fully when reading or listening.
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues,
   analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for
   reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in
   gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

III. ALIGNMENT TO STANDARDS

Language arts literacy development in fourth grade aligns with the following **New Jersey Student Learning Standards:**

Reading

- Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. (RI.4.1)
- Determine the main idea of a text and explain how it is supported by key details; summarize the text. (RI.4.2)
- Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. (RI.4.3)
- Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area. (RI.4.4)
- Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text. (RI.4.5)
- Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided. (RI.4.6)
- Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. (RI.4.7)
- Explain how an author uses reasons and evidence to support particular points in a text. (RI.4.8)
- Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably. (RI.4.9)
- By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range. (RI.4.10)
- Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. (RL.4.1)
- Determine a theme of a story, drama, or poem from details in the text; summarize the text. (RL.4.2)
- Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions). (RL.4.3)
- Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean). (RL.4.4)
- Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text. (RL.4.5)
- Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations. (RL.4.6)
- Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text. (RL.4.7)
- Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures. (RL.4.9)
- By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range. (RL.4.10)

Writing

- Write opinion pieces on topics or texts, supporting a point of view with reasons and information. (W.4.1)
  - 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.
- Write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.4.2)
  - 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).
  - d.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.
- Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. (W.4.3)
  - 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.
- Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) (W.4.4)
- With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (W.4.5)
- 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. (W.4.6)
- Conduct short research projects that build knowledge through investigation of different aspects of a topic. (W.4.7)
- Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. (W.4.8)
- Draw evidence from literary or informational texts to support analysis, reflection, and research. (W.4.9)
  - Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

- o Apply grade 4 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").
- 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. (W.4.10)

Speaking & Listening

- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly. (SL.4.1)
    - o 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.
    - o Follow agreed-upon rules for discussions and carry out assigned roles.
    - o 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.
    - o Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. (SL.4.2)
- Identify the reasons and evidence a speaker provides to support particular points. (SL.4.3)
- 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. (SL.4.4)
- Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes. (SL.4.5)
- Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (SL.4.6)

Reading Foundational

- Know and apply grade-level phonics and word analysis skills in decoding words. (RF.4.3)
    - o Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

- Read with sufficient accuracy and fluency to support comprehension. (RF.4.4)
    - o Read grade-level text with purpose and understanding.
    - o Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
    - o Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.4.1)

- o Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
- o Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
- o Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
- o Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
- o Form and use prepositional phrases.
- o Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*
- o Correctly use frequently confused words (e.g., to, too, two; there, their).*
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.4.2)
  - o Use correct capitalization.
  - o Use commas and quotation marks to mark direct speech and quotations from a text.
  - o Use a comma before a coordinating conjunction in a compound sentence.
  - o Spell grade-appropriate words correctly, consulting references as needed.
- Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.4.3)
  - o Choose words and phrases to convey ideas precisely.*
  - o Choose punctuation for effect.*
  - o Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. (L.4.4)
  - o Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
  - o Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).
  - o Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.4.5)
  - o Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
  - o Recognize and explain the meaning of common idioms, adages, and proverbs.
  - o Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
- Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation). (L.4.6)

IV. CONTENT, SCOPE AND SEQUENCE, LEARNING OUTCOMES

Grade level benchmarks in fourth grade Language Arts Literacy are built into the chart below:

Reading Workshop	Writing Workshop
Unit 1: Launching the Reading Workshop: Building Stamina, Establishing Routines, Building Fluency	Unit 1: Launching the Writing Workshop: Baseline Assessment, Small Moments
Unit 2: Character Study I	Unit 2: Raising the Quality of Personal Narratives
Unit 3: Character Study II	Unit 3: Realistic Fiction
Unit 4: Reading News Articles	Unit 4: Personal Essay
Unit 5: Social Issues Book Clubs	
Unit 6: Nonfiction Book Clubs	Unit 5: Informational Essay
Unit 7: Reading and Responding to Short Text	Unit 6: Speculative Writing/Textual Response
Unit 8: Fluency, Short Text, Poetry	Unit 7: Poetry
Unit 9: Historical Fiction Book Clubs	Unit 8: Literary Essay
Unit 10: Planning Summer Reading and Writing	Unit 9: Book Review

Reading Workshop Unit 1: Launching the Reading Workshop: Building Stamina, Establishing Routines, Building Fluency

This unit "launches" the reading workshop and establishes routines. Students build general text comprehension strategies; determine independent "just right" reading levels; enact expectations and routines in the reading workshop; and read with stamina and comprehension.

In unit 1, readers will understand that:

1. They have a unique identity as a reader.
2. They can use various strategies to accumulate and self-monitor comprehension of the story.

In unit 1, readers will be able to:

1. Attend with a "wide awake mind" to a read aloud;
2. Ask questions to discover classmates' reading interests and preferences;
3. Read a number of "easy" books fluently to meet a class goal;
4. Organize their reading materials;
5. Identify reading preferences, including a favored reading spot;
6. Identify ways to make time for reading in their out-of-school lives;
7. Set reading goals with a reading log (i.e., number of pages read);
8. Increase reading stamina (i.e., length of independent reading time and number of pages read);

9. Self-monitor that they are reading at the right pace (building fluency);
10. Apply context clues to interpret new words;
11. Make connections (text to self, text to text, text to world);
12. Make predictions;
13. Select a "just right" book;
14. Self-monitor reading comprehension: "Does this make sense? Am I holding on to the story?";
15. Summarize by retelling the main story "across fingers";
16. Recognize "big ideas" ("post-it" notes);
17. Reread to recall the last part of the story;
18. Regain focus by rereading what they have already read;
19. Get to know themselves as readers by asking, "How much do I usually read?";
20. Identify the five elements of a story: characters, plot, setting, problem, resolution;
21. Recognize characters' wants, problems, circumstances and challenges.

Reading Workshop Unit 2: Character Study I: Readers Develop Theories about Characters

Readers develop skills for partnership reading and accountable talk, and widen their repertoire of specific text comprehension skills to monitor their understanding of character development.

In unit 2, readers will understand that:

1. Their understanding of characters' traits and development through the plot of the story relies on "beneath the surface" reflection and analysis.
2. Accountable book talk is grounded in specific ideas about characters and textual evidence to support these ideas.

In unit 2, readers will be able to:

1. Engage an effective reading partnership (e.g., consensus, compromise);
2. Engage an effective book talk;
3. Plan to read with a partner;
4. Recognize a character's "inside" and "outside" character traits;
5. Recognize and enact a quality book talk: ask questions of one another to verify evidence, respond to a reading partner's ideas, alternate turns at talk, keep the conversation grounded in the text;
6. Monitor character development through events within and across chapters;
7. Apply "clues" in the text to learn more about the character's personality ("inside" traits);
8. Identify the five elements of a story: characters, plot, setting, problem, resolution;
9. Apply elements of a story to retell "big ideas" in each chapter;
10. Analyze a character's actions to infer personality ("inside") traits;
11. Craft "talk-worthy" "post-it" ideas about characters;
12. Capture the "heart" of a story and its lessons;
13. Identify personality ("inside") traits that enable a character to face obstacles;
14. "Write long" in the reader's notebook from a "talk-worthy" "post-it" idea about a character;
15. Identify personality ("inside") traits that hinder a character in overcoming an obstacle;
16. Examine how a character changes over time;
17. Analyze how a story progresses over time through the story elements.

Reading Workshop Unit 3: Character Study II: Readers Develop Theories about Characters across Books (Characters in a Series)

Readers began to develop theories about a prominent character in unit 2, and in this unit they think more complexly about a character as they follow his or her development over time across stories in a series. Book talks in this unit continue to strengthen readers' accountable talk skills and strategies.

In unit 3, readers will understand that:

1. A theory about a character emerges over time with textual evidence about the character.
2. They can "grow" or revise a theory about a character as they collect textual evidence across one story and stories in a series.

In unit 3, readers will be able to:

1. Learn about their partners' reading interests and preferences;
2. Engage an effective reading partnership;
3. Engage an effective book talk;
4. Use paraphrase to respond to a partner's ideas in a book talk;
5. Use "post-it" notes to monitor comprehension and record emerging theories and "big ideas" about characters and the story as they unfold;
6. Record what they know about a character in the reader's notebook;
7. Substantiate an idea about a character or the story with reference to the text; i.e., "I think [idea] because….";
8. Apply "clues" in the text to learn more about a character's personality ("inside") traits;
9. "Grow" a thought from a "post-it" idea;
10. "Talk long" about one idea before moving on (stamina);
11. Develop theories about characters and the story after reading a portion of the text;
12. Apply what they know about a character to make predictions about the next book in the series;
13. Support their theories with evidence from the text;
14. Revise their theories as they accumulate the story and more information about characters: "Do I still think this?";
15. Accumulate evidence for a theory that remains true;
16. Revise a theory as they gain new information;
17. Support a book talk with textual evidence (i.e., entries in the reader's notebook);
18. Plan a book talk with a partner;
19. Test a theory about a character across books;
20. Identify rhetorical patterns within and across books to predict plot development;
21. Identify a character's strengths and weaknesses with evidence within and across books;
22. Compare and contrast characters in a series regarding growth and change over time (e.g., problems encountered, actions taken, thoughts and feelings, personality traits).

Reading Workshop Unit 4: Reading News Articles

Readers explore short nonfiction text through various rhetorical structures in preparation for reading nonfiction books in unit 6.

In unit 4, readers will understand that:

1. Distinctive elements of the news article define it as narrative nonfiction.
2. Each of the genre's distinctive features contributes to the author's meaning and "big idea".

In unit 4, readers will be able to:

1. Approach a nonfiction text expecting to learn about a topic;
2. Analyze the distinctive features of nonfiction text; i.e., author's purpose to teach or inform; "news report" vs. "story" tone and style; organizational levels of text (subheadings); typographical features of text (font); content features of text (maps, photographs, diagrams, graphs, charts) to support text comprehension; rhetorical organization of text (topic sentence, supporting details);
3. Identify various rhetorical structures of nonfiction text; i.e., comparison/contrast, problem/solution, cause/effect, chronology;
4. Activate relevant background knowledge regarding the topic;
5. Identify an author's purpose and stance (point of view);
6. Revise their understanding of a text's subject as they read;
7. Take notes regarding important information (e.g., learning goal) as they read;
8. Read nonfiction text to identify the main idea;
9. Read nonfiction text to identify supporting details;
10. Self-monitor comprehension by rereading: "Does this make sense? Did I get it?";
11. Apply photographs, diagrams and other illustrations to interpret unfamiliar words;
12. Apply context clues to interpret unfamiliar words;
13. Apply relevant prior knowledge to make sense of new information as they read;
14. Self-monitor comprehension by asking, "How does this fit with what I already know? What have I learned about the topic? What questions do I still have? What part of the topic would I like to learn more about?";
15. Apply illustrations (i.e., maps, photographs, diagrams, graphs, charts) to learn about their topic;
16. Compare the text and illustrations (i.e., maps, photographs, diagrams, graphs, charts) to make meaning as they read;
17. Develop questions as they read and answer these questions using the text;
18. Speculate about how an author became an expert by interpreting the data used in the article.

Reading Workshop Unit 5: Social Issues Book Clubs

Readers have thus far engaged in partnership reading and book talk; in this unit, they develop a protocol for accountable book club reading and talk that builds upon the foundation of partnership reading and talk. As they explore a social issue across texts, readers develop the text comprehension skill of empathizing with characters and their story circumstances. Reading and book talks in this unit also strengthen text-to-self, text-to-text and text-to-world connections.

In unit 5, readers will understand that:

1. Effective accountable book club talk builds on the strategies and individual commitments of effective accountable partnership talk.
2. Character development reveals the social issue explored in the text and the author's perspective on it.

In unit 5, readers will be able to:

1. Define "book club" and develop a book club "constitution";
2. Define "social issue" and brainstorm social issues that exist in the world and in stories;
3. Identify differences between partnership talks and book club talks;
4. Ask questions of one another to verify evidence, to respond to a book club member's ideas, to involve everyone in the conversation, and to keep conversations grounded in the text;
5. Reflect on the quality of book talks: "What went well?" "What needs to be strengthened?"
6. Plan their reading of a book in consideration of all members of the book club;
7. Identify main characters and secondary characters and consider their interrelated roles in the book;
8. Analyze characters' motivations and interactions among characters, and how both of these inform and reveal the social issue under study in the book;
9. Respond and "talk back" to one another's ideas ("stay grounded in the text");
10. Use paraphrase to respond to one another's main ideas in a book talk;
11. Read texts to identify social issues, looking past the literal story;
12. Self-monitor comprehension by asking, "What am I learning about the social issue?" and use "post-it" notes to record their discoveries as they read and talk in their book clubs;
13. Recognize issues of justice and equity in social issues texts: "Is this [story circumstance] fair?";
14. Empathize with others' life experience by asking, "Could this issue be important to someone else even if it is not important to me?";
15. Begin to empathize with the issues in the texts through text-to-self connections;
16. Analyze the conditions that lead to a character's situation regarding a particular social issue;
17. Recognize that the author made choices in the presentation/portrayal of a social issue and ask, "Why might the author have decided to write it this way?";
18. Analyze how the characters in a text relate to its social issue;
19. Compare what they learn about a social issue across texts by analyzing how a social issue is developed or enacted across texts;
20. Recognize the two sides of a social issue ("T" chart);
21. Build upon previous accountable book talks in a subsequent one;
22. Support book club accountable talk with textual evidence in the reader's notebook;
23. Self-monitor comprehension through text-to-self connections: "Do I agree with what the author is teaching me through the story? Why (not)?";
24. Predict if and how the social issue might be resolved through text-to-text and text-to-world connections (what they have seen in life and other books);
25. Recognize the author's "message" about the world through the lens of this social issue;
26. Identify ("brainstorm") ideas for a meaningful and plausible social action project;
27. Investigate plausible ideas for a social action project;
28. Enact their social action projects with teacher guidance.

Reading Workshop Unit 6: Nonfiction Book Clubs

The formal study of nonfiction text marks an important shift from learning to read to reading to learn. As students learn (more) about a topic of interest, they explore the genre of nonfiction text. Students will write to teach in the companion "Informational Essay" writing workshop unit.

In unit 6, readers will understand that:

1. Nonfiction authors write to teach the reader about the topic, and readers read nonfiction to learn (more) about a given topic.
2. Distinctive features of nonfiction text help the reader learn about the topic.

In unit 6, readers will be able to:

1. Approach a nonfiction text expecting to learn about a topic and recognize that reading nonfiction is different from reading fiction;
2. Develop a nonfiction book club "constitution";
3. Ask questions of one another to verify evidence, to respond to a book club member's ideas, to involve everyone in the conversation, and to keep conversations grounded in the text;
4. Plan their reading of a book in consideration of all members of the book club;
5. Respond and "talk back" to one another's ideas ("stay grounded in the text");
6. Respond to one another's main ideas in a book talk with paraphrase;
7. Analyze the distinctive features of nonfiction text; i.e., author's purpose to teach or inform; "news report" vs. "story" tone and style; organizational levels of text (chapters, subheadings); typographical features of text (font); content features of text (maps, photographs, diagrams, graphs, charts) to support text comprehension; rhetorical organization of text (topic sentence, supporting details);
8. Attend carefully to nonfiction text in order to learn;
9. Activate relevant background knowledge regarding their topic and apply this knowledge as they read;
10. Revise their understanding of a text's subject as they read, connecting prior knowledge and new information: "How does this fit with what I already know?";
11. Create mental files/sections (schemata) to accumulate information and develop an overall "big idea" theory about their topic;
12. Self-monitor comprehension by asking, "What does the author want me to know about this topic? How does this purpose fit with what I have read?";
13. Read nonfiction text to identify the main idea;
14. Read nonfiction text to identify supporting details;
15. Recognize supporting details in illustrations and captions;
16. Reread to comprehend what they have just read;
17. Determine that information in the text is a main idea, important information or interesting information;
18. Use a glossary to interpret unfamiliar words;
19. Apply photographs, diagrams and other illustrations to interpret unfamiliar words;
20. Apply context clues to interpret unfamiliar words;
21. Apply illustrations (i.e., maps, photographs, diagrams, graphs, charts) to construct specific ideas about their topic;
22. Compare the text and illustrations (i.e., maps, photographs, diagrams, graphs, charts) to understand main ideas in the text;
23. Self-monitor global comprehension: "What have I learned about my topic? What questions do I still have? What part of my topic would I like to learn more about? What is the author trying to teach me?";
24. Develop questions as they read and answer these questions using the text;
25. Use the table of contents to find a specific topic, and recognize that topics become headings and subheadings in chapters;
26. Describe their topic as a whole by connecting subtopics to create a "big picture";

27. "Grow" ideas about nonfiction reading by using accountable talk prompts;
28. Teach others about (a part of) their topic through various media (e.g., book club or partner book talk on their (sub)topic; writing workshop informational essay; simulated "expert" interview or newscast).

Reading Workshop Unit 7: Reading and Responding to Short Text

Readers develop strategies to comprehend and respond to narrative and nonfiction texts.

In unit 7, readers will understand that:

1. They read and write to demonstrate and synthesize the skills that they have been developing all year.
2. Specific" strategies will help them read and write effectively.

In unit 7, readers will be able to:

1. Self-monitor comprehension by asking, "Does this make sense?";
2. Self-monitor their use of time in a timed task;
3. Determine the theme or main idea by asking, "What is this [narrative story or nonfiction text] mainly about?";
4. Identify supporting details for the main idea in a narrative story by recognizing story elements (e.g., character, setting, plot, problem, resolution);
5. Identify the supporting details and main idea in a narrative story by paying attention to character; e.g., what kind of people characters are, what challenges they face, how they overcome these challenges, how they change, what led to/caused the change, their achievements, the lessons they learn and teach us as readers, author's craft in structure or language choice;
6. Identify supporting details (i.e., evidence) for the main idea ("big ideas") in nonfiction text by paying attention to structure, headings, textual features (e.g., bold, italics, charts, graphs, photographs) and topic sentences (paragraphs) to locate and refer to details;
7. Read the questions before reading the passage to be alert to key portions of the text;
8. Reread and use key words to locate the part of the text to which a question directly refers;
9. Focus on the main character in a narrative story with attention to motivation and sequence of actions/events;
10. Attend to the characters and their inter-relationships in a narrative story;
11. Use context clues to interpret new words and difficult nonfiction text.

Reading Workshop Unit 8: Fluency, Short Text, Poetry

In this unit, readers attend to fluency and strategies to read short text in an introduction to poetry.

In unit 8, readers will understand that:

1. The poet's work is to convey a "big idea" through the distinctive elements of the genre (i.e., forms, sound and language patterns, feelings, symbols, words, images, figurative language, economy of language, punctuation, repetition).
2. Fluent oral reading relies on text comprehension.

In unit 8, readers will be able to:

1. Recognize how poems look (form); e.g., shape, textual features;
2. Recognize with their "listening ear" how poetry sounds;
3. Identify distinctive elements of the poetry genre (i.e., forms, sound and language patterns, feelings, symbols, words, images, figurative language, economy of language, punctuation, repetition);
4. Analyze the poet's use of the distinctive elements of the genre to convey meaning;
5. Apply reading strategies to construct meaning; e.g., envisioning; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
6. Self-monitor comprehension of poetry: "Does this make sense?";
7. Recognize sound and language patterns, feelings, images, punctuation and repetition to read poetry with meaningful inflection;
8. Identify meaningful phrases and read them in "chunks";
9. Attend to punctuation marks to inform fluent reading;
10. Monitor that they are reading at the right pace to build meaning;
11. Determine the theme or main idea by asking, "What is this [narrative short story or short nonfiction text] mainly about?";
12. Identify supporting details for the main idea in a narrative story by paying attention to story elements (e.g., character, setting, plot, problem, resolution);
13. Identify the supporting details and main idea in a narrative story and nonfiction text by paying attention to character; e.g., what kind of people characters are, what challenges they face, how they overcome these challenges, how they change, what led to/caused the change, their achievements, the lessons they learn and teach us as readers, author's craft in structure or language choice;
14. Identify supporting details (i.e., evidence) for the main idea ("big ideas") in nonfiction text by paying attention to structure, headings, textual features (e.g., bold, italics, charts, graphs, photographs) and topic sentences (paragraphs) to locate and refer to details.

Reading Workshop Unit 9: Historical Fiction Book Clubs

This unit introduces readers to the distinctive elements of historical fiction.

In unit 9, readers will understand that:

1. The historical fiction writer's extensive research about the era of the story provides a "lens" through which this story is told.
2. The elements of story (i.e., character development, plot, setting, problem/conflict, resolution) undergird effective historical fiction writing.

In unit 9, readers will be able to:

1. Develop a historical fiction book club "constitution";

2. Ask questions of one another to verify evidence, to respond to a book club member's ideas, to involve everyone in the conversation, and to keep conversations grounded in the text;
3. Reflect on the quality of book talks: "What went well?" "What needs to be strengthened?"
4. Plan their reading of a book in consideration of all members of the book club;
5. Respond and "talk back" to one another's ideas ("stay grounded in the text");
6. Respond to one another's main ideas in a book talk with paraphrase;
7. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
8. Apply various accountable talk moves to sustain conversation in which readers expand on one another's ideas relative to content and craft in the genre of historical fiction;
9. Identify the elements of story (e.g., setting, character, plot, problem, resolution);
10. Apply the elements of story to historical fiction and identify distinctive elements of this genre;
11. Activate relevant prior knowledge regarding the genre of historical fiction;
12. Investigate a historical time period to understand its particular environment and challenges;
13. Investigate significant people and places of the time period; major events of the time period; and key social and political issues of the time period in order to understand the "landscape" of this historical time;
14. Analyze an author's use of the distinctive elements of the genre to convey meaning; i.e., realistic characters' "inside" and "outside" traits; characters' motivations and struggles at a particular time in history and place in the world, within the environment and challenges of the time period; author's construction of realistic setting (time, place, environment, challenges); action and dialogue; inner thinking; development of the story over time; main character's story climax; strong ending that provides a realistic and reasonable solution;
15. Analyze the significance of the relationship(s) between the main character and secondary characters;
16. Analyze the problems that characters face within the historical setting (i.e., environment; challenges; major events of the time period; key social and political issues);
17. Recognize that movement through time may play a large role in the degree of change that a particular character may reasonably experience;
18. Recognize the difficult decisions made by the main character and his or her risks to meet the challenges of the time period to effect change;
19. Empathize with a character's historical circumstances by writing short entries in the reader's notebook from the viewpoint of the main character or a person who might have lived during that time period; e.g., I'm worried….; I'm surprised….; What kind of person would…?; How can it be…?; Some people think…, but I think….; It's unfair….;
20. Interpret the author's thematic meaning; e.g., "What is this story really about?";
21. Decide how the historical information in a text aligns with and/or contradicts the information learned through nonfiction investigation.

Reading Workshop Unit 10: Planning Summer Reading and Writing

Readers reflect on their reading and writing year, share these reflections with reading and writing partners and plan an interest-based summer reading and writing project that includes a product to share with their new classmates in September of fifth grade.

In unit 10, readers and writers will understand that:

1. They have accumulated a repertoire of text and print strategies to read with meaning.
2. They can continue to cultivate their "readerly" and "writerly" lives (i.e., interests, habits, preferences) during the summer.

In unit 10, readers and writers will be able to:

1. Reflect on their reading lives in fourth grade: read alouds, genre, partner work, book clubs, artifacts from reading work (i.e., post-its, reader's notebook, reading log), artifacts from writing work (i.e., writer's notebook, drafts, published pieces), conferences, habits and preferences;
2. Reflect on their writing lives in fourth grade: genre, partner work, writer's notebook, drafts, published pieces, conferences, habits and preferences;
3. Reflect in writing and in partner talk on their achievements and difficulties as readers/writers:
   - What was hard about reading/writing this year?
   - What do I feel good about as a reader/writer?
   - What is still hard for me as a reader/writer?
   - What do I still want to learn as a reader/writer?
   - What can I go out and do in the world as a reader/writer?
4. Plan summer reading and writing as follows:
   - What am I interested in? What's my goal?
   - What materials will I need?
   - How would I share this work with others?
   - How much time do I have?
   - How much can I realistically do each day?
   - How will I know when I'm finished?
   - What other projects do I want to do?

Writing Workshop Unit 1: Launching the Writing Workshop: Baseline Assessment, Small Moments

This unit "launches" the writing workshop with routines and stories in students' lives. Students develop the art of storytelling, develop writing "tools", and use the writer's notebook to gather "seeds" for writing with stamina and volume (i.e., length of entries).

In unit 1, writers will understand that:

1. Writing workshop routines help students become better writers and work independently.
2. Writer's craft strategies raise the quality of writing that "deserves" revision ("re-seeing").

In unit 1, writers will be able to:

1. Recognize the stories in their lives;
2. Enact the routines and expectations for writing workshop;
3. Write with stamina (i.e., number and length of entries);
4. Recognize that all writing follows a clear sequence;
5. Recognize that all events in a narrative story are not equal;

6. Emphasize details of important or focal events;
7. Reread their "seeds" daily to choose a focal "seed";
8. Entice their readers with a "lead" that draws them into the story;
9. Identify pieces that are completed or that "deserve" revision ("re-seeing") through daily rereading ("waking up" their pieces);
10. Recognize that revision is "re-seeing";
11. Identify portions of their writing that "deserve" to be enhanced; e.g., clarified, elaborated;
12. Read with a "listening ear" for content, mood, tone and feelings of the writing with "whisper" reading;
13. Edit for correct capitalization;
14. Edit for correct usage of periods, exclamation marks and question marks;
15. Edit for grade-level spelling accuracy;
16. Write in passages of thought and remove extraneous information;
17. Draft and revise endings that bring the story to a close;
18. Revise effectively by using a specific tool to accomplish a given purpose;
19. Revise by substituting more specific words to "stay in the scene";
20. Revise by deleting unnecessary information that doesn't build the "small moment";
21. Recognize that good writing "shows, not tells", and revise their writing accordingly;
22. Study mentor texts for guidance with a specific writing challenge;
23. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story?";
24. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
25. Shift between writing and revising in a first draft, recognizing that revision need not wait until the end of a piece.

Writing Workshop Unit 2: Raising the Quality of the Personal Narrative

In this unit, writers create stories out of the details of their own experiences. They raise the quality of their writing by studying mentor texts and exploring "small moment" devices.

In unit 2, writers will understand that:

1. Good writing deserves revision ("re-seeing") to make it even better.
2. They can emulate writer's craft strategies in mentor texts to raise the quality of a "small moment" narrative.

In unit 2, writers will be able to:

1. Identify strong qualities of a personal narrative through study of mentor texts;
2. Identify the distinctive features of a personal narrative;
3. Gather "seeds" for a personal narrative; e.g., first times, last times, strong feelings (writers' notebook entries);
4. Reread writers' notebook entries to elaborate a specific part;
5. Recognize the craft of personal narratives, including what the author has done that they can emulate;
6. Recognize "watermelon" vs. "seed" ideas in the writers' notebook;
7. Choose a personal narrative "seed";
8. Nurture a "seed" idea by "trying it on" (rehearsal) and expanding/elaborating the idea;

9. Capture the "heart" of the story by asking, "What am I trying to say in this story? What's the real story here? Have I brought out this story?";
10. Apply a "sensory window" or "memory window" to add details to the personal narrative;
11. Recognize the "heart" of the story through a timeline or other graphic organizer, and "zoom in" on that part through thoughts, feelings and dialogue;
12. "Stay in the scene" to stretch the "zoom in" moment;
13. Begin to craft the personal narrative with the "lead" or the "heart" of the story;
14. Recognize that good writing "shows, not tells", and revise their writing accordingly;
15. Study mentor texts for guidance with a specific writing challenge;
16. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story?";
17. Craft and revise endings that bring the story to a satisfying close;
18. Edit for use of commas and paragraphing;
19. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
20. Shift between writing and revising in a first draft, understanding that revision need not wait until the end of a piece.

Writing Workshop Unit 3: Realistic Fiction

In this unit, writers explore the craft of realistic short fiction. They incorporate the elements of story as they distinctively define this genre, and consult mentor texts for guidance regarding specific challenges encountered in their own writing.

In unit 3, writers will understand that:

1. They can study mentor texts to analyze the author's use of distinctive elements of the genre to convey meaning, and that they can import these lessons into their own writing.
2. The foundational work of the realistic fiction writer is to craft a believable character who confronts an authentic problem and enacts a plausible solution.

In unit 3, writers will be able to:

1. Identify the elements of story (i.e., character, plot, setting, problem, resolution);
2. Apply the elements of story to realistic short fiction and identify distinctive elements of this genre;
3. Analyze an author's use of the distinctive elements of the genre to convey meaning (realistic characters' "inside" and "outside" traits; characters' motivations and struggles; author's construction of realistic setting, action and dialogue; inner thinking; development of the story over time; main character's story climax; strong ending that provides a realistic and reasonable solution) by creating a story map of a mentor text;

4. Generate entries in the writer's notebook and recognize realistic fiction "seeds" living within the writer's notebook;
5. Generate ideas for realistic fiction by asking, "What books do I wish existed in the world?";
6. Choose a "seed" idea;
7. Nurture a "seed" idea by identifying "inside" and "outside" character traits and thinking about the character's struggles;
8. Apply a "story mountain" graphic organizer to intensify the problem as the story progresses;
9. Integrate the distinctive elements of realistic short fiction in a draft (cf. #3);
10. Recognize that good writing "shows, not tells", and revise their writing accordingly;
11. Study mentor texts for guidance with a specific writing challenge;
12. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story?";
13. Craft and revise endings that bring the story to a satisfying close;
14. Edit for correct use of verb tenses;
15. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
16. Shift between writing and revising in a first draft, understanding that revision need not wait until the end of a piece.

Writing Workshop Unit 4: Personal Essay

In this unit, writers explore expository writing in contrast with narrative or "story" writing.

In unit 4, writers will understand that:

1. They can write to share strong convictions and significant knowledge about a topic.
2. They can use a variety of writer's craft strategies to convey their convictions and knowledge about a given topic.

In unit 4, writers will be able to:

1. Compare and contrast narrative and non-narrative writing;
2. Generate personal essay ideas and recognize personal essay topics "living" within the writers' notebook;
3. Elaborate several personal essay ideas of deep interest by using conversation prompts and/or listing associations they have about that idea;
4. Choose a "seed" idea about which they know a great deal;
5. Nurture a "seed" idea by developing a thesis, main ideas and supporting details;
6. Identify the different parts of the body of their essay and draft these parts;
7. Craft a closing paragraph that leaves the reader with a satisfying sense of closure;
8. Craft an introduction that "sets the stage" for the reader;
9. Recognize that good writing "shows, not tells", and revise their writing accordingly;

10. Study mentor texts for guidance with a specific writing challenge;
11. Revise ("re-see") by rereading with a lens; e.g., "Does my main idea support my thesis? Do the details in each paragraph support my main idea?";
12. Edit with the editing checklist as a guide;
13. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
14. Shift between writing and revising in a first draft, understanding that revision need not wait until the end of a piece.

Writing Workshop Unit 5: Informational Essay

In this unit, writers build on their nonfiction reading in the companion reading workshop unit and on their previous experience with the personal essay. They explore the informational essay as one dimension of nonfiction writing.

In unit 5, writers will understand that:

1. They adopt the perspective of prospective readers in planning and crafting an informational essay.
2. They apply the distinctive features of nonfiction text to support their readers' learning about their topic.

In unit 5, writers will be able to:

1. Compare and contrast personal and informational essays;
2. Gather facts, ideas, thoughts and feelings ("T" chart);
3. Rehearse ("try on") several topics to decide on the best informational essay topic;
4. Analyze informational essay exemplars (mentor texts) to identify distinctive features of the genre;
5. Revise their "seed" idea to decide on a clear, straightforward thesis statement;
6. "Free write" or "discovery write" to decide if this thesis statement is really what they want to say about their topics;
7. Generate a plan for their informational essays by considering ways to elaborate on their thesis statements; i.e., main ideas as reasons that support the thesis statement;
8. Collect and structure reasons in a graphic organizer;
9. Organize folders to collect material (e.g., notes, examples, lists, observations) for each supporting idea/topic sentence;
10. Revise material as needed as they collect it according to which ideas are most important to their thesis statement and support it well;
11. Craft one portion of the essay at a time, choosing, organizing and sequencing material for each topic sentence;
12. Revise each portion of the informational essay after the entire first draft is complete;
13. Revise confusing or unclear sections in their texts;
14. Compare their informational essays and mentor texts to remind themselves of what informational essayists do in their writing;

15. Recognize the primary function of the informational essay genre: "What do I have to teach that my readers might not already know?";
16. Recognize that they can teach their readers names (vocabulary items) related to their topics (e.g., parts of the violin);
17. Recognize that they might need to learn more about their topics before they can teach readers;
18. Reread their writing to discern organization and clarity, excluding extra information: "Does this information fit this topic sentence?";
19. Integrate distinctive features of nonfiction text; i.e., author's purpose to teach or inform; "news report" vs. "story" tone and style; organizational levels of text (subheadings); typographical features of text (font); content features of text (maps, photographs, diagrams, graphs, charts) to support text comprehension; rhetorical organization of text (topic sentence, supporting details);
20. Study mentor texts for guidance with a specific writing challenge;
21. Revise ("re-see") by rereading with a lens; e.g., "What is this writing really about? Do I articulate a clear and compelling perspective that evokes the reader's empathy?";
22. Explore different strategies of revision; e.g., perspectives (i.e., writing partner's feedback) through which to rewrite the piece; different conclusions, different introductions, modeling after mentor texts;
23. Edit for correct paragraphing;
24. Edit for correct use of commas with introductory clauses and phrases;
25. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

Writing Workshop Unit 6: Speculative Writing/Textual Response

Readers and writers analyze speculative text to understand features of the genre and enact strategies for speculative writing. Writers develop strategies to respond to texts.

In unit 6, writers will understand that:

1. They read and write to demonstrate and synthesize the skills that they have been developing all year.
2. Specific strategies will help them read and write effectively.

In unit 6, writers will be able to:

1. Self-monitor comprehension by asking, "Does this make sense?";
2. Self-monitor their use of time in a timed task;
3. Read all parts of the question before planning and writing a response;
4. Plan a response by using a graphic organizer: powerful lead, "small moment" strategy, "story mountain" graphic organizer to emphasize problem and solution, ending that provides satisfying closure;
5. Respond to each part of a question;
6. Provide evidence for their answers from a companion text and/or personal experience;
7. Apply details from a companion text to support their answers;
8. Apply sequencing and transitional words and phrases to answer questions effectively;

9. Reread what they have written to check for clarity and that all parts of the question are answered;
10. Read the questions before reading the passage to be alert to key portions of the text;
11. Reread and use key words to locate the part of the text to which a question directly refers.

Writing Workshop Unit 7: Poetry

This unit introduces readers and writers to the genre of poetry. They read and study mentor texts to inform their own poetry.

In unit 7, writers will understand that:

1. They can study mentor texts to analyze the author's use of distinctive elements of the genre to convey meaning, and that they can import these features into their own writing.
2. The poet's work is to convey a message (i.e., "big idea") through the distinctive elements of the genre (i.e., forms, sound and language patterns, feelings, symbols, words, images, figurative language, economy of language, punctuation, repetition).

In unit 7, writers will be able to:

1. Apply their physical senses, hearts, minds and imaginations to notice the details of their lives and the world around them in "fresh" ways ("seeing with poets' eyes");
2. Gather "seeds" for writing poetry by recording experiences, rereading their notebooks and rereading previous writing;
3. Nurture a poetry "seed" by noting small details about big topics;
4. Nurture a poetry "seed" by using strong feelings to develop a poem;
5. Convey ideas and emotions with vivid images ("show, not tell");
6. Sketch the layout of their poems to achieve an intended purpose;
7. Apply line breaks to shape the sound of a poem.

Writing Workshop Unit 8: Literary Essay

In this unit, writers explore the genre of the literary essay. In the personal essay (unit 4) and the informational essay (unit 5), writers learned to support their thesis statements with appropriate facts, information and data. In developing a literary essay, writers learn to gather and organize textual evidence to support a thesis about textual meaning. The "seeds" of using evidence from text were first sown and nurtured in the reading workshop character study units, in which readers cited textual evidence to support a theory about a character. The literary essay widens students' experience with nonfiction writing.

In unit 8, writers will understand that:

1. The literary essayist's purpose is to convince the reader of a compelling theory about text (i.e., character development, author's message/lessons for the reader, theme).
2. An analytical response to literature requires clear and compelling textual evidence ("show, not tell").

In unit 8, writers will be able to:

1. Compare and contrast the personal, informational and literary essay genres;
2. Consult text to gather ideas for a literary essay: characters' feelings, "inside" and "outside" traits and actions (cf. textual evidence to support theories about characters in reading workshop);
3. Consult text to gather ideas for a literary essay: author's message/lessons for the reader;
4. Consult text to gather ideas for a literary essay: author's theme (as students' readiness levels require);
5. Rehearse ("try on") ideas to determine if they can provide sufficient substantiation (textual evidence) and to identify a "big idea" (thesis);
6. Decide on a single thesis statement for the literary essay;
7. Nurture a thesis statement by accumulating evidence from the text that supports their thesis statement well;
8. Recognize that they are writing to explain and convince;
9. Plan the body of their literary essay on a graphic organizer: thesis statement, main ideas, text evidence;
10. Craft an introductory paragraph that compels and entices the reader;
11. Craft a concluding paragraph that provides satisfying closure and leaves the reader convinced;
12. Recognize textual evidence (quotations) that reinforces their ideas;
13. Study mentor texts for guidance with a specific writing challenge;
14. Revise ("re-see") by rereading with a lens; e.g., "What is this essay really about? Do I articulate a clear and compelling perspective that evokes the reader's empathy?";
15. Explore different strategies of revision; e.g., perspectives (i.e., writing partner's feedback) through which to rewrite the piece; different conclusions, different introductions, modeling after mentor texts;
16. Edit for correct paragraphing;
17. Edit for correct use of quotation marks;
18. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

Writing Workshop Unit 9: Book Review

Writers draw on their experience with the literary essay to craft a book review.

In unit 9, writers will understand that:

1. The book review is similar to the literary essay in that both authors seek to compel the reader.
2. A book review, like a literary essay, requires clear and compelling textual evidence ("show, not tell").

In unit 9, writers will be able to:

1. Generate a list of books that they loved;
2. Recognize the subset of books that they consider a "must read";
3. Consult text to gather ideas for a "bumper sticker headline" about the book; i.e., a "bumper sticker" to entice prospective readers;

4. Rehearse ("try on") these "bumper sticker headlines" to determine if this is really what they want to say about the book; i.e., if this is the book's strongest "selling point";
5. Decide on a single "bumper sticker idea" for the book review;
6. Nurture a "bumper sticker idea" by accumulating key evidence from the text that supports their "bumper sticker" well;
7. Recognize that they are writing to convince prospective readers that this is a "must read" book;
8. Plan the body of their book review on a graphic organizer: "bumper sticker idea", key text evidence;
9. Craft a "lead" that compels and draws the reader in;
10. Craft a satisfying ending that leaves the reader convinced;
11. Identify several quotations from the book that reinforce their "bumper sticker" idea;
12. Study mentor texts for guidance with a specific writing challenge;
13. Revise ("re-see") by rereading with a lens; e.g., "What do I want to really say about this book? Do I convince the reader that this book is a 'must read'?";
14. Explore different strategies of revision; e.g., perspectives (i.e., writing partner's feedback) through which to rewrite the piece; different endings, different "leads", modeling after mentor texts;
15. Edit for correct paragraphing;
16. Edit for correct use of quotation marks;
17. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

V.   INSTRUCTIONAL TECHNIQUES

The reading and writing workshops incorporate a variety of instructional techniques to meet the continuum of learners' interests, learning profiles and readiness levels. Differentiation is the commitment and mechanism through which the developmental needs of a range of readiness levels are met. Differentiated instruction is accomplished through pre-assessment and ongoing formative assessment that inform independent work, the small group strategy lesson and the individual conference. Differentiation in content, product and/or process addresses the needs of exceptionally able students, and scaffolding of varying degree is provided to support less ready students in meeting worthy and appropriately rigorous learning outcomes. Instructional objectives, strategies and materials emphasize relevance, authenticity, and student-centered learning.

Instructional techniques in the reading workshop include the following:

- Mini-lessons (connection, teaching point, modeling, active student engagement, link to independent work)
- Independent reading
- Partnership and book club talk (including retelling and accountable talk)
- Whole class sharing
- Read aloud with teacher modeling/thinking aloud
- Read aloud with accountable talk ("turn and talk", "stop and jot")
- Small group strategy lesson
- Individual reading conference
- Using a reading log

- Using a readers' notebook
- Writing about reading (cognitive and affective response)
- Reading of short text and reader's response ("quick read")

Instructional techniques in the writing workshop include the following:

- Mini-lessons (connection, teaching point, modeling, active student engagement, link to independent work)
- Independent writing
- Mid-workshop interruption
- Partnership talk
- Whole class sharing
- Read aloud with teacher modeling/thinking aloud
- Read aloud with accountable talk ("turn and talk", "stop and jot")
- Small group strategy lesson
- Individual writing conference
- Using a writing folder
- Written prompt response ("quick write")

VI.   ASSESSMENT

Assessment in the reading workshop includes **interim/formative assessments of the reading life, including performance assessment:**

- Periodic teacher-student reading conferences to assess development of unit skills (performance assessment of fluency, thinking during reading, decoding and comprehension problem-solving skills, independent application of reading strategies)

- Periodic review of the reading log to assess developing stamina (i.e., length of independent reading time and number of pages read) and reading goals (i.e., number of pages read)

- Teachers' observation of students' independent reading behavior (i.e., stamina for focused reading, decoding and comprehension problem-solving skills)

- Periodic review of the reader's notebook to assess students' emerging theories of text; i.e., reader response (e.g., inferences, predictions, interpretations, affective response) with textual evidence

- Periodic review of retelling "post-its" and "think notes" in response to read aloud, partnership accountable talk and independent reading (performance assessment of thinking during reading and application of comprehension skills)

- Teachers' observation of students' accountable talk in reading partnerships and book clubs (performance assessment of thinking during reading and application of comprehension skills)

- Students' self-reflections regarding the quality of book talks (i.e., ask questions of one another to verify evidence, respond to a reading partner's or book club member's ideas, alternate turns at talk, keep the conversation grounded in the text)

- Periodic completion and review of timed NJASK-type reading prompts and tasks

Assessment in the reading workshop includes **summative assessments of the reading life, including performance assessment:**
- Teachers College running record assessment to identify students' baseline and maturing independent reading levels

- End-of-unit "celebrations" in which students demonstrate integrated use of the reading skills and strategies (decoding and comprehension problem solving) taught in the unit

Assessment in the writing workshop includes **interim/formative assessments of the writing life, including performance assessment:**
- Students' multiple pieces in each unit

- Students' use of the editing checklist to self-assess usage, sentence construction and mechanics in a draft

- Teacher's use of post-its on students' draft to provide feedback to guide work in progress (in lieu of writing directly on students' draft copies)

- Periodic teacher-student writing conferences to assess development of unit skills (performance assessment of planning, writing and problem solving in the writer's notebook, drafts of writing pieces in progress, editing checklists)

- Students' periodic review of the writer's notebook to apply targeted skills to drafts

- Students' periodic review of the writer's notebook to self-assess growth in the "writerly" life; e.g., growth in "small moments" writing

- Students' use of targeted writing tools to guide and self-assess drafts; e.g., chart of various "leads", New Jersey Registered Holistic Scoring Rubric

- Periodic review of the writing folder to assess developing stamina (i.e., number of pieces and "staying with" a piece [revision, editing])

- Teachers' observation of students' independent writing behavior (i.e., stamina for focused writing, encoding and content problem-solving skills)

- Teachers' observation of students' partnership writing (i.e., questioning, suggestions for revision and editing)

- Periodic completion and review of timed NJASK-type writing prompts and tasks

Assessment in the writing workshop includes **summative assessments of the writing life, including performance assessment:**

- Baseline writing record assessment to identify students' baseline and benchmark skills in content and organization, usage, sentence construction and mechanics (New Jersey Registered Holistic Scoring Rubric criteria) (maintained in the writing folder)

- Timed "quick write" in each unit's topic/genre (performance assessment of content and organization, usage, sentence construction and mechanics) (maintained in the writing folder)

- Final draft of each unit's topic/genre pieces (maintained in the writing folder)

- End-of-unit "celebrations" in which students "publish" and share a topic/genre piece in the unit

- Students' year-end review of the writing folder to self-assess growth in the writing life

- Teacher's mid-year and year-end review of the writing folder to assess students' growth in the writing life