

Winchester ELA Curriculum Grade 4

[Parent Letter](#) to send home prior to the beginning of the unit.

Subject	Language Arts		
Grade/Course	Grade 4		
Unit of Study	Unit 3: Historical Fiction Clubs (Book 4)/ Historical Fiction: Tackling Complex Text (If/Then p.69) (Title is linked to If/Then Lessons)		
Pacing	December-January The reading & writing topics unfold over 17 & 17 sessions, respectively, with a suggested timeline of approximately 4 uninterrupted weeks of instruction. In order to ensure that all students master unit/lesson objectives, the actual pacing may vary to include appropriate embedded enrichment/intervention. Teachers should plan for 2-3 days of additional time for schedule interruptions and run-over in order to address all teaching points.		
Unit CT Core Content Standards			
Reading Foundational Skills			
RF.4.3 : Phonics & word recognition: Use combined knowledge to accurately read unfamiliar multisyllabic words in and out of context			
RF.4.4 : Fluency: purpose, understanding, accuracy, rate, expression, confirm or self-correct			
Reading: Literature and Informational Texts	Writing	Speaking/Listening	Language
RL.4.1 Use details/examples to explain explicit text and draw inferences RL.4.2 Determine a theme from key details and summarize RL.4.3/RI.4.3 Describe character, setting, events in depth using specific details/ Explain events, ideas, procedures including what happened and why using details	W.4.3 Narrative that establishes situation characters, events, dialog, transitional words, concrete words/phrase, sensory, conclusion W.4.4 Produce writing with assistance with development, organization appropriate to task, purpose, audience W.4.5	SL.4.1 Collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas	L.4.4 Determine/clarify meaning of unknown/multiple meaning words, Greek/Latin affixes and roots, reference materials for pronunciation and precise meaning L.4.5 Figurative language, word relationships and nuances, simple similes, metaphors, idioms, adages, proverbs. Relate words through

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<p>RL.4.6 Compare/contrast point of view from first & third person narration</p> <p>RL.4.7 Connect text and visual/oral presentation</p>	<p>Develop and strengthen through planning, revising, editing</p> <p>W.4.7 Short research to build knowledge that investigate different aspects</p>		<p>synonyms & antonyms</p> <p>L.4.6 Use words/phrases acquired through conversation/reading conversational, academic, domain-specific words for actions, emotions, states of being particular to a topic</p>
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> 1. What kind of skills do readers need to comprehend historical fiction? 2. How do readers use nonfiction sources to enlarge and deepen their understanding of historical fiction? 3. How do writers create accurate, compelling historical fiction stories? 		<ol style="list-style-type: none"> 1. Historical fiction is complex text because it contains multiple plotlines and timelines that require students to gather information and analyze setting and the symbolism used by the author to communicate enduring themes. 2. Students must use a variety of nonfiction sources (including primary and secondary resources) to provide context for historical fiction. 3. Writers transfer all they know about narrative writing to historical fiction writing. Based on research, writers collect, select and develop story ideas and take seed ideas through the writing process. Writers focus on narrative craft, historical accuracy and detail to create believable plotlines and characters. 	

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Reading Bends	Writing Bends
<p>Bend 1: This bend focuses students on developing skills to make meaning of complex text using historical fiction. Students are invited to use clubs as a venue to work collaboratively to manage the tasks of gathering information, understanding the setting and context, keeping track of timelines and storylines, and strategically selecting reading tools to support comprehension.</p> <p>Bend 2: This bend asks students to interpret complex text that has more than one idea. Readers will monitor for significant passages and understand more about symbolism as they continue to develop their skills in clubs.</p> <p>Bend 3: This bend has students use nonfiction sources to more deeply understand historical fiction. Students explore deeper themes through analyzing point of view and reflecting on the personal nature of the books they read.</p>	<p>Bend 1: In this bend, students recall what they know about strong narrative writing and learn new strategies for collecting and developing possible historical fiction ideas. They spend time planning, rehearsing, and writing in their notebooks to set themselves up for drafting. As they do this work, students have on hand samples of historical fiction and other resources related to the time period in which their stories are set.</p> <p>Bend 2: Students choose a seed idea to develop into their first full story. Students use timelines and storybooks to try out different ways their stories might go and then begin drafting, with an eye on strong narrative craft and historical accuracy and detail. Students pay attention to creating historically accurate plotlines and believable characters and to the elements of narrative writing, especially storytelling, not summarizing. Students revise and edit.</p> <p>Bend 3: In this bend, students pick a second seed idea to turn into a full story. Again, they rehearse for writing, trying out different leads and imaging ways their stories might go. They draft, aiming to write and revise with greater attention to strong narrative craft, historical accuracy, writing the internal and external story, and bringing out meaning. They ask themselves, “What do I hope my reader learns from this story?” and “What message or lesson do I want to convey?”</p> <p>Bend 4: Students select one story to revise and edit for publication.</p>
Teaching Points	
Reading	Writing
<p>Bend 1:</p> <ol style="list-style-type: none"> Analyze setting at the start of the book 	<p>Bend 1:</p> <ol style="list-style-type: none"> Generate ideas for stories through

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<ol style="list-style-type: none"> 2. Track story elements 3. Match character and historical timelines 4. Determine influences on characters' perspectives <p>Bend II:</p> <ol style="list-style-type: none"> 5. Recognize significant passages 6. Support big ideas with small details, moments, objects 7. Explore how themes provide a lens for interpretation 8. Deepen interpretation through conversation and new ideas in text 9. Examine the role of minor characters 10. Use the qualities of a strong model to draft and revise interpretation <p>Bend III:</p> <ol style="list-style-type: none"> 11. Use images to build background knowledge 12. Add more background information to deepen understanding 13. Do a cross-text synthesis 14. Guard against presuming perspective 15. Investigate the power dynamics in stories 16. Identify themes across texts 17. Celebration 	<p>research (Ask: What would make a great story? What might have occurred within that particular time and that place that might make a great story?)</p> <ol style="list-style-type: none"> 2. Generate ideas by thinking of one's own desires and problems and how they might have played out during a specific time period 3. Examine timelines and facts for possible conflicts, characters and plots (Ask: What were some moments of conflict that might become central in a story? What stories might be hidden in this sequence of events?) 4. Test story ideas and characters for historical accuracy and consider other possibilities (Ask: Does this make sense for the time period? What is a different way it could go?) <p>Bend II:</p> <ol style="list-style-type: none"> 5. Sketch out the story's plot and rehearse by storying telling 6. Develop believable characters by thinking about characters' traits and the circumstances of the time period 7. Flash-draft single everyday scenes to bring characters and the storyline to life 8. Focus on just a few characters 9. Draft and revise for story-telling (Ask: Am I telling a story that could have happened during the time period, or am I just reporting about the time period?) <p>Bend III:</p> <ol style="list-style-type: none"> 10. Use notes and additional research to identify another story idea 11. Pay attention to historical details and meaning (e.g., use dialogue to convey
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	<p>something about the time period in which characters live, use period-specific language)</p> <ol style="list-style-type: none"> 12. Revise for believability 13. Integrate setting into writing (e.g., physical location, time period, the mood, historical details big and small) 14. Revise for historical accuracy 15. Craft satisfying endings that are historically accurate <p>Bend IV:</p> <ol style="list-style-type: none"> 16. Edit 17. Celebration
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Word Study Topics

[Words Their Way Scope and Sequence](#)

This chart shows the skills presented in Words Their Way®: Word Study in Action. The first column lists the word features. The subsequent columns indicate the Words Their Way level or levels at which the word features are covered.

When implementing word study in the classroom, it is important to understand the progression of the stages of spelling development. It will help teachers determine which word study activities are most appropriate for students. The methodology of the professional development book Words Their Way: Word Study for Phonics, Vocabulary, and Spelling Instruction is based on the progression of these developmental stages. Please click on the following link for more information on these stages in relation to Words Their Way [Words Their Way: Word Study in Action](#)

Discrete foundational reading skills are also practiced during reading and writing instruction. Student assessments will be used to determine foundational skills that need to be taught, re-taught and/or reinforced to individual students from the previous units during conferring and small group instruction workshop time.

Evidence of Learning - Assessment

[TC High Leverage Reading Assessment](#)

**See Heinemann Online Resources for copies. District may designate the use of another version of assessment.*

Smarter Balanced Assessment Resources

The following links will provide rubrics to use in the holistic scoring of narrative, opinion, and informational writing:

[Smarter Balanced Brief Write Rubrics](#) (3-11)

[Smarter Balanced Narrative Performance Task Writing Rubric](#) (Grade 3-8)

[Smarter Balanced Informational Performance Task Writing Rubric](#) (Grade 3-5)

[Smarter Balanced Opinion Task Writing Rubric](#) (Grade 3-5)

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Smarter Balanced Interim Blocks

Interim assessment blocks may be used for a variety of assessment purposes, including: pre/post, interim and formative (additional evidence of learning).

The items on the interim assessments are developed under the same conditions, protocols, and review procedures as those used in the summative assessments. Therefore, they assess the same Common Core State Standards, adhere to the same principles of Universal Design in order to be accessible to all students, and provide evidence to support Smarter Balanced claims in mathematics and ELA/literacy. The interim assessment items are non-secure but non-public. This means that educators may view the items, however, they should not be made public outside of classroom, school or district use.

Unit-aligned Smarter Balanced Interim Assessment Block (IAB)*:

IAB - ELA Grade 4- Brief Writes

[CSDE Comprehensive Assessment Portal](#) (Click on *Smarter Balanced Assessment* - tab on left; then, click on *Assessment Viewing Application*)

**Some interim blocks show clear, strong alignment to priority standards within the unit. Other blocks have been placed in one specific unit but could be aligned to the priority standards of several units. Blocks have been spread out over the course of all units for a more balanced approach to assessment throughout the school year. These interim blocks, used in partnership with the [Style Guide](#), will support the creation of unit- and standard-aligned items for instructional use.*

Pre/Post Assessment	Interim Assessment	Additional Evidence of Learning
<p>Reading:</p> <ul style="list-style-type: none"> ● Teacher Instructions* ● Preassessment* ● Preassessment Sample Responses* ● Postassessment* ● Postassessment Sample Responses* ● Student Rubric* ● Learning Progression* <p>Writing:</p> <ul style="list-style-type: none"> ● On-Demand Performance Assessment Prompt* ● Narrative Writing Checklist* ● <i>Writing Pathways</i> performance assessments for information writing*: 	<ul style="list-style-type: none"> ● Running Records* (including Checklist of Reading Behaviors) ● WPM rate benchmark chart ● Narrative Reading Learning Progression* ● Narrative Writing Learning Progression* 	<p>Reading:</p> <ul style="list-style-type: none"> ● Conferring notes ● Observation of small group work ● F&P Continuum of Literacy Question Stems by GRL ● Exit tickets ● Daily reading log sheet ● Homework for sessions <p>Writing:</p> <ul style="list-style-type: none"> ● Writing process drafts ● Conferring notes ● Conferring Scenario Narrative Writing* ● Observation of small group work ● Student work: One or more student work

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<ul style="list-style-type: none"> -writing rubrics -student writing sample -writing developed through the progression 		<p>samples for each writing session*</p> <ul style="list-style-type: none"> ● Narrative Writing Checklist*
Learning Plan		
Researched-based Instructional Resources and Methods		
<p>The reading and writing workshop model is a researched-based instructional model.</p> <p>See <i>A Guide to the Reading Workshop Model: Intermediate Grades</i>, (2015), Calkins et. al. and <i>A Guide to the Common Core Writing Workshop</i>, 2012, Calkins et. al. included in the series component bundle.</p> <p>The Heinemann online resources includes a study guide for the <i>Units of Study for Teaching Reading</i> under “Latest News and General Information.” This resource provides step by step instructions for implementing the workshop model, including guiding questions and detailed explanations of:</p> <ul style="list-style-type: none"> ● the architecture of the mini-lesson: connection (teaching point), direct instruction and active engagement, link ● the architecture of a conference and small group work: mid-workshop teaching ● share/whole group processing ● setting up and Provisioning the Reading Workshop <p>The Heinemann online resource also contains a video orientation that guides teachers through “unpacking the unit” and offers specific tips and demonstrations of best practices associated with delivering reading and writing workshop.</p>		
Anchor Charts		
<p><i>Commercially developed Anchor Chart Notes are one of the series components included with the Units of Study bundles for both reading and writing. Teachers may prefer to construct their own or co-construct these charts with students to serve as a reference of summarized, illustrated teaching points.</i></p>		
Reading	Writing	
<p>Readers of Historical Fiction... Color / B&W</p>	<p>These resources from <i>The Arc of of the Story</i> Unit might support student historical fiction writing in this unit:</p> <p>How to Write a Fiction Story! Color / B&W Chart: Advice for Developing a Character</p>	
Instructional Moves		
<p>Bauman, L.; Burke, James (Jim) R. (Robert). 2014. <i>The Common Core Companion: The Standards Decoded, Grades 3-5: What</i></p>		

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They Say, What They Mean, How to Teach Them (Corwin Literacy). SAGE Publications.

Possible Student Challenges	Teacher Moves
Decoding multi-syllabic words	<ol style="list-style-type: none"> 1. Teach students to look for “chunks” in words (e.g., prefix, suffix, root word or syllables) to help them decode. 2. Teach students the patterns for determining syllables (e.g., open, closed, silent e, vowel teams, r-controlled, consonant e) and help them apply these patterns to decoding.
Describing in depth characters, settings or events in a story	<ol style="list-style-type: none"> 1. Have students make a list of all the characters in a story and chart what they’re like externally and internally and what causes them to be/feel that way. 2. Think aloud how you would use the specific details to describe in detail the characters, settings or events. Model orally and in written form.
Drawing evidence from the text	<ol style="list-style-type: none"> 1. Define and illustrate what counts as evidence for students so they know what it looks like and thus what to search for; especially important for primary sources and other text types such as multimedia and infographics. 2. Practice drawing evidence with students using a shared text. Allow them to read and make an interpretation and then find the evidence and share their findings with a group or partner.
Writing narratives about real or imagined experiences	<ol style="list-style-type: none"> 1. Read a diverse sampling of narratives similar to and slightly different from the sort you want students to write. 2. Guide students through the process of creating a story map, storyboard, or other graphic form that allows them to identify, discuss, and arrange the different events or scenes in the story. 3. Consider allowing students to incorporate images in their narrative if they complement the narrative.
Writing to introduce or develop characters in a narrative	<ol style="list-style-type: none"> 1. Allow students to draw their characters and list specific character traits. 2. Have students confer with a partner, asking questions about what the character

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	<p>looks like and how they act.</p> <p>3. Provide students with a list of archetypal characters - or discuss characters from books that have been shared in class - to help them imagine their own.</p>
Mentor, Demonstration, Read-aloud, Shared Texts <small>*Included in the Grade 4 Trade Pack</small>	
Reading	Writing
<p>May include other similar texts of the appropriate grade level band</p> <p>Demonstration Texts <i>*Rose Blanche</i> by Christophe Gallaz and Roberto Innocenti <i>*The Tiger Rising</i> by Kate DiCamillo <i>*Number the Stars</i> by Lois Lowry</p> <p>Read-Aloud Texts <i>*Number the Stars</i> by Lois Lowry</p> <p>Suggested Texts <i>Bud, Not Buddy</i> by Christopher Paul Curtis <i>The House of Sixty Fathers</i> by Meindert DeJong and Maurice Sendak “Things” by Eloise Greenfield <i>Letters from Rifka</i> by Karen Hesse <i>Out of the Dust</i> by Karen Hesse Sweet <i>Clara and the Freedom Quilt</i> by Deborah Hopkinson <i>Autumn Street</i> by Lois Lowry <i>Sarah, Plain and Tall</i> by Patricia MacLachlan <i>Skylark</i> by Patricia MacLachlan <i>The Patchwork Path: A Quilt Map to Freedom</i> by Bettye Stroud and Erin Susanne Bennett <i>Roll of Thunder, Hear My Cry</i> by Mildred D. Taylor <i>Nettie’s Trip South</i> by Ann Turner and Ronald Himler</p> <p>Other Resources <i>Anne Frank: The Diary of a Young Girl</i> by Anne Frank <i>Memoirs of a Geisha</i> by Arthur Golden Dorothea Lange’s photographs of the Dust Bowl * “A Sunday Afternoon on La Grande Jatte” by Georges Seurat</p>	<p>It is important that students know some information about the historical period in which their stories are set, so the period might be one they are learning about within the reading component of this integrated unit or one they learned about in social studies.</p> <p>You might also consider organizing resources on the historical time period children are writing about - pull picture books, images, maps, etc. You might also want to read aloud some nonfiction material related to the time period featured. If nonfiction resources are few, you could compile a folder of articles and hotocs from the time period and create a one-page fact sheet on important people, issues, places and events for students to refer to. Students should see these resources as a guide to use as fact and accuracy checks.</p> <p>Suggested Texts and Resources Teachers’ College Historical Fiction Book List</p>

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<p><i>The Book Thief</i> by Markus Zusak Photograph of King Christian X of Denmark, riding his horse Jubilee through the streets of Copenhagen in 1940*</p>	
Read-Aloud & Shared Reading	
<p>Read-Aloud goals Internalize reading behaviors (preview, make predictions, anticipate) Monitor for sense and re-reading Process the text Whole-class book talk</p> <p>Read-Aloud process: Before You Read (introduce book, title, author, wonder about the title) As You Read (look at pictures, read with prosody, retell) After You Read (whole class book talk)</p> <p>Shared reading goals Practice using meaning, structure, visuals (MSV) to solve new words</p> <p>Shared reading process: Introduce the book and key concepts Cross-checking sources of information Word Study Fluency</p>	
Vocabulary <i>*Vocabulary identified in Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy</i>	
Tier 2 (Academic Vocabulary)	Tier 3 (Domain Specific Vocabulary)
accuracy artifact believable progression rehearse sequence/order of events* summary*/summarize* timeline*	develop ideas (elaboration)* fast-draft external story historical accuracy historical fiction internal story narrative (story)* narrative craft plot* primary document protagonist research* setting storytelling

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Suggestions for Differentiation, Scaffolding, Intervention and Enrichment

[CT Dept. of Education Evidence-based Practice Guides](#) – These guides provide links to “evidence-based activities, strategies and interventions (collectively referred to as ‘interventions’).”

Up the Ladder: Assessing Grades 3-6 Writing Units of Study books and [online resources](#)

- There are three units in the *Up the Ladder* series, and each contains 20-22 sessions. These books have been designed for children in grades 3-6 who may not yet have had many opportunities to practice writing narrative, information, and opinion/argument pieces, or might have not had those experiences in workshop-style classrooms. The units aim to support students in writing with increasing volume and with growing skill and sophistication. Sessions in the *Up the Ladder* series are shorter and simpler than those in the writing Units of Study.

Use individual student performance data to inform intervention in small group and conferring work.

[Effective Intervention Strategies for Teachers](#)

- Use grouping
- Use feedback, reinforcement and recognition
- Use similarities and differences
- Use advanced organizers such as graphic organizers
- Provide feedback
- Use summary and note taking
- Use hands-on, non-linguistic representations

[Meeting Students’ Needs Through Scaffolding](#)

- Identify, bold, and write in the margins to define words that cannot be understood through the context of the text
- Chunk long readings into short passages (literally distributing sections on index cards, for example), so that students see only the section they need to tackle
- Encourage/enable students to annotate the text, or—if they can’t write directly on the text—providing sticky notes or placing texts inside plastic sleeves
- Supply sentence starters so all students can participate in focused discussion
- Place students in heterogeneous groups to discuss the text and answer text-dependent questions
- Provide task cards and anchor charts so that expectations are consistently available
- Highlight key words in task directions

[Supporting Struggling Readers](#)

- Pre-expose students to the selected text with support (audio recording, read-aloud, peer tutor etc.)
- Have students read a simple article, watch a video, or read student-friendly explanations of key information to help build background knowledge that will aid in comprehension
- Reformat the text itself to include visuals or definitions of key vocabulary
- Provide picture cues with text-dependent questions
- Provide oral rehearsal time (with buddies, small group, or a teacher) prior to writing, and/or provide writing/thinking time prior to oral presentations

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Assistive TechnologyWriting:

- Use different paper (wide lined, raised lines or darker lines) to increase awareness of lines.
- Use the dry erase board and pens, which requires less force than a pencil (photocopy the results if they need to be turned in)
- Use a copy machine to enlarge worksheets to be completed to provide a larger area to write.
- If computers and internet are available: use free text-to-speech software or use spell/grammar check to edit and revise

Reading:

- Increase space between words/lines
- Color code words in text
- Use tools to modify the visual presentation of text
- Use highlighters, color-coding dots, and post-its to identify the main idea, supporting details, and other key words or ideas

English LearnersColorin ColoradoCT English Learner Proficiency Standards, Linguistic Supports

- Use visual supports: pictures, illustrations, videos, models, gestures, pointing, realia, graphic organizers (before, during, and after reading or viewing), and acting out/role playing
- Provide explicit academic vocabulary (see glossary) instruction: word walls, personal dictionaries, bilingual dictionaries/glossaries, picture/video dictionaries, graphic organizers, word cards with pictures, word sorts, etc.
- Make connections to students' prior experiences
- Build background knowledge
- Use scaffolding techniques: jigsaws, think-alouds, graphic organizers, sentence starters/sentence frames

Enrichment strategies

P. Wood, 2008. "Reading Instruction with Gifted & Talented Readers."

- Use of more advanced trade books
- Independent reading and writing choices
- Focus on developing higher level comprehension skills, along with higher level questioning
- Opportunities for book discussions – critical reading & creative reading
- Use of technology and the web

Interdisciplinary Connections

Social Studies Grade 4: United States Geography as it relates to the regional cultural, economic, and political development of the United States, including but not limited to exploring the following compelling questions:

- How does where we live affect how we live?
- How and why do places change over time?
- What characteristics make groups of people unique?
- What role does climate play in people's lives?
- Why do people move from one region to another?

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Consider opportunities to read, write and communicate about related topics.

NGSS Grade 4 Science topics include Energy; Waves: Waves and Information; Structure, Function and Information Processing; and Earth's systems: Processes that Shape the Earth. Consider opportunities to read, write, and communicate about related topics.