**Grade 4**

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|  | **Reading Workshop** |  | **Writing Workshop** |
| September | *Interpreting Characters: The Heart of the Story (1)\**  *RL* | September | *Raising the Level of Personal Narrative Writing (If-Then)\**  ***and***  *The Arc of Story: Writing Realistic Fiction (1)*  *N* |
| *Writing About Reading (PPS)\**  *RL,RI* |
| November | *Reading Nonfiction, Reading the World (2)\**  *RI* | November | *Boxes and Bullets: Personal and Persuasive Essays (2)*  *O* |
| January | *Social Issues Book Clubs (If-Then)*  ***and***  *Poetry and Poetic Craft in Literature (If-Then)\**  *RL, RI* | January | *The Literary Essay: Writing About Fiction (4)\**  *O* |
| Late February | *Reading History: Native Americans (3)\**    *RI* | Late February | *Bringing History to Life (3)\**  *I* |
| April | *Historical Fiction Book Clubs (4)*  *RI, RL* | April | *Historical Fiction: Tackling Complex Texts (If-Then)*  *I, N* |
| mid-May -June | *Poetry and Poetic Craft in Literature (If-Then)\**  **and/or**  *Author Study: Reading Like a Fan (If-Then)*  *RL* | mid-May-June | *Poetry Anthologies: Writing, Thinking, and Seeing More (If-Then)*  **and/or**  *Independent Writing Projects\**  *P* |

\* **Please see page 3**

**Additional Information to Guide Your Instruction**

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| **Codes** | ***Reading:*** RL – units mainly involving literature; RI – units mainly involving information reading  ***Writing:*** N – narrative writing; I-information writing; O-opinion writing; P-poetry writing |
| **Timing of the units** | The months on the calendar indicate when the unit **MUST START.** Because you will want to adjust your instruction to best fit your students’ needs, you have some flexibility in the teaching of these units. You will have flexibility regarding:   * how long you will spend on a particular unit, in the cases where more than one unit is listed in a particular time period * whether to teach two units one after the other or integrate two particular units simultaneously * expanding or condensing particular bends of units.   Depending on the needs of your students, different decisions may need to be made, and the first several pages of the *If . . .Then . . .Curriculum* books for both reading and writing, and your literacy coach, will support you as you decide what may work best for a particular group of students.  We have indicated the **MUST START BY** dates to help you pace your instruction to allow all students to experience the same teaching and learning by key points in the year to accommodate students moving, assessment windows, and “fitting it all in.” |
| **And/Or** | Look across the plan for the year and decide:   * to teach two shorter units, one after the other * to teach one longer unit * to integrate one of the units as a mini-unit somewhere between other units (e.g. a two-week poetry unit between narrative and information units) |
| **Begin right away!** | There is no reason to WAIT to start these units. The first units of study in both Reading and Writing Workshop assume it is the first few days of school. The best day to start teaching the routines for reading and writing is the first day of school! |
| **Mini-units** | Mini-units can be inserted at the end of longer units wherever you have time. For example, you may decide to insert a two-week poetry writing unit between *Realistic Fiction* and *Boxes and Bullets*, in December, or after the Literary Essay unit. Similarly, you may decide to insert a two-week unit on punctuation in any of these places. An author’s craft inquiry study, particularly with an author of picture books or short texts, is a wonderful week-long mini-unit between any reading units of study. |
| **Choice** | Consider ways to allow students to choose the genre in which they write periodically. Perhaps a few days before a new unit of study, for the last two weeks of school, the first week of school, or the week after a vacation. Minilessons would focus on selecting an idea then matching it to an appropriate genre, trying a topic across different genres, keeping in mind all that students know about a particular genre, among others. |

**Additional Information About Specific Units**

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| ***Interpreting Characters: The Heart of the Story*** | This unit reminds students of what they have learned in previous grades about character, while also deepening their knowledge and extending their understanding of theme. October will bring an opportunity to extend the teaching and learning of this unit by adding parts of other units onto the end of this unit or weaving lessons throughout the unit. See suggestions below from *Writing About Reading* and *Poetry and Poetic Craft in Literature* to plan out this first unit of study. |
| ***Raising the Level of Personal Narrative Writing*** | See the Table of Contents (p. iii and vii) for an explanation about why you may or may not want to start the year with this unit. You may decide to spend the first **two weeks** with this unit before moving into Realistic Fiction, or if you see from the narrative on-demand writing prompt that your students do not need that much of a “refresher” on narrative writing before realistic fiction writing, then you could begin right away with the Realistic Fiction unit. |
| ***Writing About Reading*** | Some options for this unit:   * Follow the calendar as is * Weave the fiction *Writing About Reading* lessons into the character unit and the nonfiction *Writing About Reading* lessons into the nonfiction unit * Integrate the *Writing About Reading* lessons as described above and teach a mini-unit on poetry between the character unit and the nonfiction unit (such as Bend I of *Little Things Are Big: Making Meaning from Poems and Poetic Craft in Literature*). |
| ***Reading Nonfiction, Reading the World*** | For this unit, teachers will use the resource *Reading the Weather, Reading the World*, Book 2 of *Units of Study for the Teaching of Reading.* However, this unit is not intended to address science standards. It is a unit intended to address the “Reading for Information” literacy standards from the Massachusetts Framework, using an engaging topic. It can be taught using any topic that motivates students in this work. |
| ***Poetry and Poetic Craft in Literature*** | The full title of this unit in the *If-Then* book is *Little Things Are Big: Making Meaning from Poems and Poetic Craft in Literature*. There are several options for including at least Bends I and II by the end of the year:   * Teach Bend I (about a week and a half) between *Interpreting Characters* and *Reading Nonfiction,* then revisit the ideas and extend them by teaching Bend II at the end of the year. * Teach Bends I and II (about 3 weeks) after *Social Issues Book Clubs* * Teach Bend I after *Interpreting Characters*, reteach a couple of key lessons during *Social Issues Book Clubs*, then teach Bend II after *Social Issues Book Clubs.* |
| ***The Literary Essay: Writing About Fiction*** | Before beginning this unit, you may decide to teach *The Literary Essay: Equipping Ourselves with the Tools to Write Expository Texts that Advance an Idea about Literature (If-Then)* as a transition between *Boxes and Bullets* and *The Literary Essay: Writing About Fiction.*  You may also want to save some time at the end of this unit to engage students in the work of writing text- connected fiction (new endings, alternate scenes, etc.) using the same mentor texts as they used for writing literary essays. |
| ***Reading History: Native Americans*** | For this unit, teachers will use the resource *Reading History: The American Revolution*, Book 3 of *Units of Study for the Teaching of Reading.* However, this resource uses a mentor topic that is not aligned with the Massachusetts Social Studies standards. Instead, teach the unit sessions using the mentor topic, Native Americans, which aligns with the MA SS standards. |
| ***Bringing History to Life*** | Because *Bringing History to Life* is a unit in which students write about the research they are conducting during the reading workshop, you may want to give students a couple of weeks during the reading workshop to gather this information and use the corresponding writing workshop time to allow students to recall their informational writing knowledge by writing about their own expert topics for a couple of weeks. As a guide to do this, you could use the alternate unit in the *If-Then* book, ***Information Writing: Writing about Topics of Personal Expertise*** or create your own mini-unit to support your students’ needs. |
| ***Independent Writing Projects*** | This is a nice opportunity to provide students with choice about the type of writing they want to do, given their message and audience. |