Units of Study in Opinion, Information and Narrative Writing
Grade 4 Pacing Guide

Unit 1 - Writing Realistic Fiction

Wk	
1	Mastering Workshop Routines
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3	On Demand Narrative Assignment, Found in Writing Pathways Assessment Book, Page 182

Bend 1: Creating and Developing Stories and Characters that Feel Real

Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
4	1	Imagining Stories from Ordinary Moments	2	"You're going to begin collecting ideas for fictional stories in your writer's notebooks. Writers get ideas for fiction by paying attention to the small moments in their own lives"	4	Students will verbally share small moments with a partner for possible fiction ideas. One student will demonstrate how she used a small moment to come up with a fiction idea	6	Students will independently think of small moment ideas for writing fiction	7	Using Your Imagination to See Promise and Power in Children's Work	8	Revisiting the 3rd Grade Narrative Writing Checklist	10	W4.3, W4.4, W4.5, W4.8, RL4.1, SL4.1, L4.1, L4.2, L4.3
4	2	Imagining Stories We Wish Existed in the World	12	"Writers collect ideas for stories not only by finding entries that can grow into whole stories, but also by paying attention to the stories they wish existed in the world"	13	Students will turn a wish into a story idea, sharing with a partner, the character traits and struggles a character might encounter	15	Students will review the How to Find Ideas for Fiction Chart, then begin their writing	15	Using an Exemplar Text to Respond to Predictable Problems	16	Practicing Storytelling through a Return to Fairy Tales	18	W4.3, W4.5, W4.8, RL4.3, SL4.1, SL4.4, L4.1, L4.2, L4.3
4	3	Developing Believable Characters	19	"Fiction writers live with their story idea for a while, living with their characters to rehearse for their drafts. Before you begin writing your story, you need to know your characters well"	21	Students will help to develop the main character in your modeled story	23	Students will choose a story idea and begin charting external and internal characteristics of a character	25	Anticipating the Help Children Will Need Developing their Characters	26	Creating Complex Characters	29	W4.3, W4.4, W4.5, W4.9, RL4.3, SL4.1, L4.1, L4.2, L4.3
5	4	Giving Characters Struggles and Motivations	31	"Every fiction writer needs to know what his or her characters want and what keeps these characters from getting what they want. Show what your characters want by putting examples of this into little small moments , into what fiction writers call scenes"	32	Model for students character development in a shared story, creating a scene. Have students share some ideas for a scene	34	Remind students of Advice for Developing a Character	35	Showing Characters by Writing Scenes	37	Mining Past Learning to Apply to Current Pieces	40	W4.3, W4.5, RL4.1, RL4.3, RL4.10, SL4.1, L4.1, L4.2, L4.3
5	5	Plotting with a Story Arc	41	"Fiction Writers plan by plotting the arc of the story, and specifically, by aiming to intensify the problem"	43	Plan a possible plotline by modeling the shared class story	45	Remind students that they can plan multiple story arcs until the story feels just right	47	Building Story Arcs	48	Choosing the Story Arcs that Map Our Stories the Best	51	W4.3, W4.4, W4.5, W4.10, RL4.1, RL4.5, RL4.10, RL5.5, SL4.1, L4.1, L4.2, L4.3

Bend 2: Drafting and Revising with an Eye toward Believability

Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
5	6	Show, Don't Tell: Planning and Writing Scenes	54	"When writers want to create a scene, they need to create drama. Writers sometimes use a line of dialogue, describe a small action, or make a character more or react physically to what is going on in the scene"	56	Students will story-tell a moment from their stories to each other, and one student will share a summary while the class reimagines it as a story	57	Remind students of what they have learned so far and how to transfer their story arc into a story	59	Moving from Summary to Story	60	Acting in Scenes to Get Ready for Drafting	63	W4.3, W4.4, W4.5, W4.10, RL4.3, RL4.5, RL5.5, SL4.1, SL4.2, SL4.4, L4.1, L4.2, L4.3
6	7	Feeling and Drafting the Heart of Your Story	65	"Writers think a lot about ways to make a draft into a really good story. Once they are in the midst of a story, they try to lose themselves in the story"	66	Continue to develop the scenes from the shared class story. Have a pair of students add their work to the class story	68	Remind students that drafting is a form of acting on the page before they set off to write	69	Writing in Summaries and Writing in Scenes	70	Using the Narrative Checklist to Ratchet Up the Writing	72	W4.3, W4.4, W4.5, W4.10, RL4.3, SL4.1, SL4.4, SL4.1, SL4.4, L4.1, L4.2, L4.3, L4.5
6	8	Studying Published Texts to Write Leads	74	"Just when writers are most fired up to write, they pause and rewind, listen to what they've written, and revise it. They revise the lead, because by doing so, they revise the entire story"	75	Share a lead with students, asking them to list to a partner what they notice about the lead	77	Remind students of the step-by-step process they can use to revise their leads	79	Learning from Mentor Texts	81	Testing Out Leads Can Help You Revise	85	W4.3, W4.5, RL4.1, RL4.3, RL4.10, SL4.1, L4.1, L4.2, L4.3
6	9	Orienting Readers with Setting	86	"You need to be sure to 'turn on the lights' in your stories, to show the place and the time so that readers are not disoriented"	87	Have students reread the shared class writing, asking the question 'Will this make sense to readers?' Students should revise any disorienting passages with a partner	89	Remind writers that today they'll shift between drafting and revising, and that to revise, they'll want to reread their drafts with specific lenses	91	Weaving Together Action, Thought, and Dialogue	92	Studying a Mentor for Setting Techniques	98	W4.3, W4.4, W4.5, W4.9, RL4.3, RL4.10, SL4.1, L4.1, L4.2, L4.3
7	10	Writing Powerful Endings	100	"Writers take time with their endings, drafting and revising until they find one that fits. A just-right ending will tie up loose ends, resolve the unresolved difficulties, and bring home the story's meaning"	101	Students will imagine some possible endings to the shared class story. Ask students to consider whether the story's purpose is fulfilled by the ending	103	Encourage students to write multiple endings to see which works best with a story	103	Reining in Last-Minute Additions	104	Learning about Endings from Colleagues	107	W4.3, W4.5, RL4.5, SL4.1, L4.1, L4.2, L4.3

Bend 3: Preparing for Publication with an Audience in Mind

Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
7	11	Revision: Rereading with a Lens	110	"Even when we write our drafts really well, we will each shift from drafting to revision. Revision means just what the word says-to see again"	111	Students will read through a text using the lens of a Cardboard Character Alert. Students will consider how to revise this piece	113	Students will reread their writing using a specially chosen lens	114	Helping Reluctant Revisers	115	Revision	116	W4.3, W4.4, W4.5, W4.8, W4.10, RL4.3, RFS4.4, SL4.1, L4.1, L4.2, L4.3

Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
7	12	Making a Space for Writing	117	"Most writers set up spaces in which they can do their best work. They put items and words into those spaces that remind them of all they resolve to do and be as writers"	118	Help writers revisit old charts and mentor texts, thinking "Does any of this belong in my writing space?"	120	Remind students of the lessons they have learned and how to keep those lessons close to them	120	Learning from Our Writing Patterns	121	Revising with a Checklist	123	W4.3, W4.4, W4.5, W4.8, RL4.1, RL4.3, SL4.1, L4.1, L4.2, L4.3
8	13	Using Mentor Texts to Flesh Out Characters	125	"A writer can look at a mentor text and ask, 'What did this author do that seems to work so well?' Where can I use that same technique?' This can lead to rewriting"	126	Ask students to use a mentor text, studying an excerpt for what they might try. Ask them to discuss with their partner ways to apply what they discover to the class story	128	Remind students of options for revision. Remind them that mentor texts can help them discover ways to revise	129	Helping Struggling Readers	130	Turning to a Text to Help Show Character Emotion	132	W4.3, W4.4, W4.5, W4.9, RL4.1, RL4.3, RL4.10, SL4.1, L4.1, L4.2, L4.3
8	14	Editing with Various Lenses	134	"Before or after you edit your draft for other concerns, you will want to read your draft , checking on your spelling. When writers are uncertain of a word, they mark that word, and then try spelling the word again and again, drawing on all they know"	136	Ask students to edit a modeled paragraph, focusing first on punctuation, then reading again for tenses and again for spelling	139	Remind students of and emphasize multiple rereads with different lenses- including punctuation, tenses and spelling	139	Making Editing Choices	140	Editing with a Writing Partner	142	W4.3, W4.4, W4.5, W4.6, W4.10, RFS4.3, RFS4.4, SL4.1, SL4.4, L4.1, L4.2, L4.3
8	15	Letter to Teachers: Publishing Anthologies: A Celebration	143											

Bend 4: Embarking on Independent Fiction Projects

Wk	Session	Mini-Lesson	Pg	Teaching Point	Pg	Active Engagement	Pg	Link	Pg	Conferring	Pg	Share	Pg	CCSS
9	16	Letter to Teachers: Launching Independent Fiction Projects	150											
9	17	Planning and Drafting Stories with Agency	153	"Writers can be their own best editors and teachers. They do this by studying their own work, looking closely at their best plans for stories and first drafts, to note what they did well and how they can do better"	154	Ask students to study your draft for what should be kept and what can be improved upon. Guide students to notice specific strategies	156	Remind students of their options as they continue writing and reiterate the power of studying one's own writing and becoming one's own teacher	157	Creating Active Characters to Create Strong Narratives	158	Working on Independence through Partnerships	160	W4.3, W4.4, W4.5, W4.8, W4.10, RL4.1, RL4.5, SL4.1, L4.1, L4.2, L4.3
9	18	Mining the Connections between Reading and Writing Fiction	162	"What are some ways we can choose and use the fiction we are reading to help us become better fiction writers?"	163	Ask students to study mentor texts through the lens of fiction writer, giving students time to read and talk with their partner	164	Remind students that as long as they are readers, they can learn ways to improve their writing in remarkable ways	166	Developing Conflict and Tension	167	Gearing Writing Toward a Particular Audience	169	W4.3, W4.4, W4.5, W4.8, RL4.1, RL4.3, RL4.5, RL4.10, SL4.1, SL4.2, L4.1, L4.2, L4.3

10	19	Focusing the Reader's Gaze	170	"Writers can get inspired from unexpected places, including other kinds of art like movies and TV. You can learn from the way a camera focuses on settings, action and characters. You can look back through your drafts and decide if there are places to provide more detail"	171	Enlist students to help revise your draft with camera angles in mind	173	Reiterate that writers can revise by reconsidering the angle they are writing from	174	The Power of the Perfect Word	175	Returning to the Narrative Checklist with Increasing Independence	176	W4.3, W4.4, W4.5, W4.8, RL4.3, SL4.1, L4.1, L4.2, L4.3, L4.5
10	20	Choosing Punctuation for Effect	177	"Writers don't just choose to use certain punctuation because it's the correct way to use it. Writers also use punctuation to affect their readers- to control how readers read and understand the stories that the writer writes"	178	Invite students to help revise another section of your draft with an eye toward using punctuation for effect	179	Remind students of the ways that punctuation can affect a piece of writing	180	Pulling Groups with Similar Needs to Place them on a Similar Path	181	Preparing Tools for Independent Fiction Success	183	W4.3, W4.4, W4.5, W4.8, W4.10, RFS4.4, SL4.1, L4.1, L4.2, L4.3
10	21	Letter to Teachers: Surveying Your Work and Planning for the Future	186											